Works of art and music of the Minimalist movement are stripped bare of ornamental details, leaving only the essence of a concept, process, or experience. With its roots in the early twentieth century, Minimalism rose to prominence in the 1960s and remains an important part of the dialogue in contemporary art and music. Minimalist works in music may be repetitive, process oriented, and are often without overt emotions, using the absolute minimum amount of material for maximum impact. How do we relate to art once overt emotion is removed? How do we respond to art whose depths are visible on the surface? How do we discuss, evaluate, and share our experiences and understanding of a pared-down creative product that straddles the line between philosophy, craft, and experience? In this writing seminar, we explore these questions by critically evaluating and writing about works of visual art and music from the Minimalist movement. Through a series of written assignments, we will focus on honing skills in critical evaluation, reasoning, research and revision by engaging with works and writings by Steve Reich, Eva Hesse, Philip Glass, Alvin Lucier, La Monte Young, Robert Morris, Anne Truitt, Susan Sontag, Michael Fried, and others. Goals of this course are to become a more effective communicator with the written word, successfully develop arguments, and to practice effective close reading techniques with both written and non-written sources. No prior study of music or visual art is required for this course.

**Required Texts and Materials:**

1. *Write Now;* publication of Brandeis student essays
2. Matthew Parfitt, *Writing in Response*
3. Readings and other source materials posted on LATTE

**Optional Resources:**


**Resources Available on LATTE**

The vast majority of our readings and audio/visual material will be available via LATTE. When applicable, please bring printouts of readings to class, or be able to access the electronic copy on a laptop or tablet. **If using an electronic version, you must be able to annotate the PDFs and add your own notes** (see list of PDF annotation freeware on LATTE for some options).
Evaluation Criteria

10% Attendance & participation (including conferences and in-class assignments)
75% Assignments & unit papers:
   Unit 1 assignments 10%
   Unit 1 paper 10%
   Unit 2 assignments 10%
   Unit 2 paper 15%
   Unit 3 assignments 15%
   Unit 3 paper 15%
10% Peer reviews & workshops
5% Portfolio Review

Semester Structure

UNIT 1: CLOSE READING
In the close reading unit, we will practice forming clear, organized, detailed understanding of written texts and non-written sources. This is foundation for what we consider academic writing. We will explore strategies for approaching different kinds of writing and thinking, and work on articulating our responses (and understanding of) others’ ideas. Assignments include weekly readings, responses/written exercises, and a unit paper on Steve Reich’s *Come Out* (1966).

UNIT 2: LENS ANALYSIS
The lens analysis unit focuses on understanding, incorporating, and analyzing points of view. Building on skills from the close reading unit, we will work on forming original arguments that use someone else’s point of view. Assignments will address techniques including quotation, summary, paraphrase, motive, bias, and more. Readings will include texts from art history and criticism. The unit paper will address the work of Eva Hesse.

UNIT 3: RESEARCHED ARGUMENT
We will continue forming original, organized arguments in the research unit. This unit focuses on supporting claims with appropriate evidence, finding and evaluating sources, and situating an argument within a larger academic dialogue. Regular written assignments and readings lead up to the final research paper, which will use Philip Glass’s opera *Einstein on the Beach* (1976) as a general subject.

PORTFOLIO REVIEW
For your portfolio review, please look back on the work you have done all through the semester and reflect on your development as a writer and thinker. This self-review should be 2-3 pages in length (Times New Roman, 12-point font, double spaced, standard header information)
Policies

ATTENDANCE

Coming to class regularly is a basic expectation for this course. The Brandeis Writing Program has a strict attendance policy by which this course must abide: after 3 absences (both excused and unexcused!), your dean will be notified. Any absence after 3 will result in a 1/3 letter grade reduction of your semester grade. More than 6 will result in a failing grade. If you must miss class for any reason, please notify me by email in advance.

PARTICIPATION

Active participation is key! This includes contributing to in-class discussions, writing extra credit responses to in-class discussions, taking useful notes for yourself in the margins of readings, and listening carefully and respectfully to your colleagues.

CONFERENCES

For each unit paper, we will meet individually to discuss your progress on your paper. In these individual, 15 minute meetings, we can discuss any issues or questions you have run into while writing and thinking, as well as strategies for continuing the paper. Conferences are a mandatory part of UWS! Please bring all relevant materials to conferences, such as drafts, comments, revisions, outlines, key sources.

PEER REVIEW WORKSHOPS

As part of working in our community, peer review workshops are a key component to the structure of this writing seminar. When you hand in your rough drafts, you will also give one copy each to two classmates and receive two of your classmates’ drafts in return. Please read, mark, and comment on these drafts carefully and considerately, and compose a peer-review letter to each author for the following class, during which you will share your feedback with your peer partners. This peer review exercise is for the benefit of your colleagues; please participate actively and respectfully. Your revisions will need to demonstrate significant changes, especially changes that address the issues I have identified and those raised by your peers.

ASSIGNMENT FORMAT

- 1 inch margins at top, bottom and sides
- Times New Roman 12 point font
- Double spaced
- Include your full name, course number, assignment number and date at the top of the first page
- Include page numbers in top right corner if more than 1 page long
- Chicago Manual of Style citation format (footnotes and bibliography)

Please refer to the example assignment and example paper on LATTE. Assignments and papers that do not adhere to this format will receive a grade reduction (up to 10 points off!).

PORTFOLIO

Keep your graded assignments organized and accessible. You will need your graded assignments in order to complete your Portfolio Review at the end of the semester.

EXTENSIONS AND LATE ASSIGNMENTS

Extensions will not be granted unless there are extreme, extenuating circumstances. If such circumstances occur, requests for extensions will only be entertained if submitted at least 24 hours before due date and time. Papers will lose 1/3 of a grade for every day they are late (ex: a B
paper submitted one day late will receive a B-. If you take advantage of the Writing Center’s help with your paper draft, you may hand in a completed reward form in place of your final draft for a 24-hour extension (this only applies to the final draft). All other assignments must be completed on the scheduled due date; failure to do so will affect your final grade. Late pre-draft assignments will lose 1/3 of a letter grade and will not be accepted after we have finished a unit (e.g., Close Reading pre-drafts 1.1 and 1.2 will not be accepted once we begin the Lens pre-drafts, and so on).

WRITING CENTER
Brandeis has an excellent (free!) resource available for you. The Writing Center offers one-on-one tutoring with trained, experienced writing consultants, some of whom are also UWS instructors. Visit http://www.brandeis.edu/writingprogram/writingcenter/ for more information and to sign up for an appointment. When you visit the Writing Center, you may have your consultant fill out a Consultation Overview Form, which will earn you a 24-hour extension on the final draft of any paper. You may only have one extension per paper, and the consultation must be about the paper for which you are seeking an extension.

OFFICE HOURS
My office hours are Tuesdays & Thursdays from 6pm – 7pm, and by appointment. Email me to set up a time! I am more than happy to work on any skill related to UWS, including English grammar and usage.

ACADEMIC INTEGRITY
In the academic setting, it is critical that the work you present is original and when you use outside sources, you must cite them appropriately. This course adheres to this academic integrity policy. The Brandeis policy on academic integrity is available in the Rights and Responsibilities Handbook, available online at http://www.brandeis.edu/studentlife/sdc/rr/. Instances of alleged dishonesty will be forwarded to the Department of Student Development and Conduct for possible referral to the Student Judicial System, and may carry severe consequences. If you have any questions or concerns about citation, plagiarism, or academic standards of originality, please ask.

OTHER POLICIES
If you are a student with a documented disability on record at Brandeis University and wish to have reasonable accommodation made for you in this class, please contact me as soon as possible so we can work it out together.
UNIT 1: CLOSE READING

In the close reading unit, we will practice forming clear, organized, detailed understanding of written texts and non-written sources. This is foundation for what we consider academic writing. We will explore strategies for approaching different kinds of writing and thinking, and work on articulating our responses (and understanding of) others’ ideas. Assignments include weekly readings, responses/written exercises, and a unit paper on Steve Reich’s *Come Out* (1966).

**Assignment 1.1**
due September 6

Please “close read” the song chosen for assignment 1.1 (recording and lyrics on LATTE). Take substantive notes on your observations, making sure to pay attention to the music as well as the lyrical content. Find a specific tension or question in the song. Based on your observations, address this tension or question in a 1-2 page response.

Your completed assignment 1.1 should include the 1-2 page response as well as the notes you took on the song (scanned lyric sheet with handwritten annotations is fine).

**Assignment 1.2**
due September 13

Using Gordon Harvey’s criteria for a strong thesis statement as a guide, come up with two possible thesis statements. These should address the core of the text, be appropriately limited (arguable within the length of the paper), and take a valid but arguable stance. We will workshop these two possible thesis statements for your close reading unit paper on *Come Out*.

Your completed assignment 1.2 should consist of two separate thesis statements.

**Assignment 1.3**
due September 20

Please write the introductory paragraph for your close reading essay, making sure to include your workshopped thesis statement. Description of the close reading essay assignment is below. We will workshop this introduction in small groups (peer critique). Each peer critique you give should be in the form of an email addressed to the author. Your critique should seriously engage with the paragraph’s content, organization, first observations, direction, and thesis as well as how this information is presented. The focus of your critique should not be on grammar and wording.

Your completed assignment 1.3 will consist of three things:
1. Introductory paragraph to your close reading essay (250 – 350 words), including revised thesis statement.
2. Peer critique #1 in the form of an email, sent to the author and instructor (cc me for assignment credit). This critique should follow email etiquette covered in class.
3. Peer critique #2 in the form of an email, sent to both the author and instructor (cc me for assignment credit). This critique should follow email etiquette covered in class.

First draft, cover letter, and peer review
due September 22

Please submit a **complete** first draft of your paper via email and bring one hard copy to class. To receive credit for this assignment, you MUST bring one printed, hard copy of your complete first draft and cover letter to class in addition to the email! We will do a peer critique swap and share. Please also write a brief 1 page letter to your reader (“Dear Reader,”), addressing the following:

- What do you consider to be your thesis statement?
- What statement/sentence/phrase are you most proud of in this draft? Why?
- In writing this paper, what was new for you? What did you focus on differently in this paper compared to previous writing?
- What element of your essay would you like your readers to focus on in their comments? Grammar and wording should not be your main focus, but rather an element such as thesis, organization, flow, persuasiveness, style, etc.
- Any concerns or questions you have about the writing process and essay.

Your completed first draft package will consist of a full first draft of your close reading essay with cover letter in hard copy, substantive comments/mark-up on your partner’s hard copy draft, and email submission of your draft and cover letter to me before class on the due date.

Final draft of close reading essay
due September 30 before 11am via email

Your completed final draft of the close reading essay must be submitted via email before the due date/time. Please send only Microsoft Word document formats (.doc or .docx). You can convert to this format using Google Docs (a free online service).
Close Reading Essay Assignment

In 5-6 pages, please discuss Steve Reich’s *Come Out* using close reading analysis to support a focused, subtle, and arguable point of view. What does this piece communicate? How does it communicate this message? How political or explicit is this message? Consider the content of the original source recording, and what happens to it as the piece evolves. Does the content and context of the source material politicize this work, and if so, how? If not, why not? What does this musical narrative convey, and how does it do it? Whatever point of view you take, be sure to meaningfully address the source material, its context, the sounds, and the form of this piece.

Support your point of view with close readings of specific moments in *Come Out*. Since use of outside sources are not allowed for this essay, all your evidence must come from what you hear in *Come Out*, your analytical conclusions based on this listening evidence and your contextual knowledge from class, as well as your logic in connecting evidence and analysis. Refer to moments in the piece with their minute and second time stamp (00:00).

Don’t shy away from addressing details or points that appear to undermine your argument. These contrasting moments can provide opportunities for further analysis of your stance and a more subtle, sophisticated argument. Close reading is all about exploring the depth and complication in details.

Your close reading essay must be at least 5 pages and no more than 6. The text should be double spaced, in 12-point Times New Roman font, with 1 inch margins all around and page numbers in the top right corner. The first page of your paper should include your full name, the course number/title, and date in the top left corner, as well as a title for your paper (centered, italicized). Please refer to the example essay on LATTE if in doubt. Papers that do not follow the formatting rules will be subject to a 10 point deduction from the total essay grade. No bibliography page required for this essay.

Grading breakdown for close reading essay:

<table>
<thead>
<tr>
<th></th>
<th>Percentage of total essay grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>First draft, cover letter, peer review</td>
<td>30%</td>
</tr>
<tr>
<td>Final draft of close reading essay</td>
<td>70%</td>
</tr>
</tbody>
</table>

* First drafts will not be graded conventionally. First drafts will receive full marks if complete (full minimum page length, complete ideas and structure). This is to encourage a healthy revision process that considers your essay as a whole. Serious and thorough cover letter and peer review comments will receive full marks.
UNIT 2: LENS ANALYSIS

The lens analysis unit focuses on understanding, incorporating, and analyzing points of view. Building on skills from the close reading unit, we will work on forming original arguments that use someone else’s point of view. Assignments will address techniques including quotation, summary, paraphrase, motive, bias, and more. Readings will include texts from art history and criticism. The unit paper will address the work of Eva Hesse.

Assignment 2.1
due October 6

Please write a 2 page response to our lens text, Susan Sontag’s essay *Against Interpretation*. This response paper should identify and summarize key points in Sontag’s essay, and explain how she constructs her argument.

Your completed assignment 2.1 should be a 2 page response.

Assignment 2.2
due October 13

Find one example of visual art to support Sontag’s argument. Explain how this piece may be used to support her argument, pointing out and explaining specific aspects of the piece that are relevant. Find another example of visual art that can be used to challenge Sontag’s argument, and challenge her argument with it. This assignment requires close reading as evidence for specific, concise claims. Please write 1-2 paragraphs for each position.

Your completed assignment 2.2 should consist of 2-4 paragraphs (1-2 paragraphs for each position), with quotations and summaries properly cited in Chicago footnote style.

Assignment 2.3
due October 20

For this assignment, we will explore how one text can inform a reading of another text. Form an understanding of Robert Morris’ “Notes on Sculpture” through the lens of Sontag’s *Against Interpretation*. The goal of juxtaposing different points of view is to articulate how these ideas may intersect or complicate each other. Focus on a single point at a time in your response. We will use Morris’ *Passageways* as the subject of dialogue. How does *Passageways* fulfill Morris’ views on form, meaning, and interpretation (as put forth in “Notes on Sculpture”)? How does Sontag’s views on form, meaning, and interpretation complicate this?

Your completed assignment 2.3 should be 2-3 pages long, with Chicago style citations where appropriate.
First draft, cover letter, peer review

due October 27

Please submit a **complete** first draft of your paper via email and bring one hard copy to class. To receive credit for this assignment, you MUST bring one printed, hard copy of your complete first draft and cover letter to class in addition to the email! We will do a peer critique swap and share. Please also write a brief 1 page letter to your reader (“Dear Reader,”), addressing the following:

- What do you consider to be your thesis statement?
- What statement/sentence/phrase are you most proud of in this draft? Why?
- In writing this paper, what was new for you? What did you focus on differently in this paper compared to previous writing?
- What element of your essay would you like your readers to focus on in their comments? Grammar and wording should not be your main focus, but rather an element such as thesis, organization, flow, persuasiveness, style, etc.
- Any concerns or questions you have about the writing process and essay.

Your completed first draft package will consist of a full first draft of your close reading essay with cover letter in hard copy, substantive comments/mark-up on your partner’s hard copy draft, and email submission of your draft and cover letter to me before class on the due date.

Final draft of lens analysis essay

due November 4 by 11am via email

Your completed final draft of the lens analysis essay must be submitted via email before the due date /time. Please send only Microsoft Word document formats (.doc or .docx). You can convert to this format using Google Docs (a free online service).
Lens Analysis Essay Assignment

Using either Sontag’s *Against Interpretation* or Robert Morris’ “Notes on Sculpture,” provide an critical analysis of Eva Hesse’s work. How does your lens text complicate, enrich, or change your interpretation of Hesse’s art?

This analytical essay builds on close reading skills and requires engagement with another point of view. Your point of view should be subtle, focused, and arguable, acknowledging and expanding upon either Sontag’s or Morris’ argument. All of this should lead to a sophisticated, deep exploration of Eva Hesse’s work. It may be helpful to consider how her work fits in with the general aesthetic goals of Minimalist artists. Choose at least three of Hesse’s work (from the list on LATTE) to respond to specifically, and cite all references appropriately in Chicago style.

Your lens analysis essay must be at least 7 pages and no more than 8. The text should be double spaced, in 12-point Times New Roman font, with 1 inch margins all around and page numbers in the top right corner. The first page of your paper should include your full name, the course number/title, and date in the top left corner, as well as a title for your paper (centered, italicized). Make sure to include an additional bibliography page at the end of your paper (not included in the page count). All citations (footnotes and bibliography) must be in Chicago style citation. Please refer to the example essay on LATTE if in doubt. Papers that do not follow the formatting rules will be subject to a 10 point deduction from the total essay grade.

**Grading breakdown for lens analysis essay:**

| First draft, cover letter, peer review | 30% of total essay grade |
| Final draft of lens analysis essay     | 70% of total essay grade |

* First drafts will not be graded conventionally. First drafts will receive full marks if complete (full minimum page length, complete ideas and structure). This is to encourage a healthy revision process that considers your essay as a whole. Serious and thorough cover letter and peer review comments will receive full marks.
UNIT 3: RESEARCHED ARGUMENT

We will continue developing original, organized arguments in the research unit. This unit focuses on supporting claims with appropriate evidence drawn from other sources, finding and evaluating sources, and situating an argument within a larger academic dialogue. Regular written assignments and readings lead up to the final research paper, which will use Philip Glass’s opera *Einstein on the Beach* (1976) as a general subject.

**Assignment 3.1**

*due November 15*

Please submit a short proposal that explains your proposed research paper topic (500-600 words). While the general subject of your paper is Philip Glass’ *Einstein on the Beach*, the topic is not yet specified and can be taken in many different directions.

Your proposed topic should:
- Be interesting to you, me, and your peers
- Be narrow enough to address within the scope of a 10-12 page paper
- Require outside information as support
- Engage with this question: how does *Einstein on the Beach* challenge operatic tradition while challenging Minimalist aesthetics?

Revise this research question to include your specific direction, and explain how you will follow up on exploring your preliminary answer. Since this is just a proposal, you should have unanswered questions. Feel free to include these in your proposal. Narrow down your topic by continuing to ask questions – “how and “why” are usually more useful for this than “what,” “who,” or “when” – and venture preliminary answers.

In 500-600 words, give the context for your chosen research project direction and explain your reasoning so far. Describe your research project with your research questions and hypotheses. Provide a general plan for how you will carry out your research, what sources you might use, and what you hope to accomplish with this project.

Your completed assignment 3.1 should be no less than 500 words and no more than 600.

**Assignment 3.2**

*due November 22*

A bibliography is an alphabetized, formatted list of sources that the author has consulted (read or cited) during the research process. An annotated bibliography completes each source item in the list with an annotation, or evaluative summary. An annotation should briefly explain the source’s topic, intended audience and scope, purpose, type (scholarly, non-scholarly, primary, secondary, article, interview, review, etc.), author’s point of view and objective.
For assignment 3.2, please create an annotated bibliography. Consult the examples from class for format and make sure to alphabetize your source listings by author’s last name!

Your annotated bibliography should include the following source types:

- A recording or visual documentation of *Einstein* (primary)
- At least 1 review of a performance of *Einstein* (primary)
- A work by one of the visual artists we discussed in class (primary)
- At least 2 articles from a peer-reviewed journal (secondary)
- At least 2 scholarly books (secondary)

Websites are not acceptable sources for this paper. Use the internet only for background research, or to search for academic articles via JSTOR or a similar database. Source readings introduced in class are not eligible for this assignment, though you may use them in your final bibliography.

Each source entry should include a **Chicago-style bibliography entry** and annotation. Annotations should include the following information in a coherent paragraph:

- Source type (book, article, recording, scholarly, non-scholarly, etc)
- Specific subject that the author addresses
- Author’s aim
- Larger context or debate
- How the source contributes to your project

Your completed assignment 3.2 should begin with a paragraph that briefly introduces your research project, followed by an annotated bibliography of at least 7 sources.

**Assignment 3.3**

due November 29, hard copy in class (see formatting details!!)

Please draft an introductory paragraph to your research essay. This paragraph should use some or all of the elements we’ve discussed in class, including motive and thesis statement.

Your introductory paragraph **must** be formatted in a specific way. This is so we can use your writing in an in-class exercise on 11/29. After you have completed your intro paragraph, please separate each sentence with a blank line-space:

This is the first sentence of my introductory paragraph (note that I have not indented this line, so it looks like all the others).

This is the second sentence of my introductory paragraph.

If your sentence is longer than one line, let it run onto the next line............................... before a new line break.

Your completed assignment 3.3 should be in hard copy, formatted as specified.
First draft, cover letter, peer review
due December 1, hard copy in class and email

Please submit a complete first draft of your paper via email and bring one hard copy to class. To receive credit for this assignment, you MUST bring one printed, hard copy of your complete first draft and cover letter to class in addition to the email! We will do a peer critique swap and share. Please also write a brief 1 page letter to your reader (“Dear Reader,”), addressing the following:

- What do you consider to be your thesis statement?
- What statement/sentence/phrase are you most proud of in this draft? Why?
- In writing this paper, what was new for you? What did you focus on differently in this paper compared to previous writing?
- What element of your essay would you like your readers to focus on in their comments? Grammar and wording should not be your main focus, but rather an element such as thesis, organization, flow, persuasiveness, style, etc.
- Any concerns or questions you have about the writing process and essay.

Your completed first draft package will consist of a full first draft of your close reading essay with cover letter in hard copy, substantive comments/mark-up on your partner’s hard copy draft, and email submission of your draft and cover letter to me before class on the due date.

Reverse outline of first draft and response
due December 6, hard copy in class

As part of the revision process, please look at your first draft with fresh eyes and break it back down into an outline. Go through each paragraph and find the central claim for each. Record all major claims and supporting claims/evidence in the form of a formal outline (as shown in class). Compare this new reverse-outline with your draft, and articulate your observations and plans for final revision in a 1 page response.

Your completed reverse outline and response should include the outline (of the entire draft) and the 1 page response.

Final draft of research essay
due December 13 via email before 11am

Your completed final draft of the research essay must be submitted via email before the due date/time. Please send only Microsoft Word document formats (.doc or .docx). You can convert to this format using Google Docs (a free online service).
Research Essay Assignment

For this research essay, please construct an argument about how Philip Glass’ *Einstein on the Beach* (1976) challenges both operatic tradition and Minimalist aesthetics while engaging in both. Choose an aspect of *Einstein* to explore, using outside sources to support and expand your argument. This very broad prompt requires you to choose a specific direction for your research project. All topics must be approved!

Goals of the research essay:
- Make a nuanced, cohesive thesis that makes a meaningful and arguable claim. This paper is not like a book report, which simply summarizes what other people say in their work. Your argument, point of view, and analytical opinions are the driving force in this essay – use other points of view to support and complicate your own.
- Support your thesis with evidence from reliable and well-chosen sources
- Structure your argument in the most logical, persuasive, coherent manner
- Consider your reader. Your reader should be familiar with *Einstein*, but not an expert, and should have a neutral point of view.
- Cite consistently and correctly! Chicago style footnotes and bibliography.
- Explore language. Articulate your reasoning with the most persuasive words you have – this does not necessarily mean the most obscure or complex vocabulary!

Your research essay should be 10-12 pages in length and include Chicago style footnote citations and bibliography. Please follow the formatting rules – Times New Roman 12-point font, double spaced, 1 inch margins all around, with header info in top left corner and page numbers in the top right corner. Bibliography page is not counted in the minimum page length.

**Grading breakdown for research essay:**
- First draft, cover letter, peer review 20% of total essay grade
- Reverse outline of first draft 10% of total essay grade
- Final draft of research essay 70% of total essay grade

* First drafts will not be graded conventionally. First drafts will receive full marks if complete (full page length, complete ideas and structure). This is to encourage a healthy revision process that considers the work as a whole. Serious and thorough cover letter and peer review comments will receive full marks.
## COURSE SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Thursday, August 25</td>
<td>Diagnostic in-class essay</td>
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<tr>
<td>Tuesday, August 30</td>
<td>First class!</td>
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<tr>
<td>Thursday, September 1</td>
<td>Close reading / close listening</td>
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<tr>
<td></td>
<td>DUE today: Nothing!</td>
</tr>
<tr>
<td>Tuesday, September 6</td>
<td>Elements of the academic essay</td>
</tr>
<tr>
<td></td>
<td>DUE today: Assignment 1.1</td>
</tr>
<tr>
<td>Thursday, September 8</td>
<td>BRANDEIS MONDAY (no UWS today)</td>
</tr>
<tr>
<td>Tuesday, September 13</td>
<td>Revising, framing, and supporting a thesis statement</td>
</tr>
<tr>
<td></td>
<td>DUE today: Assignment 1.2</td>
</tr>
<tr>
<td>Thursday, September 15</td>
<td>Music and non-written sources as supporting evidence</td>
</tr>
<tr>
<td></td>
<td>DUE today: Assigned reading(s)</td>
</tr>
<tr>
<td>Tuesday, September 20</td>
<td>Idea flow and structure</td>
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<td></td>
<td>DUE today: Assignment 1.3</td>
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<tr>
<td>Thursday, September 22</td>
<td>Peer review: close reading draft</td>
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<td></td>
<td>DUE today: hard copy first draft; cover letter</td>
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<tr>
<td>Monday, September 26</td>
<td>Conferences!</td>
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<tr>
<td>Tuesday, September 27</td>
<td>Conferences!</td>
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<tr>
<td>Tuesday, September 27</td>
<td>Discussion of <em>Come Out</em> and other music</td>
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<td></td>
<td>DUE today: Assigned listening and reading(s)</td>
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<tr>
<td>Thursday, September 29</td>
<td>Structure and specificity</td>
</tr>
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<td></td>
<td>DUE today: Assigned reading(s)</td>
</tr>
<tr>
<td><strong>Friday, September 30</strong></td>
<td><strong>Final draft of close reading essay due via email by 11am</strong></td>
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<tr>
<td>Tuesday, October 4</td>
<td>No class – Rosh Hashanah</td>
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<tr>
<td>Thursday, October 6</td>
<td>Lens analysis unit introduction, approaches to visual analysis</td>
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<tr>
<td></td>
<td>DUE today: Assignment 2.1</td>
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<tr>
<td>Tuesday, October 11</td>
<td>Discussion of lens texts (Sontag and Morris), citation</td>
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<tr>
<td></td>
<td>DUE today: Assigned readings</td>
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<tr>
<td>Thursday, October 13</td>
<td>Summary, quotation, paraphrase</td>
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<tr>
<td></td>
<td>DUE today: Assignment 2.2</td>
</tr>
<tr>
<td>Tuesday, October 18</td>
<td>Lens on lens</td>
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<td></td>
<td>DUE today: Assigned readings</td>
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<tr>
<td>Date</td>
<td>Assignment/Workshop</td>
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<tr>
<td>Thursday, October 20</td>
<td>Lens essay in-class proposal workshop DUE today: Assignment 2.3</td>
</tr>
<tr>
<td>Tuesday, October 25</td>
<td>BRANDEIS MONDAY (no UWS today)</td>
</tr>
<tr>
<td>Thursday, October 27</td>
<td>Peer review: lens analysis first draft DUE today: hard copy first draft; cover letter</td>
</tr>
<tr>
<td>Monday, October 31</td>
<td>Conferences!</td>
</tr>
<tr>
<td>Tuesday, November 1</td>
<td>Conferences!</td>
</tr>
<tr>
<td>Tuesday, November 1</td>
<td>Style and choices DUE today: Assigned reading(s)</td>
</tr>
<tr>
<td>Thursday, November 3</td>
<td>Structure DUE today: Assigned reading(s)</td>
</tr>
<tr>
<td><strong>Friday, November 4</strong></td>
<td><strong>Final draft of lens analysis paper due via email before 11:00am</strong></td>
</tr>
<tr>
<td>Tuesday, November 8</td>
<td>Research Unit introduction DUE today: Nothing!</td>
</tr>
<tr>
<td>Thursday, November 10</td>
<td>Citation games DUE today: Assigned listening and reading</td>
</tr>
<tr>
<td>Tuesday, November 15</td>
<td>Finding and evaluating sources DUE today: Assignment 3.1</td>
</tr>
<tr>
<td>Thursday, November 17</td>
<td>Finding and evaluating sources: S/P/Q DUE today: Nothing! Work on your annotated bibliographies.</td>
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<tr>
<td>Tuesday, November 22</td>
<td>Opposing points of view DUE today: Assignment 3.2</td>
</tr>
<tr>
<td>Thursday, November 24</td>
<td>No class – Thanksgiving</td>
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<tr>
<td>Tuesday, November 29</td>
<td>Introductions DUE today: 1 hard copy of assignment 3.3 in class</td>
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<tr>
<td>Thursday, December 1</td>
<td>Peer workshop: Research paper DUE today: hard copy first draft of research paper; cover letter</td>
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<tr>
<td>Tuesday, December 6</td>
<td>Peer workshop: Research paper DUE today: hard copy reverse outline of research paper</td>
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<tr>
<td><strong>Tuesday, December 13</strong></td>
<td><strong>UWS portfolio and final paper due via email before 11:00am</strong></td>
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