UWS 16B “It’s Not a Tune You Can Hum”: Writing About Sondheim’s Musicals
Brandeis University, Fall 2018

The syllabus & course schedule are subject to change providing new versions are given to the class.

Instructor: Dr Georgia Luikens
Email: gluikens@brandeis.edu
Mail box: MS 023 (English Department)
Office hours: Mon/Wed/Thurs 11.00am – 12.45pm (or by appointment)
Office: Rabb #205
Class meeting times: Mon/Wed/Thurs 10.00am – 10.50am
Class venue: Brown Social Sciences #224

This course introduces students to the power of writing as a means of communication and a process of thinking and understanding. The topic of this course is Stephen Sondheim’s musicals. As students complete a series of writing assignments, they will engage in a process of reading, drafting, reviewing and revising, working in peer groups and individually with their instructors.

Sondheim’s musicals represent the pinnacle of American musical theater as an art form in the second half of the twentieth century yet they almost belong in their own genre. Sondheim’s musicals speak to a breadth of human experiences, many previously untouched by song and dance: a series of fractured fairytales; the fate of retired showgirls; a writing partnership gone sour; presidential assassins; a bachelor on his 35th birthday, and an artist at a crossroads in his professional and personal life. Through a close study of production history, characterizations, lyrics, music, movement, plot and script, this class will investigate three examples of Sondheim’s work – Into the Woods, Sunday in the Park with George and Company – as well as excerpts from other productions. We will also listen to relevant soundtracks and view production videos as well as examine responses to the works studied. Students do not need any prior drama or musical training; however, an interest in music and/or musical theater is strongly encouraged.

Texts and Materials for Class – available at the Brandeis bookstore and at Amazon.com
- Furth & Sondheim, Company Theatre Communications Group
- Lapine & Sondheim, Into the Woods Theatre Communications Group
- Lapine & Sondheim, Sunday in the Park with George Applause Theatre Books
- Turabian, A Manual for Writers (8th ed.) University of Chicago Press
- Write Now! (Publication of Brandeis student essays)
- A number of readings, films and film clips as well as audio recordings, class memos and other pertinent information will be posted on LATTE.

Disabilities: If you are a student with a documented disability on record at this university and wish to have reasonable accommodation made for you in this class please see me immediately.

Computers in the Classroom: Unless you have a documented disability that renders you unable to navigate this class without a computer, I ask that computers and iPads etc. remain in your bags. If you think you cannot attend and pass the class without the use of a computer or other technological device, please see me and make your case.
Classroom Etiquette: Please refrain from chewing gum in the classroom. If you smoke prior to class, please be thoughtful enough to return to your dormitory, brush your teeth, take a shower and change your clothes before coming into the classroom.

Attendance: The discussions we hold in class are tailored to your writing, which I will be reading and assessing throughout the semester. It is in your interest to attend class, on time and ready to go; we will not have the luxury of revisiting old material and will constantly push on. If you must miss class, please notify me by email at least 12 hours before class begins. In accordance with University Policy, after three absences for any reason, your dean/advisor will be notified. Each subsequent absence will result in a FULL letter reduction of your semester grade. More than six absences will result in a failing grade, irrespective of the quality of the work you submit over the course of the semester.

Tardiness: Come to class on time! Three late arrivals = one class absence. It is impolite to come into the room late and disrupt a class already in progress. Class starts promptly at 10am.

Late Work: Extensions will not be granted unless there are extreme, extenuating circumstances. Furthermore, requests for extensions will not be granted unless they come at least 48 hours before the beginning of class on the day the draft is due. Homework in another course is not a sufficient excuse for an extension; having a limb severed in a freak base-jumping accident is a sufficient excuse. Papers will lose 1/3 of a grade for every day they are late (i.e. a B paper will receive a B-). If you take advantage of the Writing Center, you may hand in a completed Writing Center attendance “reward” form (that has been stamped/signed/dated etc) in place of your final draft for a 24-hour extension. All other assignments, including pre-drafts and rough drafts should be completed on the scheduled due date. Failure to complete these will also damage your grade.

Participation, Set Texts and Assigned Readings: Remember that this class is not a lecture, it is a discussion. A failure to come to class prepared will not only negatively affect your participation grade (it will!) but it will also negatively affect the classroom environment. Writers need a community for their work to flourish, and for us, class meetings are that community. You are expected to prepare for and participate fully in all classroom activities, including discussions, workshops, and presentations. In addition to the texts to be purchased or borrowed, a number of films and film clips as well as audio recordings, class memos and reading assignments will be posted on LATTE. It is your responsibility to print off readings and handouts in advance of each class. You will not be permitted to read items from a screen in class.

Email & Email Etiquette: My main way of communicating with you outside of the classroom will be through email. Therefore, you are expected to check your email daily, preferably at least once before each class meeting. You MUST email me from your Brandeis email account, and your full name must come up in my inbox. I do not open emails from non-Brandeis email addresses. Your subject line should begin with the course number UWS 16B.

Academic Integrity: In the academic setting it is critical that the work you present is original and that, when you use outside sources you cite them appropriately. This course is no different. The Brandeis policy on academic integrity is available in section 3 of the Rights and Responsibilities Handbook (available at http://www.brandeis.edu/studentlife/sdc/rr/). Instances of alleged dishonesty will be forwarded to the relevant university authorities for assessment, referral to the Student Judicial System, and will carry severe consequences. If you have any questions or concerns about citation, plagiarism, or academic standards of originality, please ask; I’m happy to discuss these standards. Basically, don’t
cheat. You are losing out on learning something valuable, showing you have no moral/ethical backbone and you will invariably get caught. The consequences are not pretty. It is always better to ask if you are not sure about quoting, citing or referring to another person’s work.

The Writing Center: The Writing Center offers free writing tutorial services to all Brandeis University undergraduate and graduate students. Writing Center consultants offer writing support with papers, personal statements, short assignments, English language assistance, job applications, and any other writing needs. The Writing Center can help at every stage of the writing process (brainstorming, outlining, drafting, revisions, final edits), but please keep in mind that the Writing Center is not a proofreading service. The Writing Center also offers various specialized workshops throughout the semester. Located in Goldfarb 232 (Mezzanine level), the Writing Center is open for scheduled appointments from 10:00am-6:00pm, Monday-Friday, with extended hours during peak times in the semester. Students must bring a hard copy of their writing and their student ID.

To Make an Appointment: mywco.com/brandeiswritingcenter
For Questions: writingcenter@brandeis.edu

Conferences and Office Hours: Over the course of the semester you have to attend three 20-minute individual conferences (one for each unit). These will be scheduled outside of class time and will be used to discuss your writing, answer questions, examine progress etc. At any time during the semester, you are more than welcome to drop in during my office hours (listed on page 1 of this document). If you are unavailable during my office hours, please email me to set up a meeting time.

Progress and Problems: If you have concerns about your progress in the course, please come to office hours and discuss these issues. You can also make an appointment to see your advisor in Academic Services. If I deem that you are making insufficient progress in the course, are experiencing ongoing difficulties etc, I will contact Academic Services. If you are having other problems, please utilize the many support services available on campus:

Academic Advising: http://www.brandeis.edu/acserv/ Ph: 781-736-3470
Brandeis Health Center: http://www.brandeis.edu/health/ Ph: 781-736-3677
Psychological Counseling Center: http://www.brandeis.edu/counseling/ Ph: 781-736-3730
Brandeis Rape Crisis Center: http://www.brandeis.edu/rec/ Ph 781-736-3371

Papers: You will write three full-fledged papers in this course, each of which will require a revision. Both the rough and final drafts must be typed in 12-point Times New Roman font, double spaced, with 1 inch margins on single sided white paper. Include your name, the date, the course title and the title of the assignment at the top of the first page. Your last name and page number should appear in the header of each page after the first. Staple your pages. All citations must be in MLA/Chicago format - papers that fail to meet these criteria will not be accepted. Each draft must be accompanied by a cover letter, in which you will explain the goals of your paper and reflect on your writing and revision process.

Peer Review Workshops: Each paper you write will undergo at least one round of peer review. The day your rough drafts are due, you are expected to bring three copies (one for me, and two for your peers), and you will receive two of your peers’ drafts in return. Carefully read and mark up the drafts and write a 1-2 page response (single spaced) to each essay for the following class, when you will share your feedback in small groups. You are expected to participate respectfully and intelligently during these workshops, not just provide constructive comments but receive and act on them as well. I will
be looking at your final drafts for significant revisions that address the points raised in both my comments and those of your peers.

**Grading:** Failure to submit pre-draft exercises or homework assignments, or work that is incomplete or of an unsatisfactory standard will result in a zero for the task. Although draft essays are not graded per se, submitting an incomplete draft or failing to submit a draft will result in a docked grade for that unit’s final paper. For those of you who do not submit assignments in a timely manner: you are an adult and thus responsible for your own success and progress. I will not chase you. We are all agents of our own destiny.

**Weighting of assessments and grade distribution:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close Reading Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Lens Essay</td>
<td>25%</td>
</tr>
<tr>
<td>Research Essay</td>
<td>30%</td>
</tr>
<tr>
<td>Pre-Draft Assignments</td>
<td>15%</td>
</tr>
<tr>
<td>Participation, portfolio/final reflection</td>
<td>10%</td>
</tr>
</tbody>
</table>

*Note:* Failure to submit pre-draft exercises or homework assignments, or work that is incomplete or of an unsatisfactory standard will result in a zero for the task. Although draft essays are not graded per se, submitting an incomplete draft or failing to submit a draft will result in a docked grade for that unit’s final paper.

**Final Draft and Final Grades for the class are on a letter basis:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>98-100</td>
</tr>
<tr>
<td>A</td>
<td>94-97</td>
</tr>
<tr>
<td>A-</td>
<td>90-93</td>
</tr>
<tr>
<td>B+</td>
<td>88-89</td>
</tr>
<tr>
<td>B</td>
<td>84-87</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
</tr>
<tr>
<td>C+</td>
<td>78-79</td>
</tr>
<tr>
<td>C</td>
<td>74-77</td>
</tr>
<tr>
<td>C-</td>
<td>70-73</td>
</tr>
<tr>
<td>D+</td>
<td>68-69</td>
</tr>
<tr>
<td>D</td>
<td>64-67</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>
ASSIGNMENTS

Deadlines:

Unit 1: Close Reading
Introduction – Aug 31, 5pm (emailed)
Pre-draft 1.1 – Sept. 6
Pre-draft 1.2 – Sept. 12
Rough Draft & Cover Letter – Sept 17
Peer Review Letters – Sept. 26
Final Version & Cover Letter – Oct 3 (Oct 4 with WC cert)

Unit 2: Using a Lens
Pre-draft 2. – Oct 8
Pre-draft 2.2 – Oct 15
Rough Draft & Cover Letter – Oct 22
Peer Review Letters – Oct 25
Final Version & Cover Letter – Nov 1 (Nov 2 with WC cert)

Unit 3: The Research Paper
Pre-draft 3.1 – Nov 8
Pre-draft 3.2 – Nov 14
Rough Draft & Cover Letter – Dec 3
Peer Review Letters – Dec 10
Final Version, Cover Letter & Reflection Statement – Dec 14

Unit 1
Close Reading: Through the close reading essay you will learn how to analyze a text to find deeper meaning. In this and all other essays you must construct a thesis and present a strong argument in defense of your thesis. This assignment requires an in depth analysis of a short extract from Company. The extract you select obviously will need to support your reading of the issues in response to the essay prompt. Remember: when examining a musical, we are looking at all the different constituent parts that make up the work as a ‘whole’ text: plot, script, characterization, production history, lyrics, music and movement. A principal goal (and perhaps challenge!) of this essay is to combine an analysis of these elements and reflect on them analytically, without simply summarizing the action taking place. Once you are clear of your interpretation, you must then provide supporting evidence.

Pre-draft 1.1 – Parts A & B SEPTEMBER 6
• Reflection – 1 page (with 2-3 pages of notes)
• Mini Close Reading – 2 pages

This first pre-draft assignment is in two sections. In the first part, you will be required to select one scene/song from Company and write 2-3 pages of notes analyzing the different aspects of the scene with reference to characterizations, lyrics, music, movement, plot and script. During this time you should ensure that you are very familiar with the scene & song you are preparing to write about and that you have a copy of the lyrics of the song or songs in the scene.
The purpose of this first pre-draft assignment is to become aware of the different patterns, issues or questions that emerge from the close study of a small section of the text. Is there a critical discourse to be uncovered? Once you have prepared your 2-3 pages of notes, you should prepare a 1-page reflection, which highlights a major significant issue you have discovered as a result of your close reading.

Part B : Mini Close Reading
Choosing just 2-3 stanzas from a central song in the scene you will be focussing on for your essay, construct a reading that addresses the following question:

*How is the inherent loneliness of the character expressed (or not expressed) in your chosen stanzas?*

Your response should be structured with a short introductory passage; evidence based analysis from your note taking and conclude with a summary of your findings. You should be critical of your excerpt and how it reflects meaning as well as how it contributes to the text as a whole.

Pre–Draft 1.2 SEPTEMBER 12
- Introductory paragraph for peer critique – 1 paragraph

Write the introductory paragraph for your close reading essay centered on your thesis. You should make 4-5 copies of your paragraph and include your essay plan on the same piece of paper so we can review them in class. As a preparation exercise for this, you might want to write in 2 or 3 sentences why you chose the particular scene you will be focusing on in your essay and how it contributes to your thesis statement. (Review your mini close reading and reflection assignments for help with constructing this 2-3 sentence justification).

Essay 1 (Rough Draft) and Cover Letter SEPTEMBER 17
- Essay: 5 – 6 pages (double spaced)
- Cover Letter: 1 page (single spaced)

Looking at our first musical in this course, ‘Company’, construct an argument with reference to the prompt below and one key scene and song in the musical.

**Prompt:** Despite being part of a/the ‘Company’, each character in the musical is ultimately alone. Their fears for Bobby are merely a reflection of their own anxieties about being isolated. Provide a close reading of a song/scene from the musical in which you argue for or against the inherent loneliness of its characters. What adds to, complicates and/or challenges their loneliness? How is this portrayed?

You should refer to the material covered in class and the weekly homework assignments and use these as a base from which to offer your interpretation. You should not use outside scholarship. **You MAY NOT choose the “Being Alive” scene/song for analysis.**

**Assignment Specifications:** Your essay should be 5-6 pages long, double-spaced with one-inch margins, and in font 12 Times or Times New Roman. Please affix your pages with a staple in the top left hand corner. Number and name each page. Any work that is not your own must be attributed and referenced fully. Please proof read your work for spelling errors and typos. If you have any questions about the logistics of producing or submitting an assignment, please contact me via email in advance of the due date.
• This essay requires analysis and evidence-based writing. You must justify your interpretation and not just simply state it.
• Construct a thesis, which coherently and succinctly prepares your reader for the rest of the paper.
• Write with knowledge of your reader: This is also called ‘being aware of the text type’. Assume that your reader is reasonably educated with some grounding in your topic but is without specific knowledge of the course or the chief texts of the course. (Although you are not writing a journalism piece, it is often helpful to think of your reader as a regular consumer of a city newspaper with international credentials for example the New York Times
• Adhere to the conventions of the academic essay as discussed in class and pay particular attention to adjusting your language so that you omit hyperbole and colloquialisms.
• Use the correct form of citation consistently. Referencing any quotations from Company requires appropriate citation. You will be expected to cite sources accurately and uniformly throughout your academic career at Brandeis and beyond, so this is a good habit to develop now.

Cover Letter: Write a one-page letter to your reader in which you discuss the following:
• What is your thesis?
• How did you arrive at this argument?
• What has been the greatest challenge in preparing this piece of writing?
• What are the weaknesses in your paper?
• What have you developed/improved upon in the last few weeks?
• Which paragraph do you think is the most successful piece of writing in your paper?
• What would you like your reader to focus on when they review your essay?
• What will be your primary focus in reviewing your essay?

Peer Review of Drafts SEPTEMBER 26
• letters to the members of your peer review group (1 – 2 pages each, single spaced)
• refer to the Peer Review Outline handout for structure and content of the letters
• present ideas during in-class discussion of peer review process

Essay 1 (Final Draft) and Cover Letter OCTOBER 3 (Oct. 4 with WC cert.)
• Essay: 5 – 6 pages (double spaced)
• Cover Letter: 1 page (single spaced)

Attach a cover letter to your revised essay. Address the cover letter to your reader and make sure you cover the following points listed below. You can also use the cover letter to discuss any other concerns or problems that may have arisen over the course of this project.

• How has your thesis changed from your initial draft?
• What is the strongest passage in your essay? Why?
• What is the weakest passage in your essay? Why?
• Provide a summary of the revisions you made from your first draft to the final product
• Are there any other details you would like the reader to know about your writing process?
Unit 2

Using a Lens: In a lens essay, a secondary text or “lens” is used to shed light on a primary text and reveal something new about that work which would have not been apparent without the lens. The close reading techniques studied in the previous unit will carry into this assignment.

Pre-draft Assignment 2.1 OCTOBER 8

- 2 – 3 pages, double spaced (one-inch margins)

For this assignment you will need to provide an analysis of the lens text: a selection of writings from Adaptation and Appropriation by Julie Sanders. This is to be done in two stages. Firstly, after reading each text thoroughly, provide a summary (about 2 paragraphs) stating the author’s position and how they develop their argument. Secondly, choose three or four key elements of the argument and describe the evidence supplied by the author and whether you think this is successful.

Eg.
Text 1: Sanders
Summary:
Argument 1: That………………..
Evidence Supplied: 1)……………..2)………………….3)………………………
How successful is the author in establishing and supporting this argument? (3-4 sentences)
Argument 2: That…………………
Etc

Pre-draft Assignment 2.2 OCTOBER 15

- 2 pages (double spaced)

This assignment requires that you find three examples from your chosen scene in the musical that intersect in some way with the theoretical writings by Sanders. The first example should illustrate an obvious ‘baseline match’. This is where an argument by the lens author can be easily applied to a moment in the musical. It could be a spoken or a sung line/short passage, or even something as simple as a telling stage direction. The second example should illustrate a non-obvious baseline match. This requires you to apply a more sophisticated interpretation of both the lens text/s and the primary text. You should make a connection between the theoretical text and a small section (perhaps a quote, stage direction or description but more likely something subtler such as ‘motive behind’ a character’s behaviour). The third example should be a ‘mismatch’: that is, something from your chosen scene, which provides evidence to your argument, yet is not accounted for within the theoretical text.

Essay 2 (Rough Draft) Cover Letter OCTOBER 22

- Essay: 7 – 8 pages (double spaced)
- Cover Letter: 1 page (single spaced)

Choose one scene from ‘Sunday in the Park with George’, and use it to discuss Sanders notion of appropriation (in the arts and otherwise). The scene you choose must include a song and you should offer a reading of the script and lyrics in support of your central argument. When considering the lens materials, you should illustrate not only how the theoretical writings operate to illuminate ‘Sunday in the Park with George’ but also how successful they are in doing so.
Your task is to interpret one text in light of an additional text. Thus, your interpretation needs to take into account an analysis of both the theoretical work (the article by Sanders) and the primary text (‘Sunday in the Park with George’).

This essay requires analysis and evidence-based writing. You must justify your interpretation and not just simply state it. By narrowing down your analysis of ‘Sunday in the Park with George’ to one scene, you are expected to provide a close reading of the lyrics and dialogue as evidence to support your thesis.

Your work needs to be in depth: Offer your reader something beyond the obvious that they could easily glean by watching the musical. For this to happen successfully you need to be insightful, creative and specific.

Cover Letter: Write a one-page Cover Letter in which you address the following:

- What is the main idea of your essay?
- How is your main idea connected to the writings of Sanders?
- Have you represented Sanders accurately?
- What specific aspects of the articles did you find difficult to apply?
- What is your primary concern about your draft?
- What would you like to improve/revise?

Peer Review of Drafts OCTOBER 25

- letters to the members of your peer review group (1 – 2 pages each, single spaced)
- refer to the Peer Review Outline handout for structure and content of the letters
- present ideas during in-class discussion of peer review process

Essay 2 (Final Draft) and Cover Letter NOVEMBER 1 (Nov. 2 with WC cert.)

- Essay: 7 – 8 pages (double spaced)
- Cover Letter: 1 page (single spaced)

Attach a cover letter to your revised essay. Address the cover letter to your reader and make sure you cover the following points listed below. You can also use the cover letter to discuss any other concerns or problems that may have arisen over the course of this project.

- What is your thesis?
- How did you arrive at this argument?
- What has been the greatest challenge in preparing this piece of writing?
- Explain the changes you made and why
- Discuss what you perceive as the strengths and weaknesses in your paper
- Provide your favorite sentence and least favorite sentence from your essay and explain why you chose them
Unit 3
The Argumentative Research Essay
The thesis-driven research essay is our final major assignment for this course. The goal of this final assignment is to help you take part in academic dialogue by situating your own ideas in a researched context. Also, this is a wonderful opportunity to familiarize yourself with the skills and resources used in university-level research and a chance to continually develop your critical thinking and writing skills. A research paper is an argumentative essay in which the author interprets evidence to draw broader conclusions about the significance of their topic. It is not a book report!

Pre-draft Assignment 3.1 NOVEMBER 8
• 2 – 3 pages (double spaced)

The Research Proposal
This proposal allows you to formalize the brainstorming process you began when you started this project. Every great paper has a great topic. Keep in mind that because you are writing a college research paper of 10-12 pages, you need to refine your topic early and not let it spread out of control! Sometimes the best ideas focus on a single problem, aspect or question in detail and in doing so allow the author to reflect on broader issues. First, however, you need quite a narrow focus. The function of a research proposal is to allow you to generate ideas relating to the topic and texts read in class, and formulate questions you may wish to consider when writing your paper. The proposal is also an excellent medium for you to consider what main ideas you would like to explore and discuss in your research essay.

The manner in which you structure your proposal will be largely up to you and dependent on your chosen musical/topic, however please include the following information in your proposal:
• the topic and central ideas you will be exploring (not just aesthetic reasons behind them)
• What drew you to this particular musical/topic/ exploring this specific context?
• How does your work contribute to the intellectual history of musical theatre studies?
• Where (if at all) does your proposed work intersect with previous class discussions/reading assignments/writing assignments?
• Do these points of intersection strengthen your topic? How/Why?
• What are your ideas about the structure of your research paper?
• What special skills do you need to acquire and/or develop in order to successfully research your chosen area? How do you plan on doing this?
• Do you perceive any foreseeable strengths or weaknesses in your research topic?
• Anything else you would like to include in your proposal…

Pre-draft Assignment 3.2 NOVEMBER 14
• 2 pages (single spaced)

The Annotated Bibliography
A bibliography is an alphabetically ordered listing of the resources/texts you have read or cited during your research. An annotated bibliography includes a short evaluation and/or summary of the source material for each listing. The ‘annotation’ would include things such as the topic of the text, the author’s purpose, intended audience, scholarly value, usefulness, reliability and scope of the author’s point of view. The annotation might also comment on use of language if something is particularly
striking in this regard; issues of bias or perceived bias and agenda. Annotated bibliographies have the advantage of recording not only what sources you encountered during your research but also how helpful these sources prove.

For this assignment, you need to refer to six sources including one newspaper article, two scholarly books and a journal article plus two additional sources of your own choosing. Whilst you are welcome to use readings from class in your final project (for example, quoting and citing something from Ben Brantley’s article to support your argument) you cannot include class texts in your six sources for the annotated bibliography.

Each annotation should be in short paragraph form. You should include your working title at the top of the first page and a brief description of your project. Each entry should be in alphabetical order by the author’s surname and include the correct citation. The Turabian text, (one of the set texts for this class) provides invaluable examples of almost every source possible and how to cite it correctly.

**Essay 3 (Rough Draft) and Cover Letter DECEMBER 3**

- Essay: 10 – 12 pages (double spaced)
- Cover Letter: 1 page (single spaced)

Your research paper will focus on a post-1957 American musical of your choice and how it relates to one or more of the areas of inquiry we have explored in this course. The goals of this essay will be to continue strengthening your close reading and lens techniques and will also teach you how to go about scholarly research, using a variety of sources and working as a self-directed learner. In this assignment you will be developing your own interpretive framework based on the scholarly work of others. This resembles lens analysis—you’ll be using others’ ideas to produce an informed reading of your argument—but with an important difference: here, you’ll be creating a new lens of your own making, one that borrows elements from, reacts against, and synthesizes multiple lenses into an original critical stance. You can choose Into the Woods, or a musical from the list of suggestions that will be circulated, or you may propose an alternative musical. **However, you must check with me first that your proposed alternative and the area of inquiry are suitable for this project.**

Attach a cover letter to your revised essay. Address the cover letter to your reader and make sure you cover the following points listed below. You can also use the cover letter to discuss any other concerns or problems that may have arisen over the course of this project.

- What is the main idea/point of your research essay?
- What are the biggest problems you encountered whilst preparing this draft?
- What have your greatest successes been?
- Discuss a hard-to-find-but-valuable source.
- Are there any ideas which seem to be weaker than others?
- What is your primary concern about your draft?
- What would you like to improve/revise?
- What is the most important question – thesis, motive, style, structure, use of sources, persuasiveness etc that you would like your reader(s) to answer for you or provide additional feedback about?
Peer Review of Drafts DECEMBER 10
- letters to the members of your peer review group (1 – 2 pages each, single spaced)
- refer to the Peer Review Outline handout for structure and content of the letters
- present ideas during in-class discussion of peer review process

Essay 3 (Final Draft) and Cover Letter DECEMBER 14
- Essay: 10 – 12 pages (double spaced)
- Cover Letter 1 page (double spaced)

Portfolio/Reflection DECEMBER 14
Review the rough and final drafts of each paper from each unit. Write a reflection in which you discuss your progress as a writer, the feedback you have received (and given!) and consider ‘where to from here’. Remember, this is only the very beginning of your career as a writer! You are permitted to use the first person. Your reflection can be open-ended, however it should address the following:

- 2 – 3 pages (double spaced)
- What did you learn in the first unit? What skills did you develop? What did you find especially difficult? What did you gain from the pre-drafts in this unit? The peer review exercise? The conference? How did your close reading skills develop over the course of the first unit? How do these skills apply to your other university studies?

- What did you learn in the second unit? What skills did you develop? What did you find especially difficult? What did you gain from the pre-drafts in this unit? The peer review exercise? The conference? How did your close reading skills develop over the course of the second unit? How do these skills apply to your other university studies?

- What did you learn in the third unit? What skills did you develop? What did you find especially difficult? What did you gain from the pre-drafts in this unit? The peer review exercise? The conference? How did your close reading skills develop over the course of the third unit? How do these skills apply to your other university studies?

- How would you assess your development as a writer from the beginning of the semester to the end of the semester? What has improved? What do you still have difficulty with? How did this course prepare you (or fail to prepare you) for your future studies? Were you surprised by the course or is it what you expected?

Oral Reports (staggered throughout the third unit after pre-drafts are complete)
- 4 – 5 minutes
Present a short oral presentation in class about your research project, your findings, successes, regrets, solutions and possible/projected conclusions. Be prepared to present a section of a song from the musical you researched. Why is this song/this moment important to your project? How you present it is entirely up to you providing you are engaging and to the point!
Course Schedule: Readings listed are available on LATTE, which will be progressively updated over the course of the semester. Film footage, listening assignments, additional articles and class memos will be made available online via LATTE. The order of the readings might be shifted from time to time depending on the progress of the class, as well as specific student interests/needs that may arise. It is your responsibility to check LATTE regularly for class updates.

Unit 1: Introduction & Close Reading

Company

Wed. Aug. 29
Class introductions; introduction to college writing and to the seminar topic; discussion of high school vs. college writing; explanation of the course syllabus and requirements.

Thurs. Aug. 30
- Viewing: Company 2006 revival
- Listening: Familiarize yourself with the Company soundtrack
- In-Class: Further introduction to the seminar topic; Intro to close reading & analysis; Essay #1 assignment requirements, discussion groups on Mordden, Banfield
- Intro to THESIS and MOTIVE

** INTRODUCTION FORMS DUE (BY EMAIL) FRIDAY AUGUST 31 BY 5PM **

Mon. Sept. 3
Labor Day Holiday – no classes

Wed. Sept. 5
- Reading: Bristow & Butler: Company – About Face! Brantley: A Revival Whose Surface of Tundra Conceals a Volcano
- In-Class: Introduction to Gordon Harvey’s Elements of the Academic Essay, Analysis of songs & scenes; analyzing stage directions; accompaniments & incidental music; annotation exercise - EVIDENCE, discussion groups on Bristow/Butler and Brantley
- Close reading of source(s); writing process; deriving a thesis from evidence; crafting an introductory paragraph

Thurs. Sept. 6 (nb Monday Schedule) PRE-DRAFT 1.1 DUE TODAY
- Reading: Fraser: Revisiting Greece – The Sondheim Chorus
- In-Class: Group discussions on Fraser article; the writing process: structuring the introduction; evaluating a thesis; subcutaneous analysis
- EVIDENCE & ANALYSIS and their relationship with THESIS
- Overview of writing about music for the purposes of the close reading assignment

Mon. Sept. 10
Rosh Hashanah – no classes
Wed. Sept. 12 PRE-DRAFT 1.2 DUE TODAY
• Reading: Banfield: Five Ways of Looking at Musicals
• Listening: the alternate versions of “Being Alive”
• In-Class: Further reflections on Harvey’s “Elements”; peer workshops; discussion groups for Banfield; “Where has my motive gone?” (and other such questions)

Thurs. Sept. 13
• Reading: Chicago WIC “Writing the First Draft”; Conclusions Handout; Write Now! Essay, title tba
• In-Class: Discussion of Drafting problems and procedures; analyzing Write Now! Essay, title tba; MLA citation workshop

Mon. Sept. 17 ESSAY 1 ROUGH DRAFT & COVER LETTER DUE TODAY
• Reading: Chicago WIC “Analysis and Revision of the First Draft”, Write Now! Essay, title tba
• In-Class: analyzing Write Now! Essay, title tba; Titles exercise

Wed. Sept. 19
Yom Kippur – no classes

Thurs. Sept. 20
• Reading: Chicago WIC: “Revising the Introduction, Conclusion and Polishing”
• Conclusions workshop

Mon. Sept. 24
Sukkot – no classes

Wed. Sept. 26 PEER REVIEW LETTERS DUE TODAY
• Peer review workshop using Harvey

Thurs. Sept. 27
• Constructing a reverse outline
• Editing and self-reflection
• Close reading skills review and unit wrap-up

Mon. Oct. 1
Shmini Atzeret – no classes

Unit 2: The Lens Essay
*Sunday in the Park with George*

Wed. Oct. 3 ESSAY 1 FINAL DRAFT & COVER LETTER DUE TODAY
• In-Class: Introduction to the Lens, explanation of assignment sequence; Intro to *Sunday in the Park with George*, writing about the visual arts, Seurat

Thurs. Oct. 4
• Reading: Sunday in the Park with George script, Sanders – Introduction & Ch 1
• Viewing: Sunday in the Park with George film
• Listening: Sunday in the Park with George OBC
• In-Class: Discussion of lens sources, establishing a baseline reading; thesis and motive in the lens essay; Discussion of Sanders Intro & Ch 1

**Mon. Oct. 8 PRE-DRAFT 2.1 DUE TODAY**
• Reading: Sanders: Ch 2
• In-Class: analysis of the lens – summary and paraphrase; taking a stance: how to introduce multiple texts, quotations; discussion of Ch 2
• Listening: Larson’s “Sunday” parody

**Wed. Oct. 10**
• Reading: Sanders Ch 9
• In-Class: discussion of Ch 9, working with the lens, drafting strategies; structure and stitching

**Thurs. Oct. 11**
• The lens essay’s introduction – similarities and differences to close reading essay
• Lens essay introduction analysis from sample essays

**Mon. Oct. 15 PRE-DRAFT 2.2 DUE TODAY**
• Reading: *Write Now!* Lens essay title tba
• In-Class: the role of argument when using a lens; analysis of Write Now essay as per Harvey’s “Elements…”; understanding and applying an unfamiliar lens text (outside your field aka “Art History 101?”)

**Wed. Oct. 17**
• Reading: Review Sanders, start Eliot
• In-class: style workshop, MLA citation review

**Thurs. Oct. 18**
• In-Class: workshop problem paragraphs; analysis of sample lens essay introductions; why punctuation really matters; the art of proof reading; analyzing Eliot

**Mon. Oct. 22 ESSAY 2 ROUGH DRAFT & COVER LETTER DUE TODAY**
• In-class: a further lens: analyzing Eliot

**Wed. Oct. 24**
• Reading: *Write Now!* Lens essay title tba
• Constructing reverse outlines for the lens essay

**Thurs. Oct. 25 PEER REVIEW LETTERS DUE TODAY**
• In-class: peer review workshop

**Mon. Oct 29**
• In-class: problem solving forum, unit wrap-up
Unit 3: The Argumentative Research Essay

Wed. Oct. 31
• In-Class: How does the Lens essay help us with an argumentative research paper?
• Introduction to Unit 3 and assignment sequence
• Watch: Into the Woods (Broadway)

Thurs. Nov. 1 ESSAY 2 FINAL DRAFT & COVER LETTER DUE TODAY
• Listening: Into the Woods OBC
• Watch Into the Woods (Hollywood)
• In-Class: discussion of Into the Woods, evaluating sources, how to pose research questions; what is original research? The role of the research proposal

Mon. Nov. 5
• In-class: Library Research Session (meet at the circulation desk)

Wed. Nov. 7
• In-class: brief reports on research topics, plagiarism and “how do I cite that?” different forms of citation (APA/MLA/Chicago)

Thurs. Nov. 8 PRE-DRAFT 3.1 DUE TODAY
• In-class: continue reports on research topics, using multiple sources, using research questions to establish motive,

Mon. Nov 12
• In-class: what is an annotated bibliography and why should I care?
• Audience, tone and diction
• subject and style
• appropriate source selection

Wed. Nov. 14 PRE-DRAFT 3.2 DUE TODAY
• In-class: Analysis of research introductions from across the disciplines, how to get the most out of your sources

Thurs. Nov. 15
• In-class: quotation as evidence, close reading as analysis, creating and using multiple lenses

Mon. Nov. 19
• Pre-holidays: further source analysis (workshop), Posing more questions than you can possible answer!

Wed. Nov. 21
Thanksgiving – no classes

Thurs. Nov. 22
Thanksgiving – no classes
Mon. Nov. 26
- Reading: Write Now essay title tba
- In-class analysis of Write Now essay…focus on integration of sources, maintaining motive

Wed. Nov. 28
- Reading: 2nd Write Now essay, title tba
- In-class: analysis of Write Now essay…focus on conclusion writing

Thurs. Nov. 29
- In-class: problem solving forum, peer workshopping of introductions and conclusions

Mon. Dec. 3 ESSAY 3 ROUGH DRAFT & COVER LETTER DUE TODAY
- In-class: individual reports on research topics

Wed. Dec. 5
- In-class: individual reports on research topics, writing in future courses, how to reflect on a writer’s process (writing the reflection essay instructions and suggestions)

Thurs. Dec. 6
In class: diagnostic (ungraded)

Mon. Dec. 10 PEER REVIEW LETTERS DUE TODAY
- In-class: semester wrap-up, peer review workshop

ESSAY 3 FINAL DRAFT, COVER LETTER & REFLECTION DUE FRIDAY 3pm, DECEMBER 14