UWS 48A — Love: Where, When, How, Who?

Monday/Wednesday 5–5:50pm. We do not meet Thursdays
Instructor: Professor Lagace
Office Hours: Monday and Wednesday 4:00-4:50 and by appointment
Email: marthalagace@brandeis.edu
My office: Rabb 223
Classroom: Olin-Sang 201

Introduction:

What is love? How does society encourage or discourage it? Who gets to fall in love and why? For many years, the study of love seemed to belong to poets, painters, singers, and playwrights. Scholars in different fields like history and anthropology avoided studying love, claiming that it was too special—too personal, maybe too sacred—to be a topic of reflection and analysis. Yet love is all around us. What does it mean and do? This course explores films, case studies and more to explore how love conforms to and challenges the prevailing social order and becomes a force for change or continuity. We will analyze readings about how people living in Africa, the USA, and Asia have described and experienced love as a vital emotion within or despite the expectations they face. Later in the semester, students will research a love-related issue of their choice and may choose from texts including written narratives, ethnographies, legal studies, films, works of art, and other mediums.

First Year Experience:

UWS is the centerpiece of the First Year Experience, which introduces students to the rich intellectual life of the university. As part of the UWS, students will attend one Critical Conversation between faculty from different departments. The goals of the Critical Conversations are to build first-year cohort identity and introduce students to Brandeis’ scholarly discourse and the variety of ways in which our faculty engage with the world and each other. Each seminar will also assign a brief experiential learning activity to expand the boundaries of the conventional classroom.

UWS Goals:

The University Writing Seminar introduces you to the power of writing as a means of communication and as a process of thinking and understanding. You will formulate meaningful arguments, support them with observations and evidence, and convey them clearly and persuasively. You will gain the tools to be a successful and confident writer in any discipline and become an active participant in critical conversations across the University and beyond. Most importantly, these skills will prepare you to engage as an informed citizen in a global society.

UWS Outcomes:

Students will be able to:
• Understand writing as a recursive process of thinking and communication
• Articulate elements of effective writing and integrate them into their own work
• Participate in critical conversations by responding to openings, problems or contradictions in existing scholarship
• Assess their own and others’ writing with respect to audience and purpose
• Generate original questions and pursue independent research
• Identify and evaluate sources and use them responsibly

**Required Course Texts**
Readings will be on Latte. Please print the readings and bring them to class.

**Course Requirements**

**Major assignment 1:** Lens essay. In this assignment you will formulate an argument about love among Igbo people described in Smith.

**Major assignment 2:** Research proposal. For this assignment you will choose a story of love from a variety of genres and write a detailed proposal about how you will approach the research essay.

**Major assignment 3:** Research essay. For this assignment you will use your research proposal as a guide to make an argument about how your text reflects societal values.

**Portfolio:** At the end of the semester you will assemble all of your work (including pre-draft assignments, rough drafts, final drafts, and peer review sheets) in an electronic Word document and upload it to Latte, together with a letter describing how your understanding of yourself as a writer has changed over the course of the semester and the ways that you will use the skills from this class in other disciplines. **This means that you need to save electronically all your writing from the semester.**

**Drafting:**
Four steps lead up to the final draft of each essay:

- **Pre-draft assignments.** Each essay will be preceded by two or three pre-draft assignments—short pieces of writing designed to help you develop ideas. These assignments will receive either a check or a note telling you to redo the work and will count as part of your overall grade. You can re-submit any work until the end of the unit.

- **First drafts.** You are required to turn in a first draft of each paper. These drafts are important opportunities for you to receive feedback from me and your classmates in peer review. I do not expect these drafts to be polished, but I do expect them to be complete—otherwise we cannot give you useful advice.

- **Peer Review.** After the first draft of each paper is due you will form a group with two of your classmates and read each other’s drafts. In class you will give your partners feedback. I will collect your peer review letters and they will count as part of your grade. These activities increase your sense of audience awareness and give you an opportunity to reflect on the concepts we have discussed in class.
• **Conferences.** Each student will have three twenty-minute conferences with me over the course of the semester, one to discuss the first draft of each major assignment. Attendance is required; missing a conference is the equivalent of missing a class. Sign-up sheets will be distributed in class.

**Class participation:** Your consistent participation in class sessions constitutes a significant portion of your grade and is the most critical component of a successful course. Class participation includes:

• Your prompt, prepared, alert, consistent attendance
• The completion of reading assignments by the dates listed in the syllabus
• Your thoughtful contributions to class discussions

**Writing Center:** The University Writing Center, located on Goldfarb 232 on the Goldfarb mezzanine of the library, provides free one-on-one help with your essays. You are strongly encouraged to take advantage of this service. Writing Center tutors are well trained and will work with you in 45 minute sessions that you can schedule online: (http://www.brandeis.edu/programs/writing/writingcenter/index.html). Students who take advantage of this service will receive a form during their tutorial that will entitle them to a 24-hour extension on either the draft or revision of their essay. Essays will be due electronically by 11:55 PM on the following day. Only one extension is allowed per essay.

**Grades**

- Lens essay: 30%
- Research proposal: 10% (graded on completion)
- Researched argument: 40%
- Class participation (includes research presentations and critical conversation, Comparative Genre Analysis, and experiential reflection letters): 10%
- Portfolio (includes Latte posts, pre-drafts, and peer reviews): 10%

**Formatting**

Please submit all essays to Latte in Word (no pdfs, please!) and to your peers in a google doc. Essays must use 1-inch margins and 12-point Times New Roman font. Do not enlarge your punctuation—I can tell. Essays must have a title and be double-spaced. Pre-drafts that are submitted in hard copy must be typed and stapled. For every written piece of work please have your name, date, course name, and my name in the upper left hand corner.

**Late Work, Extensions and Minimum Page Requirements**

I am usually willing to offer extensions, given legitimate reasons. If you are afraid your work will not be completed in time, please contact me more than 24 hours before the due date and arrange for an extension. Otherwise, late work, including first submissions, will lead to a reduction of third of a grade per day (B+ → B → B- and so on) on the final paper. If a paper is due electronically at 11:55 PM and you submit it at 11:56 PM, it is late. In addition, final papers that do not meet minimum page requirements will receive a third of a grade reduction for each page that the paper falls short.
**Attendance**
Attending class is essential for you to get the most from this course; in-class discussions are critical for your learning. Therefore, please do not miss class unless you have an emergency. If you miss more than three classes, each additional absence will result in the lowering of your final grade for the course by a 1/3 of a grade. Please contact me in the event of an emergency that prevents you from attending class. Seven or more absences will result in a failing grade.

**Laptops**
To prevent distractions, laptops are not allowed in this class unless you require special accommodations.

**Academic Honesty**
You are expected to be honest in all of your academic work. The University policy on academic honesty is distributed annually in section 5 of the Rights and Responsibilities handbook. Instances of alleged dishonesty will be forwarded to the Department of Student Rights and Community Standards. Potential sanctions include failure on the essay, failure in the course, and suspension from the University. If you have any questions about my expectations, please ask.

**Accommodations**
If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in class, please see me right away.

**Email Etiquette**
When you write to me or another professor or professional, please include a greeting (“Dear Professor Lagace”), full sentences, proper punctuation, and your name at the bottom of the email. Always include a brief note with an attachment. This is really good practice for when you enter the world beyond college.

**Four-Credit Course**
Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

**SCHEDULE OF CLASSES**

*Unit 1: Lens Essay and Comparative Genre Analysis*

**Week 1**

Weds Aug 28
In-Class: Introductions, syllabus.
Weds Sept 4
Read: Stavans and Albin_Love & Language 2007.pdf
Write: One-page summary of and response to this interview. Bring to class in hard copy for 5-minute peer review at start of class. Are there any questions you would ask or clarifications you would seek from the two authors? Anything they didn’t cover?
In-class: Studying love as scholars, close reading; assignment sequence.

Week 2

Mon Sept 9
Read: Lindholm_romantic love and anthropology_Etnofoor 2006
Write: One-page summary of and response to this article. Your summary can take the form of a list of key ideas. Bring to class in hard copy for 5-minute peer review at start of class.
In-class: Close reading, writing a thesis statement, what is a lens.

Weds Sept 11
Read: Schultz_courtly love Chapter 8_2006.pdf and Schultz_courtly love_endnotes to Chapter 8_2006.pdf
Write: Pre-draft due in class in hard copy: Close reading of a short passage from Schultz. You should have a chance to present it briefly in class, saying how or why it interests you (if it does!).
In-class: motive.

Experiential assignment: Between 9/16-9/20 interview one of your instructors during office hours about the role that writing has played in his or her life and career. If you are taking the same class as a peer you may interview the instructor with one or two classmates. Write up your notes in one double-spaced page that is due on Friday, 9/20 to Latte by 11:55 PM.

Week 3

Mon Sept 16
Read: Smith_Managing husbands Nigeria_2009.pdf
Write: One-page summary and response in hard copy, ending with a question, for 5-minute peer review at start of class.
In-class: Discuss Smith and his arguments and any questions that arose in your writing.

LENS ASSIGNMENT/PROMPT.

Weds Sept 18
Read: Ahearn_invitation to love (Nepal)_2001.pdf
Write: Pre-draft due in class: mini lens analysis - Bring a hard copy to class. In addition, please email me your motive and thesis by 11:55pm today.
In-class: Introductions and intro exercise.
Week 4

Mon Sept 23
Read: None
Write: Introduction to your essay. Bring a hard copy to class.
In-class: Connecting paragraphs like cogwheels. Thinking about comparing genres: View short TED talk “The Brain in Love” by Helen Fisher.
Introduce CGA ASSIGNMENT SEQUENCE.

Weds Sept 25
Read/skim “Dear Dolly's’ Advice” (Mutongi) and “The Role of Touch” (Goldstein et al).
Write: These articles are from different disciplines (history and biochemistry). Take notes about similarities and differences in formatting of the articles: citation styles, thesis statements, structure, and anything else you notice. Keep a copy because you will be adding to this next class and turning it in.
In-class: Introduction to writing in different disciplines

Deadline Fri. Sept 27
Your pre-draft outline is due on Latte by 11:55pm

Week 5

Weds Oct 2
Read/skim “Gender & History in Yeats’s Love Poetry” (Cullingford) and “The Changing Political Economy of Sex in South Africa” (Hunter). These articles are from Literature and the Social Sciences.
Add to your notes from last class about similarities and differences in formatting of the articles, and bring a hard copy to class.
In-class: CGA preparation, writing conclusions.

Thurs Oct 3
Read: Revise your notes from the four articles. (I will collect these.)
Write: Lens paper draft with cover letter is due by 11:55pm on latte and in a GoogleDoc to your classmates.
In-class: Comparative Genre analysis (CGA)

Deadline Sunday Oct 6:
Peer review letters and comments on classmates’ essays due by 11:55pm. Email your peers their essays; post the letters to latte.

Week 6

***** Conferences on Monday (10/7) and Tuesday (10/8) *****
Mon Oct 7
Read: Your peers’ essays
In-class: CGA wrap-up, peer review

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Tues Oct 15
Download Zotero and related links (on latte).
Write: LENS essay revision and cover letter due on latte by 11:55pm
In-class: Zotero – 20-minute introduction by Brandeis Librarian Jen Giordano.
Practice Zotero. (Please bring your laptop to class.)

Week 7

Weds Oct 16
Read: None
Write: Comparative Genre reflection letter due by 11:55pm on latte
IN-CLASS: Introduction to the research essay, scholarly sources, plagiarism

Unit 2: Research Essay

Wed Oct 23
A short, efficient class: at 5:30pm attend Critical Conversation, “Don’t Believe Everything You
Think: Perspectives on Truth From Psychological Science.”
Students have watched as homework “Love Crimes of Kabul” film (2011).
Write: Bring to class in hard copy at least one possible research question that interests after
watching “Love Crimes of Kabul.”
In-class: Formulating research questions, using sources
  • Hand out the Research Essay Prompt: “Building on Lindholm’s question ‘What social
    factors promote and which extinguish the possibility of love?,’ begin to examine in depth
    the social, structural, and emotional conditions of people in love in a specific place and
    time of your choice. How, if at all, do the lovers address their constraints?”

Deadline Friday, Oct 25:
Write a one-page response to the Critical Conversation by 11:55pm on latte, responding
to the prompt “What techniques did the speakers use to convince you of their argument? What
was effective? What was less effective?”

Week 7

Mon Oct 28
Read: Complete library tutorial on latte before class.
Write: Your responses and reflections on film “Love Crimes of Kabul.”
In-class: Library session with Brandeis Librarian Jen Giordano. Meet at front desk of library at 4:55pm.

Weds Oct 30
Read: excerpt from Hannaford’s *Marriage Without Borders* (intro and Ch 6).
Write: One-page response about how this piece describes the promotion or extinguishing of love—End your response with a potential research question or questions. Bring a hard copy of your response and sample research question/s to class. In addition, bring to class the name of a text you will use in your research essay.
In-class: Writing a research proposal.

**Week 8**
**Mon Nov 4**
In-class: Library session with Brandeis Librarian Jen Giordano re: finding the best sources for your research paper. Meet at library front desk at 4:55pm.

**Weds Nov 6**
Read/skim: TBA
Write: one-page response, ending with a possible research question or questions.
In-class: In-class exercise, plagiarism.

**Week 9**
**Mon Nov 11**
Read/skim: TBA
In-class: Style, structure, how do paragraphs flow together? Discuss the author’s moves.

**Weds Nov 13**
Read: *Write Now* research essay TBA
Write: **Pre-draft research proposal due** for research essay assignment on latte by 11:55pm.
In-class: *Write Now*, presentations, workshop proposals and peer feedback.

**Week 10**

***Conferences on Monday (11/18) and Wednesday (11/20) ***

**Mon Nov 18**
Read: none
Write: **Pre-draft research essay introduction** due in class.
In-class: Modeling a research essay, linking introductions and conclusions

**Weds Nov 20**
Read: None
Write: None
In-class: Short presentations on research papers; portfolio instructions
Deadline Friday Nov 22:
Pre-draft outline due on latte by 11:55pm

Week 11

Mon Nov 25
Read: None
Write: None
In-class: Students give short presentations on research papers so far

Week 12

Mon Dec 2
Read: None
Write: Draft of Research Essay due with cover letter on Latte by 11:55pm and in a google doc to your peers.
In-class: Short presentations on research papers. (Discuss best practices in giving constructive feedback to peers.)

Weds Dec 4

Read: None
Write: Peer review letters and comments on their essays, due by 11:55pm on latte.
In-class: Peer review, short presentations on research papers

Week 13

Mon Dec 9
Read: None
Write: None
In-class: Short presentations on research papers

Post Term

Wed Dec 11
Portfolios due by 11:55pm on latter. (Please organize as one document, including: portfolio cover letter, final research paper cover letter, and final research essay. See portfolio handout for order of assignments.)