ENGLISH 1010: SEMINAR IN ACADEMIC WRITING
IMAGINING OTHERWISE: FRACTURED IDENTITIES AND POLITICAL LIVES

Instructor xxx
Office xxx
Office Hours xxx
Email xxx@uconn.edu

* I reserve the right to make changes to this syllabus, as the need arises.

OVERVIEW

In this seminar, we use writing as a way to engage in academic inquiry. That is, this course foregrounds your making use of texts to contribute to and intervene in ongoing critical conversations. This will be a challenging, writing-intensive course and will require hard work. Over the semester, you will develop sustained writing projects—critical writing that fosters discussion, challenges thinking, and proposes new knowledge. As a student with specific intellectual interests and curiosities, you are in large part responsible for the direction of the discussion and writing. You will also be interacting with your peers in a deeply engaged way, since writing is in part a social act. Ultimately, you will work through the texts we read in divergent ways, developing your thinking through the exploratory and recursive nature of writing. Because writing is not a practice that can be severed from purposeful exchange, your writing projects here will be grounded in a semester-long inquiry of a fairly specific topic. But the course is designed, above all, to provide you with opportunities for practicing and reflecting on your work as an academic writer.

COURSE INQUIRY

Within our contemporary political moment, there seems to be a trend of needing to declare that certain lives matter. Declarations such as #BlackLivesMatter are often met with a seemingly self-evident claim that #AllLivesMatter, and these two claims create tension. So how might we make sense of these conflicts and find other ways to make change? This course is constructed around the questions of lives—which ones are seen as livable, as grievable, and as mattering. How are identities—as intersectional and changing things—given meaning, and how might we contest such categories that seek to make “identity” discrete and governable, such as race, gender, sexuality, disability, and class? How might we broaden and interrogate the category of the human, thereby making all lives, indeed, matter? Through our writing, we will think about what it means to “live politically,” to engage in questions of responsibility and vulnerability in relation to power. This course will ultimately ask you to create writing projects that imagine otherwise, to imagine alternative apparatuses that might structure life.

As a warning, the readings in this course have the potential to provoke uncomfortable discussions, talking about race, gender, sexuality, etc. may put some of us outside of our comfort zones. As adults, I believe we can engage with these texts productively, but if you feel that you will be too uncomfortable with the material, please talk with me beforehand so we can arrange alternatives.

Commented [UConn1]: Instructors will want to make transparent the specific aspects of the course that could seem uncomfortable to students.
COURSE OUTCOMES

By the conclusion of this course, you should be able to:

- See yourself as a writer and as someone who can use language to examine, develop, and communicate ideas.
- Discover, inhabit, and use the ideas of others (without, of course, plagiarizing those ideas). Writing is inseparable from careful reading, and we will pay very close attention to how our reading of others’ texts helps us to develop and extend our own thinking.
- Plan your writing as an act of communication to an anticipated reading audience. Writing is a social act, and your writing emerges in a context of others’ reading and writing.
- Practice writing as an act of inquiry and discovery. I want to break down the barrier you may see between personal and academic writing. All academic writing reflects the interests and perspective of the writer.
- Reflect on and practice various writing processes (including drafting and revision).
- Demonstrate basic competency with Information Literacy as defined by the university’s general education guidelines.

TEXTS


COURSE COMPONENTS

Engagement

This is a seminar rather than a lecture course. Therefore, the success of this class depends on you as well as on me. Thoughtful discourse is an essential part of this class, and you will frequently work in groups of various sizes, which means you will need to be considerate of and attentive to others. It is your responsibility to keep up with the reading, to contribute to class conversation in the form of analytical comments or questions, and to attend class regularly and on time. See attendance policy below.

Reading

Although ENGL 1010 is described as a writing course, the writing you do here has a very close relationship to reading. Many of these texts are multi-layered and complex. You will need to read carefully, reread often, and take careful notes. Come to class prepared to share your thoughts about it as well as your questions. Try not to be discouraged; the reading is supposed to be challenging.

Writing

You will write four major essays (totaling 25–30 pages) in this course. In order to accomplish this, you will be doing ample writing along the way, including in-class writing, homework assignments, and drafts of these major papers. Only the final papers will be assigned a grade, but all of your written work will contribute to your final grade in the course.

Revision

Commented [UConn2]: Instructors may want to make use of the WPA Outcomes Statement for First-Year Composition (from which these bullet points are adapted)—and some may want to make use of the terms that are implicit here but made explicit there (rhetorical knowledge, critical literacy, processes, etc.)

Commented [UConn3]: The language of this syllabus is malleable. Right now it’s written in a familiar tone (“I” and “you”); feel free to make changes to reflect more or less formality based on your comfort and the relationship you want to establish between this contract and your course.
Each major writing project will go through a drafting process in which you shape your ideas and experiment with ways to best communicate this work. I expect you to put significant time and effort into the revision process, and I expect projects to shift, change, and develop as you revise. While many come into First-Year Writing as capable writers, each of us has plenty of room to improve. Your grades will depend not only on how well you express yourself but also on how you handle the revision process.

Conferences and Peer Review
Conferences and peer review are integral to the goals of this course. Through the drafting process of each major essay, we will use small group or individual conferences during, in addition to, or in place of regular class meetings. The quality of your involvement in these processes is a crucial factor in your engagement, and thus final grade, in this course.

Information Literacy
Information Literacy is one of the key learning goals of our course. While all assignments will provide opportunities for developing Information Literacy skills, we will have at least one assignment that will be built with this specific purpose in mind. Mid-semester, our class will visit the Homer Babbidge Library for a hands-on InfoLit session with guidance from one of the librarians. This will be the first step in your process toward research for your InfoLit assignment. What you learn through this assignment will lay the foundation for scholarly work throughout the duration of your college career. Expect to push yourself out of your comfort zone and start searching and working with information from new kinds of sources and in new ways.

Reflective Component
Good writing and critical thought arise out of reflection, and in this course we will take multiple opportunities to reflect. For each major essay, you will write a brief process note in which you will describe and reflect on the process by which you wrote the essay.

HuskyCT
HuskyCT is UConn’s online platform for communication and the distribution of class materials. This class will make use of HuskyCT for sharing all types of writing and collaborating with each other. Please ask if you have any questions about how to use HuskyCT or any difficulty navigating its tools.

Grading and Evaluation
There are two components of your final grade for this course:

Engagement (25%)
One quarter of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes short writing assignments, in-class writing, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major drafts.

Essays (75%)
Each of your four final essays will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your essays will reflect your performance in these essays. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your
final grade for this component will not be based on an average of your grades over the
semester. Rather, it will reflect the level your writing has achieved by the end of the course.
What this means is that early assignments, although graded, will not bear the same weight as
later assignments. Indeed, your final two essays will provide the most compelling evidence of
the level you have achieved.

Please note: you cannot pass ENGL 1010 without submitting all four major essays.

A “B” in this course is readily attainable. A “B” means high quality work that meets the
expectations of the assignments and fulfills course requirements. An “A” means consistently
excellent work that has a discernible impact on our ongoing exploration of these questions
and topics.

I will make every effort to provide feedback and grades in a timely manner. Please do not
hesitate to get in touch with me at any point in the semester if you have any questions about
your grade.

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<tr>
<th>Grading Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Engagement</td>
<td>25%</td>
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<tr>
<td>Four Major Essays</td>
<td>75%</td>
</tr>
</tbody>
</table>

100%

**Fine Print Policies**

**Disabilities**
The First-Year Writing program is committed to making educational opportunities available
to all students. If you have a physical, psychological, medical or learning disability that may
impact your course work, please contact the Center for Students with Disabilities (Wilbur
Cross 2013, 860-486-2020). They will determine with you what accommodations are necessary
and appropriate and provide me with a letter describing those accommodations. All information
and documentation is confidential. Please speak with me if you have any concerns.

**The Writing Center**
The Writing Center employs tutors who can work with students with their papers at any stage
of the writing process—from brainstorming to polishing the final drafts to helping with specific
difficulties you may have. This service is free, and I highly recommend it. You can sign up for
an appointment on the WC website (http://writingcenter.uconn.edu).

**Ethical Scholarship**
While it is central to the writing we will be doing to study and make use of the ideas and texts
of others, this must be done in an ethical and appropriate way. I ask you to review and abide by
the University’s code on academic misconduct (plagiarism and misuse of sources), which will
be distributed in class and can also be found on the UConn website; you will be held responsible
for understanding these materials. Plagiarizing the work of others—passing off someone else’s
work as your own—is a very serious offense, and anyone found plagiarizing will fail the essay
or the course. Please let me know if you have questions about what constitutes appropriate use
and citation of other people’s work.

**Multilingual Scholarship**
This classroom is a multilingual space, and we speak and write across languages. Although “standard American English” is the lingua franca of our class discussions, all students have the right to their own language. I encourage you to speak to me about any concerns you have with language use (reading, speaking, and/or writing) in this course, and I encourage you to be respectful of your colleagues in this multilingual space.

**Attendance, Tardiness**
Class attendance is important and affects your engagement grade. You are responsible for work missed as a result of an absence. Excessive or habitual lateness will be counted as absences. Allowances will be made for religious observances with advanced notice.

**Late Papers**
It is crucial that you turn assignments in on time. Failing to do so will damage your grade and limit your ability to participate in class. All formal and informal assignments must be ready to turn in at the beginning of the class they are due and/or uploaded to HuskyCT by and no later than the stated deadline. If you have a serious need for an extension, you must contact me and receive approval at least 48 hours before the due date. There are no retroactive extensions. In the event of a crisis, contact me as soon as possible, and we will work out a solution.

**Digital and Paper Copies**

**Phones, Tablets, and Other Electronics**
Please do not use electronic devices in class unless they are in the service of your note taking or in-class writing. Let’s do our best to speak directly to one another and support this collegial environment.

**Mutual Respect**
Throughout the semester, we may read texts that introduce complex, diverse, and even controversial subjects. I want this class to be a space in which we all feel safe and comfortable to share our thoughts, ideas, and opinions. I want each of you to remember at all times that your thoughts and ideas are important and valuable. You are writers and scholars. One of the goals of a university is to challenge us to apply pressure about what we know (and all that we don’t know). I will never ask you to change your mind, but I will expect it will remain open in this course. That being said, I will not tolerate disrespectful or inappropriate comments in this classroom, and those students found to be making such remarks will be asked to leave immediately and will be counted absent for that class session.
# Provisional Course Schedule
*(for Monday/Wednesday) (First 7 Weeks)*

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<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
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<tbody>
<tr>
<td>Monday, August 31</td>
<td></td>
<td>Introduction and syllabus review; First-day writing sample</td>
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<tr>
<td>Wednesday, September 2</td>
<td>Reading: Bartholomae and Petrosky, “Introduction: Ways of Reading” <em>(Ways of Reading 1-18)</em>; Read short text</td>
<td>Reading discussion; Conversation on writing; Working with short text of instructor’s choosing</td>
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<tr>
<td>Monday, September 7</td>
<td>Labor Day—no class</td>
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<tr>
<td>Wednesday, September 9</td>
<td>Reading: Judith Butler’s “Beside Oneself” <em>(in Ways of Reading, 114-32)</em>; Brief response assignment</td>
<td>Work with student responses in class to come to terms with Butler; In-class writing on key passages in Butler; Distribute Essay #1</td>
</tr>
<tr>
<td>Monday, September 14</td>
<td>Reading: Susan Griffin’s “Our Secret” <em>(233-64)</em>; Writing: Revise and develop your initial response to Butler based on your initial encounter with Griffin; how does Griffin clarify, extend, complicate the issues Butler raises?</td>
<td>Circulate copies of student responses in class, developing and articulating various lines of inquiry students may pursue; Plagiarism / Ethical Scholarship discussion</td>
</tr>
<tr>
<td>Wednesday, September 16</td>
<td>Writing: Draft of Essay #1</td>
<td>Overview on providing and responding to commentary; Group peer-review sessions; Full-class activity: Brief presentations from each group about the arguments being made and the relationship between those arguments.</td>
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<tr>
<td>Monday, September 21</td>
<td>Revision Conferences / Workshop</td>
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<tr>
<td>Wednesday, September 23</td>
<td>Revision Conferences / Workshop</td>
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**Commented [UConn10]**: We suggest asking students to work with a passage from Butler or another text that helps frame the inquiry of the course.

**Commented [UConn11]**: This “short text” is of your own choosing; pick something to help either frame the larger inquiry of the course or to ground students in something concrete before Butler.

**Commented [UConn12]**: This response could be in various forms of writing—response paper, blog post, other informal/risky writing.

**Commented [UConn13]**: Perhaps have students bring in multiple copies of their work to circulate amongst peers.

**Commented [UConn14]**: These workshops can occur in many forms: in class, redirected class, etc. See section on peer review beginning on page 106 of this workbook.
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>Monday, September 28</td>
<td>Writing: Final Draft of Essay #1</td>
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<td></td>
<td>Reflective activity on final draft; in-class work with short,</td>
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<td>manageable texts</td>
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<tr>
<td>Wednesday, September 30</td>
<td>Reading: Appiah, “Racial Identities”; Writing: Short response assignment.</td>
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<td>Discussion: Appiah, key terms, circulating short student responses;</td>
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<td>Distribute Essay #2</td>
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<tr>
<td>Monday, October 5</td>
<td>Reading: Anzaldúa; Writing: Revise “response” based on your encounter</td>
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<td>with Anzaldúa</td>
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<tr>
<td>Wednesday, October 7</td>
<td>Writing Workshop Writing: Draft of Essay #2</td>
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<td></td>
<td>Prepare for revision conferences</td>
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<td>* Please note that DFUN grades are due October 9</td>
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<tr>
<td>Monday, October 12</td>
<td>Revision Conference / Workshop</td>
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<tr>
<td>Wednesday, October 14</td>
<td>Revision Conferences / Workshop</td>
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<tr>
<td>Monday, October 19</td>
<td>Writing: Final draft of Essay #2 due Friday (10/17)</td>
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<td></td>
<td>Reflective assignment</td>
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<tr>
<td>Wednesday, October 21</td>
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<tr>
<td>Monday, October 25</td>
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<tr>
<td>Wednesday, October 28</td>
<td>Writing: Draft of Essay #3 due Friday (10/30)</td>
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<tr>
<td>Monday, November 2</td>
<td>* Last day to add/drop a course</td>
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<td>Wednesday, November 4</td>
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<td>Monday, November 9</td>
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<tr>
<td>Wednesday, November 11</td>
<td>Writing: Final draft of Essay #3 due Friday (11/13)</td>
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<tr>
<td>Monday, November 16</td>
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<tr>
<td>Wednesday, November 18</td>
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<tr>
<td>Monday, November 23</td>
<td>No Class—Thanksgiving</td>
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<tr>
<td>Wednesday, November 25</td>
<td>No Class—Thanksgiving</td>
</tr>
<tr>
<td>Monday, November 30</td>
<td>Writing: Draft of Essay #4 due (in class)</td>
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</tbody>
</table>

Commented [UConn15]: Use this time to frame Appiah; choose texts that start interrogating racial classification (in intersectional ways).

Commented [UConn16]: Especially because you have new drafts coming in, it is essential to return graded first essays by this date.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Wednesday, December 2</td>
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<tr>
<td>Monday, December 7</td>
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<tr>
<td>Wednesday, December 9</td>
<td>Writing: Final draft of Essay #4 due Friday (12/11)</td>
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</tbody>
</table>
**PROVISIONAL COURSE SCHEDULE**
**(FOR TUESDAY/THURSDAY) (FIRST 7 WEEKS)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Work Due</th>
<th>In-Class Work</th>
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<tbody>
<tr>
<td>Tuesday, 9/1</td>
<td>Introduction and syllabus review; First-day writing sample</td>
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<tr>
<td>Thursday, 9/3</td>
<td>Reading: Bartholomae and Petrosky, “Introduction: Ways of Reading” (Ways of Reading 1-18); Read short text</td>
<td>Reading discussion; Conversation on writing; Working with short text of instructor’s choosing</td>
</tr>
<tr>
<td>Tuesday, 9/8</td>
<td>Reading: Judith Butler’s “Beside Oneself” (in Ways of Reading, 114-32); Brief response assignment</td>
<td>Work with student responses in class to come to terms with Butler; In-class writing on key passages in Butler; Distribute Essay #1</td>
</tr>
<tr>
<td>Thursday, 9/10</td>
<td>Reading: Susan Griffin’s “Our Secret” (233-64); Writing: Revise and develop your initial response to Butler based on your initial encounter with Griffin; how does Griffin clarify, extend, complicate the issues Butler raises?</td>
<td>Working with Butler and Griffin continued</td>
</tr>
<tr>
<td>Tuesday, 9/15</td>
<td>Writing: One or two pages toward draft.</td>
<td>Workshop early writing; Continue working with key ideas in Butler; Plagiarism / Ethical Scholarship discussion</td>
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<td><em>Note that the last day to add/drop is Monday, 9/14</em></td>
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<tr>
<td>Thursday, 9/17</td>
<td>Writing: Draft of Essay #1</td>
<td>Overview on providing and responding to commentary; Group peer-review sessions; Full-class activity: Brief presentations from each group about the arguments being made and the relationship between those arguments.</td>
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<tr>
<td>Tuesday, 9/22</td>
<td>Revision Conferences / Workshop</td>
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<td>Thursday, 9/24</td>
<td>Revision Conferences / Workshop</td>
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<tr>
<td>Date</td>
<td>Activity 1</td>
<td>Activity 2</td>
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<tr>
<td>Tuesday, 9/29</td>
<td>Writing: Final Draft of Essay #1</td>
<td>Reflective activity on final draft:</td>
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<td>In-class work with short, manageable texts</td>
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<tr>
<td>Thursday, 10/1</td>
<td>Reading: Appiah, &quot;Racial Identities&quot;;</td>
<td>Discussion: Appiah, key terms, circulating</td>
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<td>Writing: Short <em>response assignment.</em></td>
<td>short student responses;</td>
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<td>Distribute Essay #2</td>
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<tr>
<td>Tuesday, 10/6</td>
<td>Writing: Appiah and Anzaldúa response revising</td>
<td>Drafting workshop</td>
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<tr>
<td>Thursday, 10/8</td>
<td>Writing: Draft of Essay #2</td>
<td>Prepare for revision conferences</td>
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<tr>
<td>Tuesday, 10/13</td>
<td>In-class revision work</td>
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<tr>
<td>Thursday, 10/15</td>
<td>Revision work;</td>
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<td></td>
<td>Writing: Final draft of Essay #2 due Friday (10/17)</td>
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<tr>
<td>Tuesday, 10/20</td>
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<td>Reflective assignment</td>
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<td>Thursday, 10/22</td>
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<td>Tuesday, 10/27</td>
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<tr>
<td>Thursday, 10/29</td>
<td>Writing: Draft of Essay #3 due Friday (10/30)</td>
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<td>Tuesday, 11/3</td>
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<td>* Please note that DFUN grades are due Friday, Oct. 9</td>
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<td>Thursday, 11/5</td>
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<td>Tuesday, 11/10</td>
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<td>Thursday, 11/12</td>
<td>Writing: Final draft of Essay #3 due Friday (11/13)</td>
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<td>Tuesday, 11/17</td>
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<td>Thursday, 11/19</td>
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<tr>
<td>Tuesday, 11/24</td>
<td>No Class—Thanksgiving</td>
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<tr>
<td>Thursday, 11/26</td>
<td>No Class—Thanksgiving</td>
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<tr>
<td>Tuesday, 12/1</td>
<td>Writing: Draft of Essay #4 due (in class)</td>
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<td>Thursday, 12/3</td>
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<tr>
<td>Tuesday, 12/8</td>
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<tr>
<td>Thursday, 12/10</td>
<td>Writing: Final draft of Essay #4 due Friday (12/11)</td>
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**Brief Assignment Descriptions**

**Assignment #1: Living, Grieving, Mattering**

**Textual Archive**
Butler, Judith, “Beside Oneself: On the Limits of Sexual Autonomy.”
Griffin, Susan, “Our Secret” (or alternative text of student’s choosing).

In this first essay, students will work through Judith Butler and Susan Griffin (or an alternative writer/director/artist of student’s choosing) in order to develop a critical project that addresses what is lost and what is gained in the ways different texts delimit the notion of the human—that is, the ways different texts articulate whose lives are “grievable” and whose lives are not. Through careful renderings of their texts, students will stake out a position that expresses how and why methods of delimiting the human matter in our cultural moment. Students will ground their projects in textual analysis and highlight what is at stake in their positions.

**Assignment #2: Categorization, Identification, and the Implications of Dividing**

**Textual Archive**
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldúa, “How to Tame a Wild Tongue” (or alternative text of student’s choosing).
Susan Griffin, “Our Secret” (optional).

Students will extend their previous investigation of the human by looking specifically at how methods of categorization and identification are manipulated to decide who gets to matter. Through sustained engagement with Kwame Anthony Appiah and Gloria Anzaldúa (or an alternative writer/director/artist of student’s choosing), students will develop a project that examines the implications of how individuals and communities are categorized and how they may or may not identify through such categorizations. If they wish, students may bring in texts from their previous assignment to help further their analysis. As in all essays, students will render specific observations about their texts, discuss the implications of those observations, and foreground why all this matters.

[Suggested] **Assignment #3: Intersectionality**

**Textual Archive**
James Baldwin, “Notes from a Native Son.”
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldúa, “How to Tame a Wild Tongue.”
Susan Griffin, “Our Secret.”
One peer-reviewed scholarly source.

Students will revisit Butler and/or Appiah in order to frame an intersectional analysis of either James Baldwin’s “Notes from a Native Son” or an alternative text of their choosing. In doing so, they will develop a project that addresses the ways identity categories (race, sexuality, class, gender, etc.) work as overlapping and interlocking things—that is, as intersectional forces. Students will pick two categories to explore, addressing how they work together (both similarly and differently) in the text and why the author is representing them in that way. Through the
meaningful incorporation of one peer-reviewed scholarly source, students will situate their project within a larger critical discourse, contributing to this conversation by pushing it forward in a new direction.

[SUGGESTED] ASSIGNMENT #4: ANIMATING ALTERNATIVES

Textual Archive
Halberstam, J., “Animating Revolt and Revolting Animation.”
Appiah, Kwame Anthony, “Racial Identities.”
Butler, Judith, “Beside Oneself: On the Limits of Sexual Autonomy.”

Assemblage of animated texts! (Think cartoons, animated films, graphic novels, web stuffs—just go nuts)
At least one peer-reviewed secondary source.

After assembling a network of texts, students will represent and intervene in an ongoing conversation about animation and power. Their projects will interrogate animation, cartoons, and the potential for (or failure of) imagining ways out of systems of marginalization and discrimination. They will place their investigations in conversation with Halberstam’s vision for the types of possibilities (queer or otherwise) that animation opens up. To help frame their projects, students will incorporate at least one peer-reviewed secondary source. They may want to revisit their claims about Butler or Appiah, making a claim about how these cartoons facilitate new or complicate old relationships between bodies, categories, and power. Using their inquiries, the voices of others, and primary textual materials (the animations), students will contribute to a larger critical field, pushing it forward with their sustained arguments.
ENGL 1010-xxx: Imagining Otherwise
Essay 1: Living, Grieving, Mattering
Instructor: xxx

Textual Archive
Griffin, Susan. "Our Secret."

Goals: By working closely with the textual details and larger projects of Butler and Griffin (or another text of your choosing), you will make a sustained argument grounded in your deliberate renderings of these texts. Your argument will be rooted in specific lines of inquiry.

Living, Grieving, Mattering
Your job in this essay is to develop a specific, pointed project that addresses what’s lost and what’s gained in defining the limits of the human. That is to say, how does interrogating the ways in which we imagine what lives are “livable” or “grievable” shape our politics, and why might investigating such norms be important?

Your project will need to make use of either Susan Griffin’s “Our Secret” or an outside text of your choosing and explain the text’s relationship to Butler. What does this text do to shape readers’ understandings of selves, others, bodies, and power? How do the choices made in your text ask readers to think about larger issues of race, gender, sexuality, disability, or class? How does your engagement with Griffin (or your other text) extend, nuance, and/or revise Butler’s concerns? Your readers should gain new insight through the conversation you create in bringing together text, Butler, and your interests.

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about the way texts define the limits of the human. Successful essays will carefully render specific textual passages and details working in support of your claims. As such, your project should be built around three primary, related contributions:

- your specific observations about your texts
- the implications of those observations
- and an explicit articulation of why all of this matters to your readers.

Don’t be afraid to take some risks in this first major assignment. For your work to matter to readers, you will need to consider how your work challenges or interrupts obvious patterns of thought.

Mechanics
First draft: 9/17, __ pages
Final draft: 9/29, __ pages
MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ A Pocket Style Manual or owl.purdue.edu.
ENGL 1010-xxx: Imagining Otherwise
Instructor: xxx

Textual Archive
Kwame Anthony Appiah, “Racial Identities.”
Gloria Anzaldúa, “How to Tame a Wild Tongue.”
Susan Griffin, “Our Secret.”

Goals
Through close consideration of one of our course texts or a text of our choice, you will extend and specify your previous conversations about the notion of the human by looking at how categorization and identification are manipulated to decide who gets to matter. You will make a claim about the implications of how individuals and communities are categorized, and how they may or may not identify through such categorization. In doing so, this project will be built on sustained examination of textual and/or visual evidence in support of your claim.

Categorization, Identification, and the Implications of Dividing
Your task is to develop an argument that addresses a specific way in which a social mode of categorization and/or identification is both maintained and challenged in either Anzaldúa’s “How to Tame a Wild Tongue” or another text of your choice. Use Appiah to frame your investigation, examining what is gained and what is lost when his conceptions are “tested out” in another context. Note also that we have not left Butler behind in our study. If, as you investigate, you find Appiah and Butler in productive tension with each other, consider following through with the implications of this tension in your chosen narrative. Your essay will need to highlight the stakes involved in its work. How might your observations inform the ways we think about categorizations of and identifications with class, disability, race, gender, and/or sexuality? How might they address the need for “intersectional” approaches or coalitional forces?

Evaluation
I will evaluate essays by looking at their sustained engagement with evidence and how it builds toward your specific, sustained argument about the implications of how individuals and communities are categorized. Successful essays will carefully render specific textual passages and details working in support of your claims. As such, your project should be built around three primary, related contributions:

- your careful rendering of textual materials (i.e. evidence)
- the implications of the renderings
- and an explicit articulation of why all of this matters to your readers.

Mechanics
First draft: 9/17, ___ pages
Final draft: 9/29, ___ pages

MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ A Pocket Style Manual or owl.purdue.edu.

Commented [UConn21]: The language of rendering is something that makes sense to FYW as a program, but instructors and their students develop different vocabulary in their classrooms. Basically, this is close reading/close engagement with texts. “Blowing up” texts, even.
ENGL 1010-xxx: Imagining Otherwise  
Essay 3: Intersectionality [Suggested]  
Instructor: xxx

Textual Archive
James Baldwin, “Notes from a Native Son.”  
Kwame Anthony Appiah, “Racial Identities.”  
Gloria Anzaldúa, “How to Tame a Wild Tongue.”  
Susan Griffin, “Our Secret.”  
One peer-reviewed scholarly source.

Goals
By revisiting Butler and/or Appiah, you will represent and intervene in an ongoing conversation about intersectionality. Using your inquiries, the voices of others, and primary textual materials, you will contribute to a larger critical field, pushing it forward with your sustained argument.

Intersectionality
Both Butler and Appiah make claims that identity categories (race, sexuality, class, gender, etc.) work in coalitional, yet importantly different ways; in short, they argue that identities are intersectional. Your job in this essay is to use either James Baldwin’s “Notes from a Native Son” or an outside text of your choosing (film, TV, video game, music videos, novel, poem, etc.) in order to explore the implications of representing identity categories as overlapping/interlocking things. You should pick two categories to explore, addressing how they are working together (both similarly and differently) in the text and why the author is representing them in that way. For instance, how and why does Baldwin represent blackness and masculinity in his essay? How do images of disability and whiteness work, and what’s lost/gained in its representation? Your project will need to revisit either Butler and/or Appiah, theorizing how their explorations of identities work within your text; you may have to revise your earlier claims about Butler and Appiah. You will also need to incorporate at least one peer-reviewed, scholarly source in order to situate your examination of intersecting identities within a larger, ongoing conversation. How does your rendering of Baldwin (or your chosen text) intervene in, complicate, or extend other scholars’ work on race, disability, class, gender, and sexuality?

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about the ways a text navigates intersecting identities. Successful essays will carefully render specific textual passages and details working to extend and support the claims you make and will situate your inquiries about intersectionality within an ongoing critical conversation. Your project should be built around these primary, related contributions:

- deliberate and sustained engagement with your texts (Baldwin, Appiah, and/or Butler)  
- critical revisions of earlier encounters with Butler/Appiah  
- careful integration of a peer-reviewed source to situate the project in a larger conversation  
- and an explicit articulation of why all of this matters to your readers.
Mechanics
First draft: 9/17, __ pages
Final draft: 9/29, __ pages

MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1” margins. See Diana Hacker and Nancy Sommers’ *A Pocket Style Manual* or owl.purdue.edu.
ENGL 1010-xxx: Imagining Otherwise
Essay 4: Animating Alternatives [Suggested]
Instructor: xxx

Textual Archive
Halberstam, J., “Animating Revolt and Revolting Animation.”
Appiah, Kwame Anthony, “Racial Identities.”
Butler, Judith, “Beside Oneself: On the Limits of Sexual Autonomy.”
Assemblage of animated texts! (cartoons, animated films, graphic novels, web stuffs—just go nuts)
At least one peer-reviewed secondary source.

Goals
After assembling a network of texts, you will represent and intervene in an ongoing conversation about animation and power. Using your inquiries, the voices of others, and primary textual materials (the animations), you will contribute to a larger critical field, pushing it forward with your sustained argument.

Animating Alternatives
Our work with Butler, Appiah, and others has been orbiting around questions of representation, fantasy, and imagining. If representation matters, if fantasy does important political work, then what kinds of political work does it do and what types of representations do it well?

Your job in this essay is to interrogate animation, cartoons, and the potential for (or failure of) imagining ways out of systems of marginalization and discrimination. After bringing together at least two animated texts (films, TV show episodes, web materials), you will need to make a claim about the implications of this archive. What are they doing to shape/reshape audience’s understandings of race, gender, sexuality, disability, or class? You will want to place your renderings of these texts in conversation with Halberstam’s vision for the types of possibilities (queer or otherwise) that animation opens up. To help frame your argument, you will need to incorporate at least one peer-reviewed secondary source (either about a primary text or a larger issue you are considering). You may want to revisit your claims about Butler or Appiah, making a claim about how these cartoons facilitate new or complicate old relationships between bodies, categories, and power.

Evaluation
I will evaluate essays by looking at their specific and sustained arguments about your assembled archive of animated texts. Successful essays will carefully render specific textual moments to extend and support your claims. Your project should situate your inquiries about animation within an ongoing conversation and produce a sustained engagement with a range of critical voices. Your project should be built around these primary, related contributions:

- deliberate renderings of assembled texts
- representation of and intervention in an ongoing critical conversation
- and an explicit articulation of why all of this matters to your readers.

Mechanics
First draft: 9/17, __ pages
Final draft: 9/29, __ pages
MLA Format with works cited page: 12pt font, an MLA header, Times New Roman, double-spaced, and 1" margins. See Diana Hacker and Nancy Sommers' *A Pocket Style Manual* or owl.purdue.edu.