Julia Brush  
English 1010  
Visions of American Motherhood and Mothering

Dear Incoming Instructors,

Here I will add just a short note of my own to reflect the updated assignments that accompany the revised baseline syllabus for “Visions of American Motherhood and Mothering,” written by Mollie Kervick. Any questions or concerns about this syllabus should be directed to me or First Year Writing.

In conjunction with Mollie’s original syllabus and class texts, I have transformed the original assignments to reflect the visual ethos of the course and incorporate the students’ voices more prominently through these multimodal compositions. In my experience, the great strength of Mollie’s syllabus is that it allows students to identify themselves within an ideology that is often overlooked and immerses them within a rhetoric that is familiar and disconcerting at the same time. My revisions to the assignments are intended to emphasize composition as creation and underscore the role each student takes in deploying and dismantling visual and textual rhetoric of motherhood and mothering.

In my teaching, I have adapted and added specific components to this syllabus, including quotation logs, revision plans, and an emphasis on the main unit texts. However, this syllabus is built for personalization, and affords each instructor the opportunity to expand in the ways that suit you. If you have any questions about these assignments, the work of the syllabus/classroom, or potential ideas you’d like to add, I am more than happy to meet with you and discuss what you hope to accomplish in your course or how it’s going. Best of luck!

Julia Brush  
julia.brush@uconn.edu  
Austin 151

From Mollie’s course overview:
In my own research in motherhood studies and maternal theory, I have found that through the discourse of motherhood and mothering we can approach important issues under broad categories of gender, sexuality, class and race. Using recent popular and scholarly texts that frame motherhood and mothering in diverse ways, this course aims to engage students as critical writers and thinkers in order to prepare them for a number of writing situations beyond our seminar.

One of my main intentions while building this course was to structure the assignment sequence in a way that allows other instructors to alter the course inquiry for a variety of different topics. I have divided the course into four units each based on a “key text,” a topic related to motherhood and mothering, and rhetorical strategies drawn from The Academic Writer by Lisa Ede, as follows:
<table>
<thead>
<tr>
<th>Unit 1</th>
<th>“The Myths of Motherhood”</th>
<th>Social construction of “ideal motherhood”</th>
<th>* Reading Visual texts * Strategies for modalising</th>
<th>Composing a short visual text (film) that responds to Thurer and the social construction of motherhood (Group project)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 2</td>
<td>Big Little Lies</td>
<td>Ideology of intensive mothering</td>
<td>* Analyzing and Synthesizing Texts * Composing an Academic Argument</td>
<td>Composing a podcast that places the student as a critical scholar in synthesizing a theoretical framework with a visual text</td>
</tr>
<tr>
<td>Unit 3</td>
<td>Moonlight; The Kids Are All Right/The Fosters*</td>
<td>Motherhood and race/gender/sexuality</td>
<td>* Developing research/infolit skills * Joining the scholarly conversation * Design</td>
<td>Composing a research guide and transforming their research into a visual text (infographic) that communicates their research with a specific argument/guiding question in mind.</td>
</tr>
<tr>
<td>Unit 4</td>
<td>“Demarginalizing the Intersections”</td>
<td>Intersectionality</td>
<td>* Reflection * Applying a theoretical lens</td>
<td>Writing a nonlinear Twine essay/story that applies intersectionality, revisits past texts, and uses different approaches of synthesis.</td>
</tr>
</tbody>
</table>

While the above chart is reductive in that it does not include the actual work of the course (in-class writing/discussion, peer review, collaborative thinking), I include it here as a possible jumping off point for adapting my course for another inquiry that instructors may have more familiarity with or interest in. For an obvious example, the assignment sequence for my course could be used for a course on “Fathers” or “Sisterhood” and the primary and critical texts could be switched out quite easily.

As you will see from the assignment sequence, I have carefully organized the assignments so they build off of one another and require students to apply skills practiced in the previous assignment to the next. For example, Project 2 asks students to analyze a visual text (something they have already practiced in Project 1 while incorporating a critical text. Something to note, however, is my choice to include Kimberlé Crenshaw’s text on intersectionality in the final unit of this course. While it is vital to approach issues related to motherhood and mothering intersectionally, I introduce this theoretical text at the end of the semester in order to promote reflection during this part of the course. I have little doubt that my students writing for
assignments 1-3 will discuss gender, sexuality, class, and race as overlapping and interlocking forces to construct motherhood and mothering, but Project 4 asks them to revisit previous course texts specifically through Crenshaw’s language and claims.

My course uses visual texts, mainly television and film, as primary texts. In doing so, I hope to expand the definition of “text” for my students while also teaching them that popular media plays a large role in the development of dominant discourses. When using film and television in the classroom however, questions about access become important to consider. As you will note, I have listed *Big Little Lies* as a required text for students to purchase. Because it is a recent series of 7 episodes it will be necessary for my students to watch much of the series outside of the classroom. However, I will also give the option of episode and film screenings outside of class throughout the semester in order to enable students who may not be able to access a personal laptop for viewing. I will survey students at the beginning of the semester to establish a convenient day and time for screenings in order to make scheduling efficient for both myself and my students.

In the end, this course intends to enable students to become engaged writers, readers, and thinkers through the complex topic of motherhood and mothering. Ideally, by the end of the semester my students will not only have developed their writing and rhetorical skills, but also have thought critically about important social and political forces.
ENGLISH 1010: SEMINAR IN ACADEMIC WRITING
VISIONS OF AMERICAN MOTHERHOOD AND MOTHERING
COURSE SYLLABUS

Julia Brush
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Office Location: Austin 151
Office Hours: Mondays 2-3 and by appointment
Pronouns: She/Her

Course Description
The University of Connecticut’s First-Year Writing (FYW) seminars are characterized by collaborative, student-driven inquiry. As a general education course, FYW prepares students for future academic work by asking them to use writing to contribute to active academic conversations across various media. The instructor in an FYW seminar provides a site and offers contexts with assigned texts, central questions, and directed discussion for the development of this ongoing work. Through cycles of writing, feedback, and reflection, students work on projects in which they select and define places where they might advance the class conversation. Writing projects in this course will be grounded in a semester-long inquiry of a fairly specific topic.

Course Inquiry
What does motherhood look like in the United States today? How does the practice of mothering vary across different communities and collectives? While motherhood is often lauded as the most important job and Americans repeatedly discuss valuing family, the rhetoric of motherhood and mothering regularly constructs it as a natural and innate practice performed by cisgender women. In effect, this enduring myth of the American “Good Mother” systematically excludes many models of motherhood and mothering that fall outside the biological mother-child relationship such as: adoptive or non-biological mothers, lesbian, trans, or gender non-conforming parents, teen mothers, homeless mothers, mothers with physical or mental disabilities, and many more. Through a number of analytical frameworks, we will interrogate how different texts (film, television, literature) theorize motherhood and mothering, specifically how language and medium influence our understanding of this institution and practice. By analyzing recent cultural representations of the mother we will answer important questions regarding motherhood in relation to race, class, gender and sexuality. By the end of the course, we will be able to deconstruct a singular, one-dimensional image of the mother and consider the ways motherhood and mothering can be important sites of resistance, social action, and change.

Learning Objectives
Approach Composition as a Complex Process

- Practice composing and writing as creative acts of inquiry and discovery through written, aural, visual, video, gestural, and spatial texts
- Consider projects and problems from multiple ways of knowing
- Develop new methods for all forms (including digital) of textual analysis, synthesis, and representation
- Formulate strategies for the conceptual, investigative, practical, and reflective work of writing

**Identify Yourself as a Writer**
- Contribute to others’ knowledge and understanding through your research and compositions
- Practice ethical scholarship and develop a strong identity as a responsible maker of meaning

**Engage with a Conversation**
- Discover, analyze, and engage with others’ ideas in productive ways through complex texts
- Approach and use texts as ways to analyze, interpret, and reconsider ideas
- Extend your ideas to new ground in the context of others’ work

**Critically Examine Different Ways of Knowing**
- Identify and analyze conventions of disciplines
- Interrogate genre expectations, including how knowledge is created and how evidence is used to forward work in academic disciplines
- Evaluate the functional components of format, organization, document design, and citation

**Use Technology Rhetorically**
- Recognize that technologies are not neutral tools for making meaning
- Assess the context and mode of technology you are using to compose
- Respond to situations with productive choices to deliver meaningful texts
- Employ the principles of universal design to make your work accessible and legible to the widest possible audience

**Required Texts to Purchase**
- *Big Little Lies* (2017). Episodes 1-7. Included with a subscription to HBO Now, or available for purchase on Amazon, Google Play, iTunes. I recommend signing up for a free trial of HBO Now when our viewing period begins.

**Disability and Accessibility**
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 204, 860-486-2020). They will work with you to accommodate your needs and provide me with a letter describing those accommodations. All information and documentation is confidential. Please contact me as soon as possible in the semester so that I can also make the necessary arrangements for your comfort in our classroom.

**The Writing Center**
The Writing Center employs tutors who work with students on their papers at any stage of the writing process—from brainstorming to reviewing final drafts to helping with specific difficulties you may have. This service is free and highly recommended for all students. You can sign up for an appointment on the [Writing Center website](#).
Integrity and Respect
In this class, you may come into contact, and perhaps conflict, with communities whose ideals and perspectives may differ radically from your own. This will be a topic of discussion and interest, but it may also be uncomfortable, and we will seek to find meaning in those uncomfortable moments. As a class, we will maintain a sympathetic and compassionate outlook and keep an open mind throughout the course. I will post trigger warnings about any upcoming texts, but if at any time you feel triggered by course content or discussion, please alert me and we will work out an alternative.

Additionally, in accordance with UConn policies and Title IX, this course will be a designated safe space for all students, regardless of background, ability, sexual orientation, gender identity, religion, socioeconomic status, race, or ethnicity. If you feel you have experienced discrimination or harassment at UConn, you can find support and resources at the Office of Institutional Equity. You may also contact Health Services, Counseling & Mental Health Services, and/or the Women's Center. Please note that I am a mandatory reporter to the Office of Institutional Equity if I become aware of issues that may pose a danger to a student’s health or safety.

Academic Integrity
While studying and making use of the ideas and texts of others is central to the writing we will be doing in this course, this must be done in an ethical and appropriate way. Please 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 Community Standards 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 and translingual space, and we speak and write across languages. 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.

Course Components
Participation
This is a seminar rather than a lecture course. Most of the learning in a seminar comes from the experience of making and doing rather than from “lessons provided by an expert.” 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. Lisa Ede says that like writing, reading “is an act of composing, of constructing meaning through language and images” (16). The process of writing begins with careful reading of a situation, written text, or various media. You will be reading to find ways into the conversation in
which an author or text is participating. Many of these texts are multi-layered and complex and you should expect to read most texts more than once.

Writing
You will compose four major projects totaling the equivalent of 30 pages of revised, polished prose 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 projects.

Revision
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. You should expect to put significant time and effort into the revision process and for projects to shift, change, and develop as you revise. Only the final projects will be assigned a grade, but all of your work may contribute to your final grade in the course.

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 participation grade in this course.

Information Literacy
ENGL 1010 provides the first stage of the University’s Information Literacy competency, including attention to university research and digital literacy. You should expect to use outside sources and scholarly research to inform your work throughout the semester. 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.

Reflective Component
The reflective portion of the course includes any time spent on characterizing, reconsidering, or qualifying one’s work. Reflection happens throughout the semester, usually in ways that complement writing projects by providing opportunities for a writer to imagine alternatives or trace lines of thought or activity.

Course Concerns
If you have any questions about the course or your final course grade, please see your instructor as soon as possible. If that conversation is not productive, please see or contact an Assistant Director of First-Year Writing to further discuss the issues at firstyearwriting@uconn.edu or 860-486-2859.

Grading Scale & Policy
All grades are entered as letter grades A-F. While Warm-Up assignments will receive constructive comments and participation points, only second drafts of major projects will receive a letter grade. Participation grades are comprised of class preparedness, homework completion, classroom contributions, and all relevant work to our course inquiries.

<table>
<thead>
<tr>
<th>Major Projects (total)</th>
<th>70%</th>
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<tbody>
<tr>
<td>Project 1</td>
<td>15%</td>
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</table>
ENGLISH 1010: SEMINAR IN ACADEMIC WRITING
VISIONS OF AMERICAN MOTHERHOOD AND MOTHERING
COURSE POLICIES STATEMENT

Grading and Evaluation
Your final grade will depend on two things: your successful completion of the day-to-day work of the course (including in-class writing, drafts of all major writing assignments, and substantial revisions to those assignments) and the quality of that work.

As for the first—your successful completion of the day-to-day work of the course—you will be awarded credit for your contributions to class (i.e. active participation, completion of in-class writing and tasks), your submissions of essay drafts and other work that is satisfactory, on time, and complete, as well as your regular engagement with others’ work (via in-class discussion, peer review, etc.). Substantial amounts of missing work will result in a failure of the course.
The second component is entirely about the quality of your completed major writing projects. Every major assignment will be given a grade, though later assignments will have a greater influence on your grade for the semester. Each assignment prompt will clarify priorities for high-quality work, but generally a project receiving an A grade will

- respond energetically and creatively to the readings and the assignment;
- engage meaningfully with texts in a sustained manner;
- form a cohesive final project;
- contribute new ideas or formulations that successfully enter into conversation with others’ work;
- demonstrate rhetorical awareness, including knowledge of and facility with genre conventions;
- revise significantly from the first version to the second.

If at any point you have questions or concerns about how you’re doing in the course, please don’t hesitate to ask.

**Google Classroom**

Google Classroom is an accessible platform for communication and the distribution of class materials. This class will make use of Google Classroom for sharing all types of writing and collaborating with each other. If you are unfamiliar with Google Classroom or Google Drive, you should spend some time learning how to use it effectively. Please ask if you have any questions about how to use Google Classroom or any difficulty navigating its tools promptly. All assignments must be turned in using Google Classroom. I will not accept drafts attached to emails or shared with me outside of Google Classroom.

**Attendance, Tardiness**

Class attendance is important and affects your participation grade in every aspect. 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, medical or family emergencies, and mandatory athletic commitments with advanced notice. If you are absent for any reason, it is your responsibility to consult the syllabus, a classmate, or the in-class slides to determine what you’ve missed.

**Television and Film Texts**

In addition to articles and essays, a major component of this course’s texts will be television and film. While we will be watching some of these texts in class, you will be required to acquire access to certain texts (for example, episodes of *Big Little Lies*) in order to be able to re-watch and review these texts as you write about them. You can purchase or rent these films or episodes for a fair price on Amazon or iTunes, and copies of the films can be acquired through Inter-Library Loan.

**Late Projects**

It is crucial that you turn assignments in on time. Failing to do so will affect 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 our digital classroom platform 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.** Serious needs include an
overwhelming schedule, non-academic obligation, or other limiting circumstances. There are no retroactive extensions. In the event of a crisis, contact me as soon as possible, and we will work out a solution.

Late assignments turned in within 24 hours after the stated deadline will be docked half a letter grade (B+ becomes a B). Every day thereafter, your final grade will be docked a full letter grade (B+ becomes a C+). I will not accept assignments that are over ten days late.

In addition, there will be no extensions for first versions of any project; you must complete a first version in order to participate in group workshops fully. Your work is crucial not only for your revisions, but for the experience of your peers. If you do not have a first version to revise in group workshops, you will lose participation in addition to facing the late penalties above.

Digital and Paper Copies
As responsible students, you are expected to backup your digital documents. Late papers due to computer crashes or other electronic issues will not be accepted. Google Drive, Dropbox, Microsoft OneDrive, or an external hard drive are all excellent options for saving your work. You will submit your papers to me via Google Classroom.

If you encounter technical difficulties in the writing process, or if you would like to take advantage of some of the complementary software provided by the university, please visit the Information Technology Department online.

Handing in Assignments
All assignments must be turned in through Google Classroom in the appropriate location. I will not accept emailed assignments. You should name your files like so: “Last Name_Project 1_version 1.” This is for my record-keeping as well as your own.

Phones, Tablets, and Other Electronics
I expect that you will use technology in the classroom respectfully. To do the work of our course, you should bring a laptop or tablet capable of word-processing to class every day. If you do not have regular access to a computer or tablet, you can loan one from the library. Please charge your devices and prepare accordingly.

Please do not use cellular devices in class. I will provide a break each class during which you may use cell phones. Any abuse of technology (texting, messaging, browsing, etc.) will result in a lower participation grade. Let's do our best to speak directly to one another and support a collegial environment. If you find there is a “lull” in class time, you should be using that time constructively.

Mutual Respect & Classroom Environment
This is important. 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. We must all consider that each one of us comes into the classroom with our own histories, experiences, identities, values etc. and each one of us deserves respect, care, and thoughtfulness in listening and communicating our ideas in a shared classroom space. 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 do not 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 forego participation for that day. If there is
one word you need to get very familiar with it is empathy.

Email Policy & Etiquette
Please allow me 24 hours (M-F) to respond to your email. I expect all online correspondence to be
composed professionally, with a clear title and succinct message or question. In addition to a clear
title, please properly address your instructor (“Dear Julia,” “Hello Julia”). In all email
exchanges with your university professors, instructors, and colleagues you should be courteous in
your address and courteous in your sign-off, for example “Thanks, Student Name,” or “Best, Student
Name.” I am happy to respond to questions via email or during office hours. Please feel free to reach
out.

Food and Drink
As our class covers many people’s traditional dining hours, I encourage you to eat beforehand. You
may bring snacks and drinks as you need to class. If a food allergy exists among us, I will alert all
students. I expect you to be understanding and not bring any known allergens into the classroom.

Classroom Materials and Recordings
My lectures, notes, handouts, and displays are protected by state common law and federal copyright
law. They are my own original expression and I’ve recorded them prior or during my lecture in order
to ensure that I obtain copyright protection. Students are authorized to take notes in my class;
however, this authorization extends only to making one set of notes for your own personal use and
no other use. I will inform you as to whether you are authorized to record my lectures at the
beginning of each semester. If you are so authorized to record my lectures, you may not copy this
recording or any other material, provide copies of either to anyone else, or make a commercial use
of them without prior permission from me.

| ENGLISH 1010: SEMINAR IN ACADEMIC WRITING |
| VISIONS OF AMERICAN MOTHERHOOD AND MOTHERING |
| COURSE SCHEDULE |

All assignments and due dates are subject to change and there will be additional readings and
homework assignments. I will give proper notice well before due dates via Google Classroom. It is
your responsibility to check Google Classroom, email correspondence, and your class notes and ask
any questions before a due date has passed.

<table>
<thead>
<tr>
<th>Monday, August 27</th>
<th>First Day of Classes</th>
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<tbody>
<tr>
<td>Wednesday,</td>
<td>Email your Prof Activity (Sunday Sept. 2 at 11:59 PM)</td>
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<tr>
<td>Date</td>
<td>Activities</td>
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<td>-----------------------------------------------------------------------------</td>
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</table>
| August 29     | ● Read TAW, “Reading Rhetorically,” pp. 16-40  
|               | ● Introduction to The Myths of Motherhood by Shari Thurer, 329-343 (Google Classroom) |
| Monday, September 3 | Labor Day- No Class |
| Wednesday, September 5   | ● Visual Representation of yourself (picture, Bitmoji, etc.)  
|               | ● Read TAW, “Reading Visual Texts,” 41-50  
|               | ● **Writing Warm-Up 1** due Fri. Sept 7 at 11:59 PM |
| Monday, September 10     | ● Read TAW, “Analyzing Rhetorical Situations,” pp. 51-67 and  
|               | “Strategies for Multimodal Composing” pp. 319-335  
|               | ● Project 1 Team meetings |
| Wednesday, September 12  | ● “Why Can’t A Mother be More Like A Businessman?” by Sharon Hays  
|               | ● **Quotation Log 1** |
| Monday, September 17     | **Class time redirected for group conferences  
|               | ● **Project 1, version 1** due Sunday, Sept. 16th at 11:59 PM |
| Wednesday, September 19  | ● Review “Why Can’t A Mother be More Like A Businessman?” by Sharon Hays  
|               | ● Project 1 Team meetings |
| Monday, September 24     |  
|               | > **Project 1, version 2** due Monday, Sept. 24 at 11:59 PM |
| Wednesday, September 26  | ● Watch eps. 2 and 3 of Big Little Lies |
| Monday, October 1        | ● Watch eps. 4, 5 and 6 of Big Little Lies  
|               | ● **Quotation Log 2** |
| Wednesday, October 3     | ● **Writing Warm-Up 2** due Weds., Oct., 3 at 11:59 PM  
|               | ● Read TAW, “Understanding how Synthesis Works,” pp. 135-142  
|               | ● Read TAW “Making and Supporting Claims,” pp. 144-162 |
| Monday, October 8        | ● **Project 2, version 1** due Monday, Oct. 8 at 11:59 PM |
|               | 287-301 |
|               | 287-301  
|               | ● Peer-Editing Workshop Discussion Questions (2)  
|               | ● Revision Plan due Monday, Oct. 15 at 11:59 PM |
| Wednesday, October 17    | ● Read: “Killing the Black Body” by Dorothy Roberts |
| Monday, October 22       | ● Review: “Killing the Black Body” by Dorothy Roberts  
|               | ● **Project 2, version 2** due Sunday, Oct. 21 at 11:59 PM |
| Wednesday, October 24    | ● Read TAW, “Doing Research: Joining the Scholarly Conversation,”  
|               | pg. 183-211  
<p>|               | ● My Life as a Transgressor: Memoir of a Lesbian Soccer Mom,” by |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Monday, October 29</td>
<td>***Class meeting redirected to Library, Rm 2118</td>
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<tr>
<td></td>
<td>• Review Ede, Chapter 7, “Doing Research: Joining the Scholarly</td>
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<tr>
<td></td>
<td>Conversation,” pg. 183-211</td>
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<tr>
<td>Wednesday, October 31</td>
<td>● Project 3, version 1 due Tuesday, Oct. 30 at 11:59 PM</td>
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<tr>
<td></td>
<td>● Revision Plan due Weds. Oct. 31 at 11:59 PM</td>
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<tr>
<td>Monday, November 5</td>
<td>● In-Class Infographic Work Session</td>
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<tr>
<td>Wednesday, November 7</td>
<td>● Project 3, version 2 due Friday, Nov. 9 at 11:59 PM</td>
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<tr>
<td></td>
<td>● “Demarginalizing the Intersection of Race and Sex: A Black Feminist</td>
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<td></td>
<td>Critique of Antidiscrimination Doctrine, Feminist Theory and</td>
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<td></td>
<td>Antiracist Politics” by Kimberlé W. Crenshaw</td>
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<tr>
<td>Monday, November 12</td>
<td>● Review “Demarginalizing the Intersection of Race and Sex: A Black</td>
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<tr>
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<td>Feminist Critique of Antidiscrimination Doctrine, Feminist Theory</td>
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<td></td>
<td>and Antiracist Politics” by Kimberlé W. Crenshaw</td>
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<td></td>
<td>● Quotation Log 4</td>
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<td></td>
<td>● Writing Warm-Up 4 due Monday, Nov. 12 at 11:59 PM</td>
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<tr>
<td>Wednesday, November 14</td>
<td>&gt; Writing Warm-Up 5 due Wednesday, Nov. 14 in class (group work)</td>
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<tr>
<td>November 18-November 24</td>
<td>THANKSGIVING RECESS- NO CLASS</td>
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<tr>
<td>Monday, November 26</td>
<td>● Project 4, version 1 due Monday, Nov. 26 at 11:59 PM</td>
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<tr>
<td>Wednesday, November 28</td>
<td>***Class redirected for individual conferences</td>
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<tr>
<td>Monday, December 3</td>
<td>***Class redirected for individual conferences</td>
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<tr>
<td>Wednesday, December 5</td>
<td>Last Day of Class</td>
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<tr>
<td>Friday, December 14</td>
<td>● Project 4, Version 2 due Friday Dec. 14 by 11:59 PM via Google Classroom</td>
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Writing Warm-Up 1: Analyzing A Visual Text

Due Date: Fri. Sept 7, 11:59 PM via Google Classroom

Length: 500-650 words

Format: Times New Roman, 12 pt. font, double-spaced, one-inch margins

Working Texts
- “Reading Visual Texts,” Ede. The Academic Writer, 41-50
- The Myths of Motherhood, Introduction, by Shari Thurer
- Visual text (print or video) of your choice related to motherhood/mothering

Context
In “The Myths of Motherhood” Shari Thurer writes, “Motherhood—the way we perform mothering—is culturally derived. Each society has its own mythology, complete with rituals, beliefs, expectations, norms, and symbols….The Good Mother is reinvented as each age of society defines her anew, in its own terms, according to its mythology (xv).” Visual texts (advertisements, websites, photos, paintings, music videos, etc.) contribute to this “mythology.” One of the major questions you will pursue during this semester is how do contemporary cultural texts construct the image of motherhood and mothering?

**Writing Work**

Analyze the ways the visual text of your choice contributes to a “mythology” of American motherhood and mothering. Discuss the claims that your text makes about motherhood and mothering and the strategies/methods the text uses to put forth these claims.

The text can be a television commercial, public service announcement, graphic narrative panel, music video, political cartoon, artwork, photograph, meme, or other visual medium of your choice. Be sure to select a text that you can use to think through mythologies of motherhood productively from a visual perspective. How does this text visually represent motherhood or impose expectations for mothers? What assumptions does this visual text represent? How does this visual text circulate in the world? How does its circulation impact, diminish, or heighten its impact?

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English 1010

Project 1: Composing a Multimodal Argument Using Film

**Due Dates:**

**Version 1:** Sunday, Sept. 16th at 11:59 PM via Google Classroom
(Storyboard, first process note)

**Version 2:** Monday, Sept. 24 at 11:59 PM via Google Classroom
(Final film with captions, final storyboard, revised process note)

**Components:**
- A captioned commercial/short film (group)
- A storyboard/script/outline of your group film
- MLA Works Cited Page
- A 1000-1250-word process note (individual)

**Format:** Times New Roman, 12 pt. font, double-spaced, one-inch margins
Working Texts:

- *The Myths of Motherhood*, Introduction, by Shari Thurer

Project Description:

For this project, you will be composing a commercial or short film that engages and enters into conversation with Thurer’s “Myths of Motherhood” in order to make a visual argument about how motherhood is mythologized. This project is designed to give you the opportunity to begin theorizing the mythology of motherhood in conjunction with Thurer’s theoretical approach to American motherhood. You will collect and curate your film using found footage within fair use guidelines and/or creating completely original material for your own use. Your commercial, public service announcement, or short film can be as realistic (an ad for an existing product, a remixed trailer for an existing film, etc.) or creative (a short film on an original story, an imagined product, etc.) as you would like. **Your final version must be captioned.**

Using the readings from *The Academic Writer*, you will compose with visual design and rhetorical choices in mind, not simply as a response to Thurer, but as way of practicing the rhetoric of motherhood yourself. These are questions to keep in mind during your creation and revision processes: What does your film articulate about American motherhood? What tensions, assumptions, cliches, talking points, or mythologies are you working around, against, or through in your group’s film? What does your group film communicate to an audience that has not read Thurer and is already entrenched in the mythologies Thurer mentions? How does your creative response to Thurer affect your engagement with her ideas and your own?

While your short film and its accompanying storyboard will be a group effort, your individual process note should reflect on your group choices as well as your own contributions, understandings, and evaluation of the final film. Your process note must reflect on both Ede and Thurer in terms of the rhetorical strengths and challenges of your group’s project. Your process note must address the concrete concerns of the Process Note Prompts rather than falling into a narrative of how you created your film.

Evaluation:
I will be evaluating how critically-engaged your short film is with our working texts, as well as how your film composes its visual argument. You must take care that your audience understands your argument and your rhetorical choices. I will also be evaluating your process note for how engaged you are with your final group film as well as your own learning process throughout this project. Your process note must directly engage with Ede and analyze the rhetorical situation of your group’s final project.

A note on group evaluation
While your group will present a single collaborative project, each group member will earn a separate grade for this assignment. I will carefully consider your final project, group participation, and process note in order to determine your grade. Active participation in the group is required for a passing grade on this assignment. If there is any issue working in your group, it is your responsibility to address those concerns to me promptly.
Writing Warm-Up 2: Applying a Frame to a Case

**Due Date:** Weds., Oct. 3 at 11:59 PM via Google Classroom

**Length:** 650-1000 words

**Format:** Times New Roman, 12 pt. font, double-spaced, one-inch margins

**Working Texts**
- *Big Little Lies* episodes
- “Why Can’t a Mother Be More Like a Businessman?,” Introduction to *The Cultural Contradictions of Motherhood* by Sharon Hays

**Context**
Drawing on her case-study of Rachel, Sharon Hays argues, “The methods of appropriate child-rearing are construed as child-centered, expert-guided, emotionally absorbing, labor-intensive, and financially expensive….It is this fully elaborated, logically cohesive combination of beliefs that I call the *ideology of intensive mothering*” (414). Intensive mothering is often thought of as the “appropriate” approach to mothering, especially in upper-middle class (predominately white) communities. How do we see this ideology being deployed in popular media today?

**Writing Task**
For this short assignment choose one scene or character from *Big Little Lies*. Drawing on Hays’s text, apply her concept of the ideology of intensive mothering to the character or scene that you choose. Consider how the writers/director engage with the concept of intensive mothering. In what ways does the character/scene reinforce, push-back against, or complicate Hays’s definition of intensive mothering? Use quotations from your quotation log and detailed description rather than relying on broad summary.
Due Dates:
Version 1: Monday, Oct. 8 at 11:59 PM via Google Classroom
Version 2: Sunday, Oct. 21 at 11:59 PM via Google Classroom

Components:
A 10-15-minute podcast
Complete transcript
MLA Works Cited Page
A 1200-word process note

Format: Times New Roman, 12 pt. font, double-spaced, one-inch margins

Working Texts:
- *Big Little Lies* episodes of your choice
- “Why Can’t a Mother Be More Like a Businessman?” Intro to *The Cultural Contradictions of Motherhood* by Sharon Hays

Project Description:
In this project you will create an aural argument using a podcast format in order to make an argument or follow a guiding question that engages and enters into conversation with Hays’ ideology of intensive mothering alongside *Big Little Lies*. You will contextualize your argument within our exploration of the mythology of motherhood in order to synthesize Hays’ critical work with the creative work of *Big Little Lies*.

You should both establish a definition of intensive mothering and determine the ways intensive mothering emerges in the show. Beyond merely establishing instances or examples in which the show engages with intensive motherhood and mothering, your goal with this podcast is to make a claim about how this series engages with Hays’ argument in order to extend our understanding of motherhood.

Using Audacity, your argument will take the form of a podcast, allowing you the opportunity to integrate sound and vocal dimensions to your argument. You may focus on a single episode of *Big Little Lies*, one or two specific characters, or a motif or theme you find interesting or complicating in conjunction with Hays’ ideology of intensive mothering. Your podcast should aim to be about 10-15 minutes, but can be longer if you need. Everyone reads at different speeds, so practicing and figuring out how you want to use your time is key to thoughtful execution of this project. You might want to
mimic the format of your favorite podcasts, or use a pastiche of different approaches to your podcast built around intensive mothering or the series. You must address your composition choices thoroughly in your process note, including how your podcast compares to others outside of our classroom.

Your podcast should comply with fair use guidelines if you choose to incorporate clips from the series, cast interviews, or other sources. You must also supply a complete transcript of your podcast and Works Cited page in MLA format. Your process note will evaluate your critical process, the experience of composing your podcast, and your successes and challenges in the final version. You must engage with the sections of Ede from the archive above to explain your compositional strategies.

**Evaluation:**

I will evaluate your final projects on your critical and creative engagement with *Big Little Lies* and Hays as evidenced by your composition of an articulate, intellectually-invested, and original argument or guiding question. I am looking for your podcast and transcript to show great care in construction and attention to detail, ultimately making a connection to your audience and establishing yourself as an authority on the subject. Your process note should examine your composition in terms of your rhetorical and intellectual choices and moves using the Process Note Prompts. Your process note must directly engage with Ede and analyze the rhetorical situation of your final podcast.
Writing Warm-Up 3: Topic Proposal for Research Guide

**Due Date:** Friday, Oct. 26 at 11:59 PM via Google Classroom

**Length:** 600-700 words

**Format:** Times New Roman, 12 pt. font, double-spaced, one-inch margins

**Working Texts**
- Ede, Chapter 7, “Doing Research: Joining the Scholarly Conversation,”183-211
- Any primary and secondary sources from our class archive
- Examples of Library Research Guides: [http://guides.lib.uconn.edu/](http://guides.lib.uconn.edu/)

**Writing Work**
Choose a research topic relevant to our course inquiry and the conversations we have been having throughout semester. Write a proposal that describes the topic that you will be exploring. You should address the following questions:

- What interests you about the topic you are proposing and why is this subject an important issue for academic study?
- What conversations are happening/have happened around this topic? That is, what might people argue about when talking about this subject?
- What information have you found on this topic so far, and why is that information promising? What sorts of keywords and phrases will you use as you expand your research? What kinds of sources will be most helpful in your guide? (Newspaper articles, scholarly journals, documentaries, etc.)
Project 3: Composing a Research Infographic

**Due Dates:**
*Version 1*: Tuesday, Oct. 30 at 11:59 PM via Google Classroom (Word Document)
*Version 2*: Friday, Nov. 9 at 11:59 PM via Google Classroom (Infographic)

**Components:**
- An Infographic
- Your Research Guide
- MLA Works Cited Page (both versions)
- Process Note of 600-750 words

**Format:** Times New Roman, 12 pt. font, double-spaced, one-inch margins

**Working Texts**
- Ede, Chapter 7, “Doing Research: Joining the Scholarly Conversation,” pg. 183-211
- Any primary and secondary sources from our class archive
- Additional Sources you find through UConn Library services

**Project Description:**
This project has two stages. In order to create an original infographic using peer-reviewed research, you will enter into a conversation about a topic of motherhood that interests you. You will contextualize your argument or guiding question on this topic using multiple peer-reviewed, scholarly sources. Your final project will synthesize your research visually to communicate your research to others.

In the first stage you will use resources available to you through UConn Library services and compose a “Research Guide” that provides tools and information for someone to more deeply understand ongoing conversations about your topic. This research guide will serve as the foundation of your Infographic. Your research guide must include the following components:

- **Overview:** A 300-500-word description that introduces and explains the purpose of your research, including potential research questions, context for your topic, applications for your guide. You might include an argument you would make about your topic or some guiding questions you are interested in pursuing to find an argument.
- **At least 2 multidisciplinary databases:** general article databases that allow users to search for text across a variety of disciplines
- **At least 1 specialized database:** database that allows users to find articles/texts in a specific discipline. For example, if your topic has to do with gender and sexuality, you might include a database such as “LGBT Life”
• At least 3 citations and annotations of important books and/or articles on your topic. You must use proper citations. Annotations should be at least 300 words that thoroughly summarize and critique each source. You should identify why these are the best three sources that will serve your creation of an infographic.

In the second stage, you will transform your Research Guide into an Infographic that is well-researched and visually-appealing. You will condense and curate your writing work into a visual text that communicates your research and criticism to a broader audience.

In addition to the Research Guide and Infographic, you will also provide a process note in which you describe and reflect on the choices you made in composing the research guide in the context of our course inquiry, our texts, and Ede’s research strategies.

Evaluation
As this project centers on both the research process and the argumentative product of your research, successful projects will include all of the required components for the Research Guide and Infographic. Your Research Guide is your way of documenting and verifying your research on your topic before moving onto your Infographic. Therefore, incomplete first version Research Guides will affect your final grade on the Infographic, even if your research is evident in your final version.

Your final version Infographic should reflect your original research in an accessible and provocative way. Your process note should reflect the experience of composing both versions, with specific attention paid to how you revised and condensed your research to reach a broader audience. You should analyze and critique the rhetorical situation of your Infographic and think critically about the kinds of authority you call upon in your work to build your own authority. In addition, I will evaluate this project on your thorough engagement with the topic of your choice and the effectiveness of your final Infographic as a visual text.
Writing Warm-Up 4: Analyzing a Theoretical Lens

**Due Date:** Monday, November 12 at 11:59 PM via Google Classroom

**Length:** 600-750 words

**Format:** Times New Roman, 12 pt. font, double-spaced, one-inch margins

**Working Texts**

**Writing Task**
Select 1 or 2 difficult or important passages from Crenshaw’s article and summarize and analyze its major claims. Recall and address Ede’s major questions for analysis (pg. 115) in your writing:
- What question is at issue?
- What position does the author take?
- Do the author’s reasons justify your acceptance of their argument?

**Evaluation**
Successful papers will provide sustained and energetic analyses of Crenshaw’s article and theoretical framework on intersectionality.
Writing Warm-Up 5: Synthesizing Texts in Twine

**Due Date:** Wednesday, November 14 at 11:59 PM via Google Classroom (if not finished in class)

**Components:**
- 7+ Twine passages
- 300-word group process note

**Format:** Times New Roman, 12 pt. font, double-spaced, one-inch margins

**Working Texts**
- A text of your choice from outside of our class archive that deals with motherhood and mothering. (Remember we have established a broad definition of “text” which can refer to visual or written academic, popular, creative of professional writing).

**Writing Work**
Synthesize an outside text of your group’s choice through the lens of intersectionality. Use key quotations from Crenshaw’s article to provide a deeper understanding of your chosen text and the ways this theoretical lens complicates your text’s construction of motherhood and mothering. You should experiment with Twine to connect your outside text, Crenshaw, and main ideas in a non-linear fashion. Feel free to illustrate with videos, images, or hyperlinked elements within your Twine passages.

**Evaluation**
Successful group work will demonstrate substantial use of the theoretical lens text in order to highlight and complicate the additional text’s construction of motherhood. All sources should be properly cited in MLA format. Your group process note should focus on how you used Twine to synthesize your two texts and think about using Twine further as a compositional tool. What further skills would you need to know to expand this small project?
Project 4: Composing a Nonlinear, Intersectional Argument

Due Dates:
Version 1: Monday, November 26 at 11:59 PM via Google Classroom
Version 2: Friday, December 14 at 11:59 PM via Google Classroom

Components:
A non-linear narrative/essay using Twine (20 passages minimum)
MLA Works Cited Page
A 1200-1400-word process note

Format: Times New Roman, 12 pt. font, double-spaced, one-inch margins

Working Texts
- A text of your choice from our class archive with a “mother” character/voice
- At least two secondary sources from our class archive

Project Description:

For this project, you will be using Twine to compose a non-linear narrative argument reflecting on Crenshaw’s concept of intersectionality in conjunction with our other class texts, both fictional and critical. In utilizing creative and critical sources together, you will theorize about the value of intersectionality in our ongoing conversations about motherhood and mothering. You may choose to consider one mother figure in-depth, or multiple characters in conjunction with one overarching guiding question. Your project might resemble an academic essay in sections, or you might want to explore a fan fiction approach that threads together criticism and creativity. Like Project 1, you should envision yourself as a creator and critic simultaneously in order to think about how you as an individual author(ize) rhetorics of motherhood. However, you must use intersectionality as the foundation of your inquiry, even if you utilize other critics in your project.

You will also consider the implications of your final project to a larger audience, circulating your work outside of UConn. In order to “publish” your Twine project, you must use Philome.la (http://www.philome.la/) and then send the Twitter link through Google Classroom. Sharing your project this way opens your audience and places your work within an archive of Twine stories from all over the world.

As with all other projects, you should be saving and backing up your work often, either through Google Drive, a flash drive, or onto your devices. I will not accept html files for either version,
though you should save all html files with great care in case there is a problem with either platform or your technology.

Accompanying your Twine project, your process note should reflect on your composition strategies, the effect of writing a nonlinear argument, and how you see intersectionality’s influence upon our construction of motherhood. How was the experience of composing in Twine? What different challenges and rewards did you encounter throughout this project in comparison to others? You should reflect on your rhetorical choices and the effects of those choices for your audience, including the effects of reading/playing in the nonlinear format.

**Evaluation:**

Your project will be evaluated on your creative use of Twine’s capabilities, your successful synthesis of our class archive with intersectionality to develop an original argument or guiding question that you attempt to answer, and the success of your process note in examining your project as a critic and creator.

Your Twine project does not necessarily need to be highly stylized, but you should consider the impact of choosing the default settings, colors, and visuals on your audience. I will be evaluating your use of the platform to elevate your argument. As Twine is a visual platform, I expect you to thoughtfully compose your argument with the visual appeal and rhetoric of the platform in mind.