



APPENDIX A

Syllabus and Writing Assignments for Required Freshman Course

READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Course Syllabus
Writing an Analytical Essay on a Play or Film
Writing an Analytical Essay
Writing a Scene
Writing Poetry
Writing an Analytical Essay on a Poem
Writing a Character Sketch
Writing a Vignette
Writing a Comparison/Contrast Essay on Two Novels
Writing a Short Story
Writing an Interdisciplinary Research Paper
Creating a Digital Autobiography or Biography



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Writers and Writing on Evolving Individuals: At Home, at School, in a Community, in the
Natural World, and in Personal Quests

Course Syllabus, Fall

Drama Classic and Contemporary:

1-1/2 weeks *Pygmalion*, by George Bernard Shaw.
Sitting in the audience. Shaw's classic drama of ideas. The individual and the community.
Men and women. Language, education, class, love.
Shaw's issues today: Screening *Akeelah and the Bee*.

- 1-1/2 weeks Writing Workshop: Being an analytical writer: Writing about a play or film. Writing a short analytical essay about a play or film, with citations and references.
- 1 week *FOB*, by David Henry Hwang.
Contemporary playwriting. Individuals, community, self, family, immigration.
- 1 week Writing Workshop: Being a playwright: Writing a scene. Writing a brief monologue or a brief scene involving two characters, in script format.
- 1 week *Fences*, by August Wilson.
Contemporary playwriting. Individuals, family, community, sports, race, and history.
- 1 week Writing Workshop: Preparing to produce a play: Describing a concept; writing and working as director, set or costume designer, actor, or marketing director.

Poetry Classic and Contemporary:

- 3 weeks Reading significant classic and contemporary poetry from *Poetry: A Pocket Anthology* and *Identity Lessons*.
Formal in-class poetry readings. Screen *Il Postino*.
Writing Workshop: Being a poet: Writing and sharing our poetry with the community.
- 1 week Writing Workshop: Being an analytical writer: Writing about poetry. Writing a short analytical essay about a poem, with citations and references.

The Novel Classic and Contemporary/A Classic Novel:

- 1 week *Alice's Adventures in Wonderland*, by Lewis Carroll.
Introduction/background on Carroll and the novel.
Chapters 1–3, 4–6. *Alice in Wonderland*. Film on Lewis Carroll and the real Alice.
- 1 week *Alice's Adventures in Wonderland*. Chapters 7–9, 8–12. Carroll's riddles and puzzles, a riddling tea party.
- 1 week *Alice's Adventures in Wonderland*. Carroll's language and logic. Film adaptations of the novel.
- 1 week Writing Workshop: Being a fiction writer: Writing a character sketch. Reading readings of individual work.

Grammar and Usage: Throughout the semester we will study elements of good writing, grammar, and usage.

Culminating activity/Exam period: Formal readings of individual work.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Writers and Writing on Evolving Individuals: At Home, at School, in a Community, in the Natural World, and in Personal Quests

Course Syllabus, Spring

The Novel Classic and Contemporary/Contemporary Novels:

- 1 week *The House on Mango Street*, by Sandra Cisneros.
Coming of age in a Latino neighborhood in Chicago.
- 1 week Writing Workshop: Being a fiction writer: Writing a vignette, with an illustration, about an incident in a place.
- 2 weeks *Slaughterhouse-Five*, by Kurt Vonnegut.
Looking out on the world—and what we see—through fiction.
- 1 week Writing Workshop: Being an analytical writer: Writing about novels. Writing a short analytical essay comparing or contrasting two novels, with citations and references.

Short Fiction Classic and Contemporary:

- 3 weeks Reading and presenting on the short story across America, including such writers as Hawthorne, Melville, Cather, Hemingway, Ozick, Baldwin, Bambara, Tan, Silko, Carver, Martinez-Serros.
- 1 week Writing Workshop: Being a fiction writer: Writing a short story.
- 2 weeks Writing Workshop: Being a writer/researcher: Writing an interdisciplinary research paper on one aspect of human experience as seen through the work of a short story writer and a writer in another discipline, with citations and references.

Nonfiction Classic and Contemporary: Personal Essay, Autobiography, Memoir, Biography:

- 1 week Reading personal essays by such writers as Virginia Woolf, Richard Selzer, E. B. White, Stephen Jay Gould, Maxine Hong Kingston, Malcolm X, Richard Rodriguez, and Maya Angelou.
- 3 weeks In class: Writing Workshop: Being a nonfiction writer: Writing and producing a brief original, digital biography or autobiography in iMovie.
Outside of class: Reading an autobiography, memoir, or biography chosen on the basis of individual interest. Response to be shared with the class.

Grammar and Usage: Throughout the semester we will study elements of good writing, grammar, and usage.

Culminating activity/Exam period: Sharing digital biographies or autobiographies with classmates. Presenting responses to independent nonfiction reading to classmates.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Being a Scholar: Writing an Analytical Essay on a Play or Film

Assignment:

Write a brief (three to four typed pages) analytical essay on Shaw's play *Pygmalion* or on Atchison's film *Akeelah and the Bee*.

Format:

In writing the analytical essay, follow the guidelines provided in the handout entitled "Writing an Analytical Essay." Be sure the final copy of the essay has: a clear title that indicates what the essay is about; a clear thesis sentence that includes title, author or director, and the main idea that the essay seeks to prove; a separate one-paragraph introduction with thesis sentence and several other sentences expanding on the thesis; a brief summary of the work in the second paragraph; a body of several paragraphs, each of which proves the thesis by stating an idea, explaining that idea, and proving it with references to specific situations and quotations from the literature (for the film you may need to paraphrase rather than use a direct quotation, but still use a citation); and a separate one-paragraph conclusion which restates the thesis and pulls together the main points of the essay. Make sure you have approximately one quote plus its citation in each body paragraph and that you have a correct and correctly alphabetized—by last name of author—the Works Cited section at the end of the essay.

The final form of the paper should follow guidelines given in *MLA: The Easy Way*. Be sure to staple the paper and give the paper a title.

Evaluate the final copy of the essay by going over the "Checklist for Analytical Essay." If your essay is in good shape, you should be able to honestly answer yes to every question on the checklist.

Writing Workshop Schedule:

- Day 1 In class: Assign essay. Review elements and process of analytical writing. Begin checking thesis sentence and three main points.
Homework for the next class: Bring to class the thesis sentence and, listed in a logical order, three main points necessary to prove the thesis of your essay, plus a scene and quotation (paraphrase for film) for each point.
- Day 2 In class: Individual conferences on thesis and main points. Write introduction paragraph and summary paragraph.
- Day 3 In class: Write paragraphs proving points #1 and #2, including direct quotes and proper citations of reference.
- Day 4 In class: Write a paragraph proving point #3, including direct quote and proper citation, and write the conclusion paragraph.
- Day 5 Write the title, write up Works Cited list. Proofread and make corrections on the entire essay, including title, citations, and Works Cited list. Go over "Checklist for Analytical Essay" to make sure you have done everything you need to do.
- Day 6 Turn in essay at beginning of class.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Writing an Analytical Essay

An analytical essay is an essay in which you the writer analyze some aspect of a work of literature or film. It may be an analysis of an idea in the work, its setting, characters, symbols, structure, philosophy—any aspect of the work. An analytical essay expresses clearly and distinctly your informed opinion about the work, supported by references to the work, and including citations and a list of Works Cited at the end of the essay, listing sources of information.

I. Preparing to write the analytical essay:

- A. Read and take notes on the work.
- B. Write down a thesis sentence. This is ONE sentence which contains the idea you wish to prove in the essay. It must be clear and succinct and have a specific focus. When dealing with literature or films, it should also contain the title and author or director of the work, unless that information is stated elsewhere in the introduction paragraph of the essay.
- C. Reading carefully through the work, write down any specific details in the work that will help you prove the thesis. (Sometimes you may have the thesis first and then look for the supporting details. Other times you may find that there is a series of details that intrigues you, and from those you develop the thesis.)
- D. Write the thesis sentence at the top of a clean sheet of paper. List the main points required to prove the thesis under the thesis sentence.
- E. Arrange these points in a logical order that will prove the thesis step by step.

II. Writing the essay:

- A. Write the introduction of the essay: The introduction must be one separate paragraph (never just one sentence) which orients the reader and contains the title of the work being analyzed, its author, and the thesis sentence. The thesis sentence may open or close the paragraph. The remainder of the introduction should give a little more information about the thesis. DO NOT use generalizations in the introduction. They are inherently inaccurate and immediately weaken your credibility as a writer.
- B. Write a summary of the work: For the second paragraph of the essay, write a brief (four to five sentences) summary of the work, for the benefit of those unfamiliar with the work. Focus on facts—who does what, when, where, etc. Save analysis for the remainder of the essay. Write the summary in the present tense.
- C. Write the body of the essay: Working with one main point at a time, turn each main point into a paragraph:
 - State the main point in the topic sentence of the paragraph.
 - Explain in your own words the main point.
 - Prove the main point by referring to specific elements in the work of literature or film.
 - You may prove the point by:
 - (1) summing up or explaining part of the story,
 - (2) paraphrasing lines or sections of the story, and/or
 - (3) giving a direct quotation from the story.

In general, include one direct quotation in each paragraph. Avoid long quotes. Moving from one point to another, state, explain, and prove each point in your list of points. Each point and its explanation should help to prove the thesis.

REMINDERS for writing the body section:

The essay should consist mostly of the main points you are making and their explanations and proofs. It should contain plot retelling only where and when necessary to enable the reader to follow the essay or to help prove a point. Quotations are used to support the points, not to take their place.

Every point in the body must relate to actual situations in the literature or film. You may not make up material that is not actually in the story, and you should not go off into material from your own life.

The body (and thus the essay) should have as many paragraphs as necessary to prove the thesis.

- D. Write the conclusion of the essay: The conclusion must be one separate paragraph (never just one sentence) that restates the thesis in fresh wording and pulls together the main points of the essay. The conclusion should not contain new material not related to the thesis, nor should it contain generalizations. It should remain focused on the thesis. It should explain to the reader why this thesis or focal point is significant—why this thesis and essay are significant or should matter to the reader.

Sample thesis sentences:

In *Pygmalion*, George Bernard Shaw examines the advantages and disadvantages of experimenting on a human being.

In *Catcher in the Rye*, J. D. Salinger offers his readers a young man in search of meaning.

Note: Do NOT use a thesis sentence that simply sums up the action of the work. If you do, your paper will become a plot summary of the work, and that is NOT an analytic essay.

Punctuation:

When you refer to a poem, short story, or essay title, use quotation marks.

When you refer to a novel, play, book, or film title, italicize or underline it.

Elements to consider when examining the work of literature or film to develop the thesis:

Characters, statements, dialogue, setting, situations, objects, symbols, language, dreams, colors, weather, time of day, season of the year, style, philosophy, etc.

Style Sheet

The paper must conform to guidelines in *MLA: The Easy Way*.

1. The paper must be typed, double-spaced.
2. Observe standard margins.
3. On the first page of the paper:

In the upper left corner, put your name, teacher's name, course name, and date.
Staple the essay in the top left corner.

In the center of the page after name, etc., put the title of the essay, including: the title of the work of literature or film (underlined or in quotes), the full name of the author(s) or director(s) of the work(s) being analyzed, and the focus of the essay.

Example:

Eliza's Problems in George Bernard Shaw's *Pygmalion*

4. Follow the appropriate form for direct quotations.
If the quotation is under five lines, work it directly into the flow of the paper, double-spaced, with quotations around it; make clear for the reader who is saying it to whom and in what context. Here, the introduction is not a full sentence, so it is followed by a comma. At the end of the quote, in parentheses, give the author's last name, and the page number(s) where the quotation appears:

Example:

As Mrs. Pearce asks Professor Higgins about the experiment,
"And what is to become of her?" (Shaw 32).

If the quotation is five lines or longer, introduce it to the reader by making clear who is saying it to whom and in what context. The introduction is followed by a colon if full sentence, a comma if not. DO NOT use quotation marks, and indent it 1 inch on the left side and the right side to set it off. At the end of the quote, give the author's last name and the page number(s) where the quotation appears in the text.

Example:

Pickering describes his interest in the bet to Higgins:

XX

XX

(Shaw 50–51)

5. At the bottom of the last page or the top of the next page, give an appropriate Works Cited list.

Example:

Works Cited

Atchinson, Doug, director. *Akeelah and the Bee*. DVD. Santa Monica, CA: Lions Gate, 2006.

Shaw, George Bernard. *Pygmalion*. New York: Penguin, 1916/2003.

Checklist for Analytical Essay

When you have finished the essay and before you turn it in, go over EACH item on this list and see if you can honestly answer yes to each question below. Before you turn in the essay, correct any problem you catch. I will use this form to grade the essay.

- _____ Is the thesis sentence clear and does it make sense?
- _____ Does the essay have a separate one-paragraph introduction with thesis sentence, title of work (underlined or in quotes), author or director of work, and several sentences explaining the thesis or expanding upon it? (This paragraph cannot just be one sentence.)
- _____ Does the essay have a brief, one-paragraph summary of the work for the benefit of those not familiar with the work? Is it written in present tense?
- Is the body of the essay made up of paragraphs each of which contains:
- _____ topic sentence that states one main point that helps prove the thesis?
- _____ explanation of the point in your own words?
- _____ proof of the point through references to the work being analyzed?
- _____ one direct quotation, introduced and in correct form, from the work being analyzed?
- _____ correct citation of the direct quotation (*MLA: The Easy Way*)?
- _____ Does the body of the essay develop logically and clearly?
- _____ Does the body of the essay convincingly prove the thesis?
- _____ Does the body of the essay show good analytical thinking and writing and does it probe beneath the literal level of the words to examine the meaning of the words or the work?

- _____ Does the essay have a separate one-paragraph conclusion that restates the thesis in fresh wording and brings together the main points? (This paragraph cannot just be one sentence.)
- _____ Does the essay contain a thorough treatment of the subject matter stated in the thesis?
- _____ Is the essay grammatically correct? Is it in third person (he/she/it/they)? Does it avoid using second person (you)? Does it avoid contractions? Is use of verb tense consistent?
- _____ Does the essay have a clear title—including title of the work (underlined or in quotes), the author or director of work's full name, and the main idea of the essay?
- _____ Does the paper have a correct Works Cited list: each entry alphabetized by last name of author, entries NOT numbered, first line of each entry on left margin and second/third lines of each entry indented. Is each entry correct for type of source it is? (See MLA manual.)
- _____ Is the essay neatly presented—typed; title, name/teacher/course/date; stapled?
- _____ Have you proofread your essay and made necessary corrections?
- _____ Is the essay in on time?



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Being a Playwright: Writing a Scene

Writing Workshop

Now that we have explored both a classic and contemporary work for the theater, each of you will have the opportunity to write for the stage. To do that: Use the stage to convey something important to you, something you really care about in one way or another. (Think of what each of the playwrights we studied wanted to convey.) Look into your own life or look around you for aspects/moments/issues of life that have meaning to you. Draw on what you know about, think about, and care about.

DO NOT PREACH. Present a situation. Let the audience decide how it moves them or what it means.

Here Is the Challenge:

Responding in some way to an aspect of life that interests you, write a brief monologue for one character OR a brief two-character scene.

The monologue will probably be about one page single-spaced. The monologue can focus on times, places, characters, or situations tied to main character.

The dialogue will probably be two to three pages single-spaced.

Your script must follow the format used for David Henry Hwang's FOB: title of play, playwright's name, list of characters, scene, year/time of day, list of props, stage directions in italics, characters' names in all capital letters followed by period.

General Guidelines About Plays and Play Writing: Try to incorporate these elements (drawn from Michael Wright, *Playwriting in Process: Thinking and Working Theatrically*, 1997, pp.1-17, 24) into your script.

1. A character needs or desires something.

2. Some obstacle makes it difficult for the character to gain what he or she desires.
3. A play is told:
 - through dialogue (dialogue should use the “fewest words [to] imply the most [meaning]”) and
 - through action (action should reveal what is going on inside the character).
4. A character usually changes in some recognizable but subtle, believable way.
5. A play unfolding is a mystery for the audience. We are “rooting for” a character and “not knowing what’s going to happen” to him or her.
6. A playwright should give audience members a “chance to try to figure things out for themselves” and to draw “conclusions from hints.”
7. An audience is moved by the fact that “we are in a room with someone suffering and we can’t do anything about it.”

Specific Guidelines:

1. Your monologue or dialogue must be believable and have a shape and a point—some kind of conflict, beginning, middle, and end. It should engage us. Write about what you care about, what matters to you.
2. The monologue or dialogue cannot have complicated scenery or costumes.
3. The monologue or dialogue should be active—the character or the characters need to be working out something in the present tense. That is, it’s not just a story from the past being told that has no consequences in the present for the speaker.
4. The monologue or dialogue can be either comic or dramatic.
5. If you choose to write a scene with two characters, rather than a monologue with one character, the dialogue needs to provide two substantive roles with an action and challenge for each character and with the dialogue shared evenly.
6. The characters for a monologue or a dialogue can be any age, as long as they could realistically act on stage.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Being a Playwright: Writing a Scene

Writing Workshop: Tips and Checklist for Monologue or Two-Character Scene

Tips:

1. What you are taking on is a significant challenge.
2. Take time to THINK about and play around with ideas before you write.
3. Use the stage to convey something important to you, something you really care about in one way or another. (Think of what each of the playwrights we studied wanted to convey.)

4. Look into your own life for aspects/moments/issues of life that have meaning to you. Draw on what you know about, think about, and care about.
5. You are trying to convey something of meaning in a few minutes.
6. This is a very short piece; therefore, it is important that every word, every line, count toward the meaning you wish to convey to the audience.
7. The monologue will probably be about one page single-spaced. The dialogue will probably be two or three pages single-spaced. But the timing will depend on the density of the language or dialogue.
8. Have a copy of FOB nearby so that you can give the piece the proper professional format.

Checklist/Grading Criteria:

- _____ Is it a one-character monologue or a two-character dialogue?
- _____ Does what happens in the monologue or dialogue make sense? Is it logical? Is it believable? Is it possible to stage it—set, age of actors, action? Concrete details?
- _____ Does the monologue or dialogue sound like real speech for the character(s)?
- _____ Are the language and meaning of the monologue or dialogue clear?
- _____ Are spelling, punctuation, capitalization, verb tense, agreement, etc. correct?
- _____ Does the monologue or dialogue have a beginning, middle, and end?
- _____ Does each character need or desire something, face an obstacle in achieving that, and change in some subtle, believable way by the end?
- _____ Does the monologue or dialogue have a conflict—something that is being worked out in the present—not just something told from and completed in the past?
- _____ Do we the audience care about the character(s) and situation unfolding in front of us—does it engage us? move us?
- _____ Does the script have a professional format: title, playwright’s name, list and description of character(s), description of setting (place, year, time of day), list of props, begin with Act One, all stage directions in italics, characters’ names in all capital letters with period at the end each time character speaks (JOHN.), CURTAIN or FADE TO BLACK at end?



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Poetry in Our Lives: Being a Poet: Writing Poetry

Writing Workshop

Assignment:

1. Select one poem in *Poetry: A Pocket Anthology* that you connect with in some way, and write your own poem influenced in any way by that poem.
2. Select one poem in *Identity Lessons* that you connect with in some way, and write your own poem influenced in any way by that poem.

Writing Your Poems:

Be sure to use concrete words, images, and details that describe a real individual, real objects, a real place, or a real experience that the reader can picture.

It is very important that you **DO NOT USE abstract words and concepts**, because they will keep your poem from being strong.

If you stay with concrete, real details about a person, a place, or an experience, then your poem has the chance to be about important concepts.

As you work, think of a poem such as “My Rough-Skinned Grandmother” and how we can **picture** what the poet is describing about a grandmother and granddaughter in each line and each segment of the poem. Because we can picture real moments involving the grandmother and granddaughter, the poem **becomes** about important concepts like love, strength, the power of family ties, etc.—but those words are never used in the poem.

Submitting Your Poems:

For a poem influenced by a poem from *Poetry: A Pocket Anthology*:

1. List the title, poet’s name, and page number of poem used as influence for poem #1.
2. Explain in a sentence or two why you chose this poem—what interested you about it.

For a poem influenced by a poem from *Identity Lessons*:

1. List the title, poet’s name, and page number of poem used as influence for poem #2.
2. Explain in a sentence or two why you chose this poem—what interested you about it.

Staple both poems to this sheet.

**READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY**

Writing an Analytical Essay on a Poem

Assignment:

Write a brief (two to three typed pages) analytical essay on one of the poems from *Poetry: A Pocket Anthology* or *Identity Lessons* or the xeroxed sheets. You might want to write about an idea in the poem, the poet’s use of form, structure, language, metaphors, similes, images, or rhyme; or you may want to write about the way the poem combines particular elements to achieve a certain effect; or you may want to describe what the poet is doing and how throughout the poem. You may want to research information on the poet, era, place, or subject matter to use as background for the essay. **BE SURE TO CREDIT ANY SOURCE**—This is what keeps you an **HONEST** and **RESPECTED WRITER/RESEARCHER!**

Format:

In writing the analytical essay, follow the guidelines provided in the handout entitled “Writing an Analytical

Essay." Be sure the final copy of the essay has: a clear title that indicates what the essay is about; a clear thesis sentence that includes the title of the poem, the poet's name, and the main idea that the essay seeks to prove; a separate one-paragraph introduction with a thesis sentence and several other sentences expanding on the thesis; a brief summary of the poem in the second paragraph; a body of two to three paragraphs, each of which helps to prove the thesis by stating an idea in a clear topic sentence, explaining that idea, and proving it with reference to a specific situation and quotation from the poem OR a body of two to three paragraphs, each of which explains what the poet is doing and how, step by step, through the poem; and a separate one-paragraph conclusion that pulls together the main points of the essay and suggests something about what you have discovered about the poem that makes the poet's work significant. Make sure you have approximately one quote plus its citation in each body paragraph and a correct and correctly alphabetized (by last name of author) Works Cited list at the end of the essay.

The final form of the paper should follow the guidelines given in *ML: The Easy Way*. Be sure to staple the paper and give the paper a title.

Evaluate the final copy of the essay by going over the "Checklist for Analytical Essay." If your essay is in good shape, you should be able to answer yes to each question on the checklist.

Writing Workshop Schedule:

- Day 1 In class: Assign the essay. Review elements and the process of writing an analytical essay. Work on the thesis and two to three main points to prove thesis.
Homework for next class: Read and take notes on the poem. Bring to class a thesis sentence and, listed in a logical order, the main points to prove the thesis of your essay **OR** the segments you will cover for step-by-step explanation of poem.
- Day 2 In lab: Write the introduction paragraph and brief summary paragraph. Before you begin writing the essay, you must show me a thesis sentence and two to three main points or the segments of the poem that prove the thesis. Individual conferences on thesis and main points.
- Day 3 In lab: Write two body paragraphs, including for each a direct quote and correct citation of the quote or write a step-by-step explanation of what the poet is doing in first half of the poem including quote and citation.
- Day 4 In lab: Write the last body paragraph including a direct quote and correct citation of the quote or last half of step-by-step explanation of what the poet is doing in the poem including quote and citation.
Write the conclusion paragraph, Works Cited list, and title of essay.
- Day 5 In lab: Go over "Checklist." Proofread and edit the paper, including title, your name, teacher name, course name, date, introduction paragraph, summary paragraph, two to three body paragraphs with quotes and correct citations, and Works Cited list. Fix and turn in the essay.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Fiction Writing: Writing a Character Sketch

Similar to what Lewis Carroll does in *Alice in Wonderland*, create a character, based on someone real, that you enable the reader to come to know quite fully in some way in a few pages, someone who perhaps has, in your own life, been as meaningful to you as the real Alice was for Lewis Carroll.

Use concrete details about the character: looks, clothing, gestures, phrases, thoughts, scents, pastimes, significant past events, likes, dislikes, and/or settings associated with the character. Include specific situations that show his or her essential characteristics, attitudes, or values. Provide enough specific details to let us see the character in action and hear the character speaking.

Through the choices you make as a writer, allow the reader to come to really care about the character by the end of the sketch. Leave us with a clear, vivid main impression of the character.

Proofread and type the final copy carefully. For submitting the paper, follow the guidelines in the *MLA: The Easy Way*. Length: two to three typed pages.

To select a person to write about: Think of a powerful memory or moment in your life and then think about who was there with you—a relative? a parent? a grandparent? a babysitter? Avoid writing about a boyfriend or girlfriend—it's very hard to write about those individuals in your life without it sounding melodramatic.

For structure: You might think of capturing, in concrete specific detail, three moments involving this character. You could use chronological order, or you could start in the present and then jump back to the past in a flashback. You could use third person (he, she) or first person (I).

As with any good writing, your success in capturing your character will depend on your using concrete details that the reader can see, smell, hear, touch, taste. By grounding your writing in concrete details, your character will be able to become real and meaningful for the reader. (Think about the details Carroll gives the reader about Alice's looks, what she says, what she does, and what she thinks. Think about the concrete details of her surroundings—the table, the caterpillar, the mushroom, the cat, the tea party, the croquet game.)

Tips for Bringing a Character Alive in Your Writing:

1. Think about and include details of your character's life—what he or she does during any given part of the day, what he or she thinks about, remembers, wants, likes and dislikes, eats, says, means.
2. Think about and include inconsistencies within the character—what, within him or her, works against his or her goals.
3. Try to show the reader the character's appearance, speech, action, and thought.
 - a. Focus on looks and appearance, on what he or she wears and owns, and on how he or she moves. Let us see those characteristics, too.
 - b. Let the character speak in his or her own words and phrases and, in so doing, let what he or she says reveal something about him or her. Use believable dialogue.
 - c. Show the character doing something that reveals something about him or her.
 - d. Help us know the character's thoughts.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Fiction Writing: Writing a Vignette

Writing About an Incident in a Place

In her novel *The House on Mango Street*, author Sandra Cisneros describes, through a series of vignettes (little stories), the memories of a girl growing up in a Latino neighborhood of Chicago. Esperanza tells us about what went on in her house, her street, her school, and her neighborhood, with family and friends and strangers.

In class, as we discuss the novel, we will examine a number of these vignettes to see how Cisneros writes them. Then each of you will write a vignette of your own.

We will work in the computer lab for three periods, and each of you will create a vignette describing an incident that you associate with your house, street, school, or place in your neighborhood. You should describe, as accurately as you can, something that went on there, involving family or friends or strangers, and that had meaning for you in some way. Try to let the reader see the incident as clearly and in as much detail as possible. Don't tell the reader what the incident meant—just try to show what happened and let the reader conclude what it means. Give your vignette a title.

I would recommend that you start with a moment and place in your own life, but because these pieces are technically fiction, you may alter details, change names, etc.

For our first class in the lab, decide what incident you are going to write about in what setting—house, street, school, or place in your neighborhood—and bring in a photograph that relates to that incident or that setting. In the computer lab, you will each make a digital picture of the photograph you bring in. Then you will import the picture into the page that contains your vignette, and you can take the original photograph back home. Or you may wish to download an appropriate image from the Internet; if you use an Internet image, be sure to list the address of the website from which it was taken at the bottom of your finished vignette or very tiny at the bottom of the image, to give credit to the source.

Your finished vignette will contain the following: a clear title for your vignette in a nice font and a larger size than the size of the text of the vignette; your name; a photograph or image that is related to the incident or setting of house, street, school, or place in your neighborhood and that appropriately illustrates the focus of your vignette (with appropriate credit if necessary); and a one-half to one-page typed, single-spaced vignette describing an incident involving family, friends, or strangers that happened in that setting.

Your vignette with title, your name, imported photograph, credit, and text will be due the class after our workshop days in the lab.

We will exhibit finished vignettes on the board in the hall—they should be quite wonderful!



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Writing a Comparison/Contrast Essay on Two Novels

Assignment:

Write a brief (three to four typed pages) essay in which you compare and/or contrast any aspect of two of the following novels: Lewis Carroll's *Alice in Wonderland*, Sandra Cisneros's *The House on Mango Street*, and Kurt Vonnegut's *Slaughterhouse-Five*.

Follow the general guidelines for writing an essay provided in the original handout on writing an analytical essay. For help in organizing the essay, consult the handout called "Two Ways to Organize a Comparison/Contrast Essay." Be sure to go over the "Checklist for Comparison/Contrast Essay" before you turn in the essay.

Format:

In writing the analytical essay, follow the guidelines provided in the handout entitled "Writing an Analytical Essay." Be sure final copy of essay has: a clear title that indicates what the essay is about; a clear thesis sentence that includes both titles (underlined), authors, and the main idea that the essay seeks to prove; a separate one-paragraph introduction with thesis sentence and several other sentences expanding on the thesis; a brief summary of each work in the next two paragraphs; a body of several paragraphs, each of which proves the thesis by stating an idea, explaining that idea, proving that idea with references to specific situations and quotations from the literature, and a correct citation; and a separate one-paragraph conclusion which restates the thesis and pulls together the main points of the essay. Make sure you have approximately one quote plus its citation in each body paragraph and that you have a correct and correctly alphabetized—by last name of author—the Works Cited list at the end of the essay.

The final form of the paper should follow guidelines given in *MLA: The Easy Way*. Be sure to staple the paper and give the paper a title that includes both authors, both novel titles (italicized or underlined), and the idea in the essay.

Evaluate the final copy of the essay by going over the "Checklist for Comparison/Contrast Essay." If your essay is in good shape, you should be able to answer yes honestly to every question on the checklist.

Writing Workshop Schedule:

- Day 1 In class: Assign essay. Review the elements and process of writing a comparison/contrast essay.
Homework for next class: Bring to lab the thesis sentence and, listed in a logical order, the main points necessary to prove the thesis of your essay. Bring to class both novels each day.
- Day 2 In lab: Write introduction and summaries. Individual conferences on thesis and main points.
- Day 3 In lab: Write first half of body of the essay with proper quotation and citation for each paragraph.
- Day 4 In lab: Write last half of body with proper quotation and citation for each paragraph.
- Day 5 In lab: Finish any remaining body paragraphs with proper quotes and citations. Write the conclusion paragraph. Write the Works Cited list. The Works Cited list needs to list each novel and to list them alphabetically according to the last name of each author. Write the title for essay.
- Day 6 In lab: Finished essay due, typed, stapled, in proper form, with title that includes author and title (italicized or underlined) of each novel and idea of paper; proper citations; and proper Works Cited list.

Two Ways to Organize a Comparison/Contrast Essay:

Before you begin:

1. Decide whether you are going to look at similarities or differences or both.
2. Focus on the same elements of each work to compare the works.
3. In brainstorming, make a column for each work, then list ideas in the appropriate column.

I. Introduction:

- * The thesis sentence should contain the titles and authors of each work being discussed.
- * The thesis sentence should clearly state the relationship between the works:

Example:

Both X by so-and-so and Y by so-and-so suggest that . .

OR

While X by so-and-so suggests that . . ., Y by so-and-so suggests that . . .

- * After establishing the relationship between the works, the introduction should explain further the thesis or a relevant aspect of each work.
- * Whatever order the works are listed in in the thesis sentence should be the order the works are discussed in the rest of the essay.
- * Usually it makes sense to list first the work that was written first.

Example:

Both Billy Pilgrim in Kurt Vonnegut's novel *Slaughterhouse-Five* and Esperanza in Sandra Cisneros's novel *The House on Mango Street* are changed by their worlds.

Ia. Body: Organization format #1:

Discuss all the compared aspects of work #1, and then discuss all the compared aspects of work # 2.

Paragraph 1: Describe and discuss the first point about the first work:

Example:

Billy is at first a gentle man who seeks to become an optometrist. (Explain and prove.)

Paragraph 2: Describe and discuss the second point about the first work:

Example:

Experiences in World War II change Billy in significant ways. (Explain and prove.)

Paragraph 3: Describe and discuss the third point about the first work:

Example:

Eventually Billy can no longer function as a healthy man. (Explain and prove.)

Paragraph 4: Create a transition from the focus on the first novel to the focus on the second novel.

Describe and discuss the first point about the second work:

Example:

Esperanza, too, is affected by her world. Initially, Esperanza is a little girl who enjoys her friends on Mango Street. (Explain and prove.)

Paragraph 5: Describe and discuss the second point about the second work:

Example:

Some of Esperanza's experiences on Mango Street cause her to grow unhappy with living there. (Explain and prove.)

Paragraph 6: Describe and discuss the third point about the second work.

Example:

By the time she becomes a young woman, Esperanza, disillusioned, wishes to leave Mango Street. (Explain and prove.)

IIb. Body: Organization format #2:

Discuss the first point in each work, then discuss the second point in each work, and then discuss the third point in each work.

Paragraphs 1 & 2: Describe and discuss the first compared points about both works.

The main topic sentence should refer to both works:

Example:

Initially, both Billy and Esperanza enjoy aspects of their lives.

Then create a topic sentence for each work:

Example:

Billy is at first a gentle man who seeks to become an optometrist. (Explain and prove.)

Esperanza is a little girl who enjoys her friends on Mango Street. (Explain and prove.)

Paragraphs 3 & 4: Describe and discuss the second compared points about both works.

The main topic sentence should refer to both works:

Example:

Both Billy and Esperanza encounter challenges in their worlds.

Then create a topic sentence for each work:

Example:

Experiences in World War II harm Billy in significant ways. (Explain and prove.)

Some of Esperanza's experiences on Mango Street cause her to grow unhappy with living there. (Explain and prove.)

Paragraphs 5 & 6: Describe and discuss the third compared points about both works.

The main topic sentence should refer to both works:

Example:

Both Billy and Esperanza have been changed by their worlds by the end of their stories.

Then create a topic sentence for each work:

Example:

Eventually Billy can no longer function as a healthy man. (Explain and prove.)

By the time she becomes a young woman, Esperanza, disillusioned, wishes to leave Mango Street. (Explain and prove.)

III. Conclusion:

- * The conclusion should pull together the main ideas covered in the essay.
- * If the body has treated each work separately, one at a time, then the paragraph before the conclusion and/or the conclusion needs to pull together the two works.
- * The conclusion should reflect ideas learned by comparing the works and an indication of the significance of your discoveries in comparing the works.
- * No unrelated material should be introduced in the conclusion.

Checklist for Comparison/Contrast Essay

When you have finished the essay and before you turn it in, go over EACH item on this list and see if you can honestly answer yes to each question below. Before you turn in the essay, correct any problem you catch. I will use this form to grade the essay.

_____ Does the thesis sentence contain both titles (italicized or underlined), first and last names of both authors, and the idea of essay, and does it make sense?

_____ Does the essay have a separate one-paragraph introduction with a thesis sentence, the title of each work (italicized or underlined), first and last name of author of each work, and several sentences explaining the thesis or expanding upon it? (This paragraph cannot just be one sentence.)

_____ Does the essay have a brief, one-paragraph summary of each work for the benefit of those not familiar with the works? Are they written in present tense?

Is the body of the essay made up of paragraphs each of which contains:

_____ topic sentence that states one main idea that helps prove the thesis?

_____ explanation of the idea?

- _____ proof of the idea through references to the work of literature?
- _____ one direct quotation from the work being analyzed?
- _____ a correct citation for each quotation or information from a source (*MLA: The Easy Way*)?

Example:

If author in sentence: (5)

If no author in sentence: (Vonnegut 5)

- _____ Does the body of the essay develop logically and clearly?
- _____ Does the body of the essay convincingly prove the thesis?
- _____ Does the body of the essay show good analytical thinking and writing and does it probe beneath the literal level of the words to examine the meaning of the words or the work?
- _____ Does the essay have a separate one-paragraph conclusion that restates/brings together the main points in the context of the thesis and explains something significant about your findings? (This paragraph cannot just be one sentence.)
- _____ Does the essay contain a thorough treatment of the subject suggested by the thesis?
- _____ Is the essay grammatically correct? Is it in third person (he/she/it/they)? Does it avoid using second person (you)? Does it avoid contractions (don't, can't)? Is the use of verb tense consistent—in present tense in the summary?
- _____ Does the essay have a clear, correct title: first and main words capitalized, title of essay not underlined, titles of novels italic or underlined, first and last names of the authors, main idea of essay?
- _____ Does the essay have a Works Cited listing each book or person consulted? Be sure entries are listed in alphabetical order according to the last name of the author or source. The first line of each entry is at the left margin, next lines are indented. For listing each novel, see *MLA: The Easy Way*.
- _____ Is the essay neatly presented—typed, title, stapled?



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Fiction Writing: Writing a Short Story

Assignment: Write a brief short story, perhaps three to four pages, typed.

According to author Rust Hills, author of *Writing in General and the Short Story in Particular* (1987), “A short story tells of something that happened to somebody.” In a short story a character “is moved, no matter in how slight a way.”

A short story must have conflict, crisis, and resolution. “Something happens.” Only difficulties are interesting. Characters at peace can make for dull reading.

All aspects of a short story—“characterization, plot, point of view, theme, style or language, setting, symbol, or imagery”—are closely related.

Usually there are no “elaborate secondary characters” or “subplots” or shifts in point of view.

As with all of your writing this year, in choosing your focus, I would recommend that you start with someone or something or somewhere real that you care about, someone or something that has moved you, puzzled you, hurt you, engaged you. Tell us what happened, put us there. Each step of the way, characters and situation, setting, language, and dialogue must be believable.

Put us in the situation. Do not tell us what it means. Let the reader decide what it means.

Have fun, and remember all we have been working on with form.



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Writing an Interdisciplinary Research Paper

This year, in reading American short stories, we have looked at many different aspects of human experience, whether they unfolded years ago or in more recent years. The writers have looked at aspects of human experience that have emerged within individuals, families, or in communities.

Assignment:

For your interdisciplinary research paper, your final analytical writing of the year:

1. Working with one of the short stories we read, select any aspect of human experience that interests you in that story.
2. Through doing research in your history text, in the library, or on the Internet, select the work of another type of writer who has dealt with that same aspect of human experience—a historian, a journalist, a lawyer, a scientist, a doctor, a psychologist, a sociologist, an artist, a musician, etc.
3. Read and take notes on each writer’s ideas.
4. In your paper, compare what the two writers—coming from different disciplines—tell us about the same aspect of human experience. Considering each approach, what are their similarities, differences, or both? What can we conclude from comparing these two works?

The key to enjoying doing this paper will be picking a topic you are genuinely interested in!

So, as in the past in picking a topic, develop an idea and focus that is something you are interested in and curious about and would like to read about and think about and write about. (Start with your own interests or a text that has a focus you’re interested in.)

Format:

This essay will follow the same basic format as the first comparison essay you did, but it will require you to give credit in an in-text citation to ANY information you did not know prior to doing your research (except commonly known facts), whether it is a direct quotation or you have put the information into your own words.

The thesis sentence of your paper should include the names and professions of the two writers and explain what the two different types of writers are observing about the same aspect of human experience, noting whether they are similar or different and how. The rest of the paper should prove that observation by

drawing on each of the sources you are using. You will credit information from each source through in-text citations and through a list of references at the end of the paper.

Thus, in this paper, in addition to creating in-text citations for direct quotations, you also need to create a citation for any information you did not know prior to reading about the information (except for commonly known facts). Doing so gives proper credit to the individuals who wrote the texts you are using to assemble the information for your own paper. If you do not do this, you are plagiarizing material and will be given a failing grade for the paper.

Stages in Writing the Research Paper:

- A. Think about the short stories you have read.
- B. Choose a facet of human experience that interests you.
- C. Choose a short story that is dealing in some way with that facet of human experience to use as the basis for your paper. Then choose the work of someone in a different field who is writing about the same facet of human experience from a different perspective. Thus, you must use a minimum of two different sources, one short story and one work by an individual in a different field who is writing about the same aspect of human experience—a historian, a journalist, a lawyer, a scientist, a doctor, a psychologist, a sociologist, an educator, an artist, a musician, etc.
- D. Make a separate note card or entry in your computer for each book or source you use. (This will be used to do your Works Cited list after you write the paper.) On that card or entry, for each story, book or article, write the following information: author's first and last name, title, date of publication, place of publication, publisher (or web address in the case of an Internet source).
- E. With the focus for your paper in mind, take notes from each of the sources you are going to use. On each note card or on each note that you enter into the computer, list the following information:
 1. The subject matter of the note
 2. The material that is important to you

If you put the material into your own words and use it in your paper, you do not need to use quotation marks, but you **MUST GIVE A CITATION** for this material in your paper.

If you quote material, be sure to quote it exactly and be sure to put quotation marks around the quoted material. Do not misquote any material—do not make any mistakes in copying down the material. If you use this material in your paper, you **MUST USE QUOTATION MARKS AND GIVE A CITATION** for this material.

3. The title and author of the story, book, or article the material has come from
4. The page number(s) where the material has come from

Listing all of this information when you take the notes **WILL SAVE YOU TIME LATER** and reduce the risk of committing, or being accused of committing, plagiarism.

- F. When you have finished taking down all the notes you need to write your paper, write a thesis sentence that captures the two writers' perspectives on this aspect of human experience, noting whether they are similar or different.
- G. Write the paper.

The Form of the Research Paper:

The research paper should have:

- I. A clear title that tells the reader exactly what the paper is about.

- II. A one-paragraph introduction that contains your thesis sentence pulling together the names, positions, and perspectives of two different types of writers on an aspect of human experience and several sentences introducing the thesis or explaining the thesis, as well as an attention-grabbing opening sentence.
- III. Several body paragraphs that prove the thesis: one section on the short story, one section on the other type of writer, and one comparing/contrasting the two perspectives .

Remember, as with the other essays you have written, each paragraph should have:

A clear topic sentence that helps to prove the thesis and that tells the reader what the paragraph is about

An explanation of the point you are making in your own words

Support for the point you are making by references to your source

A citation that shows where any material that is not your own (a direct quotation or material that you put into your own words) is taken from

Step by step, prove your thesis in the body of the paper.

In proving the thesis, draw on your own ideas based on the reading and thinking you have done. Use quotations and information from your note cards to support the points you are making.

Just as you have done in each of the essays you have written in the course, you need to give credit for each source you use.

If the material is in your own words, do not use quotes but DO give an in-text citation. Introduce each source. Give the information. In introducing the information, give last name of author; or at the end of the information: for a regular print source, in parentheses state the author's last name and the page number(s) where the information is from in the book; for an unpaginated Internet source, give the author's last name or (if none) the title. (See *MLA: The Easy Way* for examples.)

If the material is a quotation, put the material in quotation marks AND give an in-text citation. Introduce the source and the quote. Give the quoted material. In introducing the information, give last name of author; or at the end of the information: for a regular printed source, in parentheses state the author's last name and the page number(s) where the information is from in the book; for an unpaginated Internet source, give author's last name or (if none) the title of article. (See *MLA: The Easy Way* for examples.)

Ideas and quotations from books and sources should be used to strengthen what you want to say about the topic and support the points you are making. They should not take the place of your own ideas as you assemble and put together your own point of view for the paper.

- IV. A one-paragraph conclusion that pulls together the main points of the paper and leaves the reader with a relevant thought or idea that enables the reader to understand why this material is significant.

V. For Works Cited:

For each source, create a correct entry. See *MLA: The Easy Way* for correct examples.

List each entry alphabetically by the last name of the author or the first main word of the title.

The first line of each entry should be on the left margin; other lines of that same entry should be indented.

Do NOT number the entries. Each entry in the Works Cited list needs to correspond to a citation in the body of your essay, and each citation in the body of your essay needs to correspond to an entry in the Works Cited list.

Stories:

Hugo Martinez-Serros—"Distillation"

James Baldwin—"Sonny's Blues"

Toni Cade Bambara—"The Lesson"

Cynthia Ozick—"The Shawl"

Willa Cather—"Paul's Case"

Leslie Marmon Silko—"Lullaby"

Helena Maria Viramontes—"The Moths"

Amy Tan—"Two Kinds"

Raymond Carver—"Popular Mechanics"

Possible Focal Points:

Here is a list of possible focal points to get you thinking, but you may also develop your own focal point and let me know what it is. The important thing is to write about something you care about.

These are just suggestions. You should develop a focus and thesis of genuine interest to you.

1. relationships or attitudes toward the land, impact of geography, protecting/violating nature
2. the arts in a society or individuals' lives
3. nature of faith or religion or religious or spiritual beliefs
4. Judaism, Christianity, or other religious systems
5. family life, marriage, grandparent/parent/child relations
6. role or expectations of women
7. attitudes toward or role of children
8. conflict/war/weaponry
9. attitudes toward history or the past
10. power/powerlessness in an individual or society; connectedness/love/loneliness/loss in an individual or in a society
11. the role or nature or impact of customs in a society
12. health, illness, treatment, the role or nature of the healing arts: medicine, psychology
13. education, the raising of children
14. nature of towns or cities
15. the nature and impact of social class
16. attitudes or practices related to suicide, dying, death, or the dead
17. appeal, effects, or impact of movement/migration/immigration/assimilation/language
18. role or impact of an institution in society—family, church, school, government
19. human relations: tensions or conflicts among individuals or across cultures—tension, violence, discrimination, anti-Semitism
20. historians on history/writers on history
21. social issues
22. education, schooling, friendship, social life, bullying

Reading, Note-Taking, and Writing Schedule:

- Day 1 Assign Paper. Pick Topic.
Introduce research paper.
For Monday, come in with an idea for a topic you wish to write about and the work of literature you would like to use, as well as ideas about the other type of perspective you would like to use
- Days 2-3 Meet in computer lab by library. Be sure to bring necessary material to library: handouts, work of literature.
Find and check out or find and print out the second source for your paper.
Read and take notes on both sources—the short story you have chosen and the second source you are using.
Spend class time reading and taking notes on source #1 and source #2. Within these two classes and at home, you need to have completed taking notes on each of your two sources, to have developed a thesis sentence pulling together the two perspectives, and to be ready to start writing your paper.
NOTE: Depending on what you are most comfortable with, you may take notes on note cards or on the computer. Putting notes directly on the computer will save time later, since you can modify them or—for a direct quote—copy and paste the material directly into your paper as you begin to write it, making sure you give full credit for the material in a citation. Some of the notes will be from the literature you have chosen to work with or material about the literature; some of the notes will be from the other type of writer you are using. Some of the material may also come from additional material you have gotten on your topic from the library or from the Internet.
Each note must include not only relevant information you think you are going to use, but also the title of the work the material is from, the author's name, date of publication, and the page number(s) the material is from. Doing this will save you much time later on when you are fixing your in-text citations. It will also protect you from accidentally plagiarizing other people's ideas and materials.
By the end of class on Day 3 (or at home), read over all of your notes. Organize your notes. Put them in the order in which you will use them in the paper to prove your thesis. For this paper, decide which source is best to put first.
Based on what you have discovered doing your reading and research, come up with a rough thesis sentence pulling together the two sources on the same aspect of human experience and show me.
- Day 4 Write the introduction with thesis sentence and several sentences expanding on your thesis. Your thesis should identify the two writers and capture for your reader the relationship between the two perspectives you are using, tied to the aspect of human experience you are writing about.
Make sure you have two different sources (not including any encyclopedia) on your topic. One needs to be a work of literature; one needs to be the work of a reliable authority in another field.
- Day 5 Write the section on the first source (the order of handling your two sources will depend on what you feel works best).
Write the section on the authority you are using, using the notes you have taken from the source.
In one paragraph, describe who the authority is and what he or she is focusing on.
In one or more paragraphs, show how this writer and work support your thesis.
Be sure to cite sources for ANY INFORMATION you did not already know AND for any

DIRECT QUOTATIONS. That means that as you write, you will need to write down the source and page number of material that you have taken from books or any other sources for an in-text citation.

- Day 6 Write the section on the second source, using the notes you have taken from the story.
 In one paragraph, give a brief summary—in present tense—of the work of literature you are using.
 In one or more paragraphs, explain how this writer/this work of literature supports your thesis.
 Be sure to cite sources for ANY INFORMATION you did not already know AND for any DIRECT QUOTATIONS. That means that as you write, you will need to write down the source and page number of material that you have taken from books or any other sources for an in-text citation.
- Day 7 Write one or more paragraphs comparing and/or contrasting the authority’s perspective you are using and the short story writer’s perspective in relation to your thesis.
 Write a conclusion that pulls together all of your points about your thesis and indicate to your reader why this focus is important.
 Write a proper Works Cited list of the sources you have used, listing sources alphabetically by the last name of the author, or, if there’s no author, by the first important word in the title. See examples in *MLA: The Easy Way* for correct forms.
 Write a title for the paper that clearly tells the reader of your paper what your paper is about.
- Day 8 Finish up any odds and ends. Go over the checklist for your paper. Turn in completed, polished research paper at the beginning of the next class.

CONGRATULATIONS!

Checklist for Interdisciplinary Research Paper

Read carefully your research paper. Check for each of the following aspects.

- _____ Is thesis sentence clear and does it include (1) the idea that you wish to prove in this paper, (2) the title and author of each work, (3) the discipline represented by the author of each work, and (4) the aspect of human experience explored by the writers?
- _____ Does paper have a separate one-paragraph introduction which includes the thesis sentence and several sentences explaining the thesis or expanding upon it? (This paragraph cannot just be one sentence.)
- Is the body of the paper made up of paragraphs on literature, another discipline, and comparison/contrast of them, each of which contains:
- _____ a topic sentence that states one main point that helps prove the thesis?
- _____ an explanation of that point in your own words?
- _____ proof of that point through references to a work of literature or other writing or through a direct quotation from the work being analyzed?
- _____ When ideas or material from any source is used, is there a citation after the material?
- _____ Is the citation correct according to the appropriate example in *MLA: The Easy Way*?
- _____ When a direct quotation is taken from any source, is there a citation after the material?
- _____ Is the citation correct according to the appropriate example in the *MLA: The Easy Way*?
- _____ Does the body of the paper develop logically and clearly?
- _____ Does the body of the paper convincingly prove the thesis?

_____ Does the paper have a separate one-paragraph conclusion which returns to the focus of the thesis and brings together the main points? (This paragraph cannot just be one sentence.)

Is the paper grammatically correct, especially in the following ways:

_____ Is it generally in third person (he/she/it/they) or occasionally first person (I)?

_____ Does it avoid using second person (you)?

_____ Is the use of verb tense consistent?

_____ If a work is an article, chapter, poem, or short story, is the title in quotation marks?

_____ If a work is a book, film, play, or novel, is the title italicized or underlined?

_____ Does the paper have a clear title—indicating main idea, focus, and scope of paper?

_____ Is the paper neatly presented—typed double-spaced, title, your name, teacher name, course name, date, stapled?

_____ Are references correct (alphabetized by last name of author or by title, NOT numbered)?

_____ Is the paper in on time?



READING AND WRITING ACROSS THE GENRES: SELF AND COMMUNITY

Creating a Digital Autobiography or Biography

For our last project we will be exploring nonfiction and the world of digital writing, that is, using iMovie and the multimedia capacities of the computer to create a piece of digital nonfiction writing.

Directions:

Create a 5-minute digital autobiography or biography (a brief nonfiction film about yourself or about someone else, in iMovie). The actual length should be appropriate for the story.

The film will come together from a 3–4-page nonfiction (real—not imagined) story about yourself or someone else, a series of 20 to 25 images that help to convey the story to your audience, and a sound track composed of music and/or sound effects along with your narrated nonfiction story.

Steps:

1. See samples of digital storytelling at www.storycenter.org/index1.html. Click on “stories.”
2. In the room, week 1 (write the brief autobiography or biography, bring pictures, sketch in the visuals on a storyboard, decide on music and/or sound effects):

Write a 3- to 4-page, double-spaced nonfiction story about yourself or someone else.

Bring in photographs or images you wish to use to illustrate the story.

Make a storyboard by sketching in 20 to 25 images that illustrate the story you want the film to tell.

Decide on music and/or sounds or sound effects to accompany the images and the story.

Make a doubled-spaced script from your story to use as the voice-over of the film, noting what text will be synchronized with what images and getting rid of any text that is no longer needed now that there are also images and sounds. Give it to me to proofread. You will use this to read the story into iMovie.

Important tips for creating the story for the film:

If you choose someone you know, you will need to confirm your information with the individual. But eventually you need to write your own engaging story about the individual. Or you may write a story from memory, but be as accurate as memory allows.

If you choose someone well known, you have to be sure you have an original point of view on some aspect of his or her life—or there's no point in creating it.

No matter whom you write about, consider NOT beginning with when and where he or she was born—it is often not a strong enough opening to overcome the fact that it is so predictable.

3. In the computer lab, weeks 2–3 (bring together visuals, sound, and voiced-over story):

Using recommended websites or images that are not copyright protected, locate any additional images you need to tell your story. Save the URLs for images you use so you can create a list of credits at the end of the film.

Using recommended websites or sounds that are not copyright protected, locate music/sound effects for your soundtrack. Save the URLs for any images or sounds you use so you can create a list of credits at the end of the film. Using iMovie, bring together images, transitions, voice-over narrative story, and sound.

4. End of week 3:

Share the finished digital autobiography or biography with the class.

Your digital autobiography or biography will be evaluated on the effectiveness of the story, the images, the sound, and the ways those three elements work together to create an engaging 5-minute film.

Important:

Look at this as an experiment, a time of learning. We'll all be learning together, and the computer teacher will be there to help us. Enjoy the process. Help each other. Enjoy practicing writing and working in a multimedia environment. It should be fun and engaging, with results that will probably delight us all.



APPENDIX B

Syllabus and Writing Assignments for Junior–Senior Elective Course

ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Course Syllabus
 Course Expectations
 Requirements for Course Journal
 Making Connections: Scholarly Essays, *School Colors*, and
 Schools: Short Paper #1
 The Lens of Class & Latino Americans: Lives and Issues,
 Literature and Films: Short Paper #2
 Midterm Exam
 Jewish American Lives: Issues and Perspectives & Gay, Lesbian,
 Bisexual, and Transgender Americans: Issues and
 Perspectives: Short Paper #3
 Applying the Concept of “An Inclusive Perspective” to Individual
 Lives: Short Paper #4 (Final Journal Submission/Final
 Journal Entry)
 Multiple Perspectives on an Issue Tied to Race, Culture, Class,
 Gender, or Sexual Orientation: Implications for an
 Individual Life and a Multicultural Democracy: Final
 Paper



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Course Syllabus

Note: Page numbers from Race, Class, and Gender: An Anthology, 6th edition, by Andersen and Collins, Eds. (2007)

- I. Introduction and Overview (opening day):
 Books, Syllabus, Course Structure, Issues of Particular Interest to You
 An Old Woman and a Young Woman . . . Perspective/Perspectives

- II. Useful Metaphors (1 week):
 Andersen and Collins, “Developing an Inclusive Perspective” (pp. 1-5, 12–16)
 Arturo Madrid, “Missing People and Others: Joining Together to Expand the Circle” (pp. 17–22)
 Marilyn Frye, “Oppression” (pp. 29–32)
 Cherrie Moraga, “La Guera” (pp. 22–29)
 June Jordan, “Report from the Bahamas” (Xeroxed)
 Ronald Takaki, “A Different Mirror” (pp. 32–44)
 Film clips: *The 90s*: Vol. 6, *Race and Racism: Red, White & Black*; MTV: “Racism”
- III. All together: A Year at Berkeley High School (1 week):
 Film: S. Andrews (Director), *School Colors*
- IV. The Lens of Class: “Equal Opportunity” in a “Classless Society:” Myth or Reality? (1 week):
 “. . . a position in society’s hierarchy based on income, education, occupation, or neighborhood” (Jandt, *Intercultural Communication*)
 bell hooks, “Coming to Class Consciousness,” from *Where We Stand: Class Matters* (Xeroxed)
 Linda Glennon, “Yale: Reflections on Class in New Haven” (Xeroxed)
 Richard Rodriguez, “The Achievement of Desire,” from *Hunger for Memory* (Xeroxed)
 Donna Langston, “Tired of Playing Monopoly?” (pp. 118–127)
 Film clips: Oprah: *Class in America*
- V. Issues Emerging from Self-Identified Groups—Race, Class, Gender, and Sexual Orientation:
- Latino Americans (1½ weeks):
 Tomas Rivera, *And the Earth Did Not Devour Him*
 Film: Court & Arango (Producers), *Children of the Harvest*
 Judith Ortiz Cofer, “The Myth of the Latin Woman: I Just Met a Girl Named Maria” (pp. 393–397)
 Helena Maria Viramontes, “The Cariboo Café,” from *The Moths and Other Stories*
 University handout, “Unlearning Chicano, Latino, and Puerto Rican Stereotypes” (Xeroxed)
 Frank Javier Garcia-Berumen, “The Chicano/Hispanic Image in American Film” (Xeroxed)
 Walter Stephan, “Prejudice: Theory and Research” (Xeroxed)
 Film: Maria Ripoll (Director), *Tortilla Soup*
- African Americans (1½ weeks):
 Eduardo Bonilla-Silva, “Racism Without ‘Racists’” (pp. 91–97)
 Mary C. Waters, “Optional Ethnicities: For Whites Only?” (pp. 198–207)
 Toni Morrison, *Sula*
 Film: Spike Lee (Director), *Bamboozled*
 Cornel West, “The Necessary Engagement with Youth Culture” (Xeroxed)
 Orlando Patterson, “A Poverty of the Mind” (Xeroxed)
- Videos:
 Chris Rock, “How Not to Get Your Ass Kicked . . .”
 Daniel Beaty, “Duality Duel”
 Byron Hurt, “Barack and Curtis”

Film clips:

Bendau, *Gang*

LaChapelle, *Rize*

Asian Americans (2 weeks):

Yen Le Espiritu, “Ideological Racism and Cultural Resistance: Constructing Our Own Images” (pp. 156–165)

Videos: Margaret Cho, standup comedy from youtube.com: “Margaret Cho-Korea/Asian ChickenSalad,” “Margaret Cho Talks About Race”

Frank Chin, *Donald Duk*

Beverly Tatum et al., “Racial Identity Development Theory and Models” (Xeroxed)

Film: Frieda Lee Mock (Director), Maya Lin: *A Strong, Clear Vision*

Film: Linda Hattendorf (Director), *The Cats of Mirikitani*

Jewish Americans (1½ weeks):

Evelyn Torton Beck, “From ‘Kike’ to ‘JAP’: How Misogyny, Anti-Semitism, and Racism Construct the ‘Jewish American Princess’” (Xeroxed)

Abby L. Ferber, “What White Supremacists Taught a Jewish Scholar . . .” (pp. 111–115)

Art Spiegelman, *Maus II*

Film: Alan Pakula (Director), Film version of William Styron’s novel *Sophie’s Choice*

Bernard Malamud, “The Jewbird” (Xeroxed)

Joanna Spiro, “Three Thousand Years of Your History, Take One Year for Yourself” (Xeroxed)

GLBT Americans (1½ weeks):

Background: Facts, History, Writers

Bennett L. Singer (Ed.), *Growing Up Gay/Growing Up Lesbian*, selected readings across cultures

Film: Ang Lee (Director), *The Wedding Banquet*

Film clip: Anthony Thomas (Director), *Middle Sexes: Redefining He and She*

Alissa Quart, “When Girls Will Be Boys,” *The New York Times*

Biracial/Multiethnic/Multicultural Americans: Individuals, Couples, Families (1½ weeks):

Background: Facts, History, Laws, Contemporary Issues

Film clip: Jennifer Fox (Director), *An American Love Story*—Cicily Goes to Colgate

Claudine Chiawei O’Hearn (Ed.), *Half & Half: Writers on Growing Up Biracial and Bicultural*, selected personal essays

Film: Mira Nair (Director), *Mississippi Masala*

Arab Americans (1½ weeks):

Background: Facts, Contemporary Issues

Film short: Jackie Salloum (Director), *Planet of the Arabs*

Almas Sayeed, “Chappals and Gym Shorts: An Indian Muslim Woman in the Land of Oz” (pp. 358–364)

Film: Nicolas Rossier (Director), *Brothers and Others*

Pauline Kaldas, Khaled Mattawa (Eds.), *Dinarzad’s Children: An Anthology of Contemporary Arab American Fiction*, selected short stories

VI. Final Images: Together in L.A./L.A. Intersections (1 week):

Film: Paul Haggis (Director), *Crash*



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Course Expectations

The final grade in the course will be based on the following:

1. Submission of Course Journal at the end of every 4 weeks, with two entries for each week, on any issues of race, culture, class, gender, or sexual orientation (see separate handout for full explanation and directions). The focus must be an issue related to one of these areas. There will be a special focus for the final entry (directions will be provided), and it will be graded separately.
2. Individual or shared presentation on one or more readings to help open up or clarify the work for the class. This should take the form of information for the class which should include:
 - Main ideas you think students should take from the work and passages that show those main ideas
 - Ways you think the essay helps us think about one or more issues in the course or in our lives
3. Informed participation in discussions—based on course readings and films as well as on life itself. Much of the learning in this course emerges from students sharing diverse perspectives on significant ideas and issues related to race, culture, class, gender, or sexual orientation. Your informed responses to readings and films—showing that you are familiar with the readings or films—as well as the sharing of your own perceptions or experiences with life around you tied to these issues are very important. You should make sure that your observations and participation in discussions make it clear that you are doing the reading for the course.
4. Four short papers of 2 pages, typed, single- or double-spaced, exploring or connecting one or more ideas or issues in readings and films.
5. Midterm exam.
6. Final paper.



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Requirements for Course Journal

In order to explore more fully the issues we will cover in this course, each of you will keep a Course Journal throughout the semester.

The journal will serve several purposes.

1. It will allow you to reflect on readings, conversations, videos, speakers, presentations, or class dynamics that have been part of a given class.
2. It will give you a forum of your own to sort out, describe, or express ideas or feelings triggered by material, conversations, or dynamics—relating to race, culture, class, gender, or sexual orientation—that occur in or out of class.
3. It will give you the opportunity to give order to your ideas or feelings, regularly, in writing.
4. It will give you the opportunity for a continuing, one-to-one dialogue with me.
5. As you are exploring these issues in your own lives, the journal you keep can also help me understand more about how you think about these issues and how they affect you. This helps me try to continue to address in the course the issues that are important to you and to try to do so in ways that are the most useful. You are one of the greatest sources of knowledge for teaching this course—what I learn from your thoughts and observations goes directly back into constructing the course.

Requirements:

1. You need to write a minimum of two journal entries each week.
2. Each entry must focus on an issue of race, culture, class, gender, or sexual orientation—from the course or class, school, neighborhood, city, or beyond.
3. Entries should be written in ink on one side of the page in the spiral journal, or typed and inserted in the spiral journal. I will take up the journals every 4 weeks and comment on each entry so that they may become a type of ongoing conversation between us.
4. Each entry should be approximately one paragraph long—but they may be longer if you wish.

Entries might be several sentences reacting to or commenting on some aspect of what went on in class or some aspect of material covered in the course, or some aspect of a related situation or dynamic in the community or beyond, or it might be a paragraph or more in which you explore in more detail some of your thoughts or questions relating to any aspect of the class or course or any issue of race, culture, class, gender, or sexual orientation around you.

Each journal submission will count as a writing assignment.

Grading: An “A” journal will meet these criteria each time it is submitted:

1. Each entry focused on an issue of race, culture, class, gender, or sexual orientation;
2. Eight full, thoughtful entries—about a paragraph each;
3. Submitted on time;
4. Each entry arrives in the spiral notebook—written in ink on a single side of the page, or typed and inserted—no need to glue—into the spiral notebook.



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Making Connections: Scholarly Essays, *School Colors*, and Schools

Short Paper #1

Screening *School Colors*, a documentary about the senior class at Berkeley High School in Berkeley, CA, and writing the first short paper:

There are two main steps for working with *School Colors* this week. The first step is taking notes on each of the three segments of the film *School Colors* that we will be screening throughout the week, and the second is a short paper making connections among the film, the essays we have read, and your own school. You will get a listing of possible paper topics as soon as we finish screening the film.

The short paper is due the day after we finish screening the film—about two pages, typed, single- or double-spaced.

Do NOT e-mail assignments to me.

I need a completed, printed-out copy on the due date.

Taking preliminary notes:

Each day, as you watch *School Colors*, answer the following questions so you can use them when you write your paper.

1. List the episodes or “chapters” of *School Colors* that we screened.
2. Identify three to four issues of race, culture, class, gender, or sexual orientation that were played out in this American high school.
3. How and where did the questions “Who am I?” and “Who gets to tell me who I am?” come into play in the documentary?
4. Make at least three connections between our readings and class discussions so far and *School Colors*.

Writing the paper:

Select one of the following options and write a brief (two pages, typed, single- or double-spaced) paper.

1. Are any of the issues of race, culture, class, gender, or sexual orientation you saw in *School Colors* present at this school? If so, describe them in each setting, and explain how any one of the metaphors in the essays might help us understand or explain the circumstances you describe.
2. Select an episode from *School Colors* and make a connection with one of the essays that we have read so far.
3. Select one or more of the metaphors that you saw in the essays and apply it or them to one of the episodes in *School Colors*.
4. Select the one or two episodes in *School Colors* that you found most compelling (that made you think), explain your interest, what you would have said had you been able to insert yourself into the particular episode, and a connection you see with the readings we have done.

(Robert Merrick, personal communication, n.d.)

Give your paper a title and make sure it has a clear introduction with a thesis that explains your main point. Depending on which option you choose, prove your thesis by references to the film, to our school, and to material in the essay(s) of your choosing. Give the paper a short conclusion.

The paper is due the day after we finish screening the film.



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

The Lens of Class

&

Latino Americans: Lives and Issues, Literature and Films

Short Paper #2

Directions: For your second short paper of the course, please select any one option below and write a two-page essay, typed, double- or single-spaced.

Structure: Be sure to include a clear thesis sentence in your first paragraph to show your reader your main idea, and then, in the body of the paper, step by step tell your reader what you mean. If you include information or a quote from a particular source, be sure to give an appropriate citation for it and include it in the Works Cited list at the end of the paper. Give your statement a polished ending.

Options:

1. Focusing on two of the following three characters in works by Latino writers or filmmakers, what factors exist in their lives that enable them to reside on the high end of the class hierarchy in the U.S. or that make it very difficult for them to move up the class hierarchy in the U.S. Use the list of factors given at the bottom of the handout “A Land of ‘Equal Opportunity’ in a ‘Classless Society’: Myth or Reality?” to guide your thinking:
 - a. The immigrant mother whose little boy Geraldo had been taken by the repressive government in El Salvador before she came to the U.S. in Viramontes’s story “The Cariboo Cafe”
 - b. Any one of the migrant workers in Rivera’s novella *And the Earth Did Not Devour Him*
 - c. Any one of the daughters in the family in the film *Tortilla Soup*

2. In “The Myth of the Latin Woman: I Just Met a Girl Named Maria” and in the handout “Unlearning Chicano ,Latino, and Puerto Rican Stereotypes” provided by administrators to incoming students on one American college campus, writers provide descriptions of common stereotypes of Latinos.
 What do we learn if we place these stereotypes of Latinos next to Latino characters—influenced by real Latino lives—found in “The Cariboo Cafe,” by Helena Maria Viramontes, and *And The Earth Did Not Devour Him* by Tomas Rivera? What conclusions can you draw about (1) the nature of cultural stereotypes of individuals in a particular culture in relation to more realistic depictions of individuals in that culture and (2) the power or effects of specific cultural stereotypes on individuals within or beyond that culture?

3. Link the thinking of Donna Langston in her essay “Tired of Playing Monopoly?” to one of these personal essays on class: bell hooks’s “Coming to Class Consciousness” or Linda Glennon’s “Yale: Reflections on Class in New Haven,” explaining any connections or overlaps that you see between Langston’s scholarly essay and the personal essay you choose.

4. With these three personal essays in mind—bell hooks’s “Coming to Class Consciousness,” Linda Glennon’s “Yale: Reflections on Class in New Haven,” and Richard Rodriguez’s “The Achievement of Desire” from *Hunger for Memory*—write your own personal essay entitled “Coming to Class Consciousness.” As did each of these writers, step your reader through a description of key moments in your own life that led you gradually to an understanding of class differences between you and others around you and to an awareness and understanding of your own class identity, ending with your current thinking about the meaning or impact of class issues in your life.



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Midterm Exam

Directions: Select three of the following six questions to answer, and for each of the three questions you choose, write one paragraph bringing together the parts of the question. That means you will answer three questions and write a one-paragraph answer for each. Thus you will write a total of three paragraphs for the whole exam. For each paragraph you write: Write an overall topic sentence for the paragraph; write a

couple of sentences for each part of the question you choose; and in the last sentence of the paragraph draw a conclusion.

1. Racial or Cultural Identity

A number of the writers or filmmakers we have studied suggest that racial or cultural identity can and often does play a significant role in individual lives or in interpersonal dynamics in the U.S. For any five of the following works, explain how that is the case in a particular circumstance in the work and describe the impact or significance of that circumstance.

- a. Eduardo Bonilla-Silva in his essay “Racism without ‘Racists’”
- b. Berkeley historian Ronald Takaki in his essay “A Different Mirror”
- c. Chris Rock in his comedy sketch “How Not to Get Your Ass Kicked” or Daniel Beaty in his Def Poetry Jam reading, “Duality Duel: The N— and the Nerd”
- d. Any one of the theories about the origin of prejudice in the article “Prejudice: Theory and Research” by Walter Stephan
- e. Any one aspect of any one of the racial identity development models
- f. Margaret Cho in her comedy sketches called “Margaret Cho Talks About Race” or “Asian-Chicken Salad”

2. Family and Support

An individual’s family can be a source of support and refuge for an individual who has a negative experience in society tied to race, class, gender, or sexual orientation. For any five of the following individuals or characters, what challenge did the individual or character face with an issue of race, class, gender, or sexual orientation, and was his or her family able to serve as a base of help and support for the individual? Explain.

- a. Richard Rodriguez in his autobiography *Hunger for Memory*
- b. The boy’s treatment at his new school in Tomas Rivera’s *And the Earth Did Not Devour Him*
- c. Donald Duk in Frank Chin’s novel *Donald Duk*
- d. bell hooks’s experiences at Stanford University in “Coming to Class Consciousness”
- e. Cherrie Moraga in her essay “La Güera”
- f. Jude, Nel’s husband, in Toni Morrison’s novella *Sula*

3. Schools and Education

Many of these readings or films suggest that schools or universities can be the sites of complex cross-cultural or cross-class encounters. For any five of the following works, describe one cross-cultural or cross-class interaction and the significance of that interaction.

- a. Mary Waters in her essay “Optional Ethnicities: For Whites Only?”
- b. June Jordan on which individuals connect or do not connect on a college campus in “Report from the Bahamas”
- c. Linda Glennon’s experiences at Yale when it was still a male college in her essay “Yale: Reflections on Class in New Haven”
- d. bell hooks’s experiences at a predominantly White southern women’s college in “Coming to Class Consciousness”
- e. Donald Duk’s experiences in his private school in San Francisco in Frank Chin’s novella *Donald Duk*

- f. the experiences of high school student Arthur Yee, who is Chinese American, or Xochiti Rios, who is Chicana, in the film *School Colors*

4. Class Mobility or Restriction

In developing our “lens on class,” we noted that any one of the following factors can affect our ability to move up or not move up in the American class hierarchy: class at birth, level of family support, level of family income, first language, nature of schooling, close individuals, motivation, desires/goals, commitment, self-concept/confidence, health, job opportunities or lack of job opportunities, unemployment level, acceptance/prejudice/discrimination/racism.

For any five of the following individuals or characters we have met, briefly explain how one of those factors helps or makes it more difficult for that individual or character to move up the class hierarchy in the U.S. In each case, is the factor within or beyond the control of the individual? Why is this important?

- a. Young people in gangs in L.A. in the film clip from *Gangs: Dreams Under Fire*
- b. Jimmy Mirikitani, the artist in the film *The Cats of Mirikitani*
- c. Donna Langston, the working-class author writing of her own life in “Tired of Playing Monopoly?”
- d. Tommy the Clown, the organizer of dance groups in the film clip from *Rize*
- e. Scholar Arturo Madrid as he describes his interview for a position as college president in his essay “Missing People and Others: Joining Together to Expand the Circle”
- f. The young children of migrant workers in the film *Children of the Harvest*

5. The Impact of the Media

A number of these writers or filmmakers are concerned with the impact of images and messages in the American media on American lives. Working with any five of the following scholars or artists, describe one image or one aspect of media messages that each of these scholars or artists is concerned about and why each is concerned about it.

- a. Scholar Cornel West on the messages in hip-hop and rap in “A Necessary Engagement with Youth Culture”
- b. Director Spike Lee on images in television, films, and objects in the film *Bamboozled*
- c. Educator and film historian Frank Javier Garcia Berumen on images in American films in “The Chicano/Hispanic Image in American Film”
- d. Scholar Yen Le Espiritu in her essay “Ideological Racism and Cultural Resistance: Constructing Our Own Images”
- e. Writer Judith Ortiz Cofer in her essay “The Myth of the Latin Woman”
- f. The university handout used by administrators called “Unlearning Chicano, Latino, and Puerto Rican Stereotypes”

6. Gender Identity

In her essay “Oppression,” Marilyn Frye explains that many women cannot be free to pursue their lives fully because they are caught in a “double bind.”

First explain what Frye means by a “double bind,” and then for any five of the following characters or actual women, explain whether or not you feel each is caught in a double bind as a woman, supporting your decision by references to each work you choose.

- a. Sloan in Spike Lee’s *Bamboozled*
- b. Sula in Toni Morrison’s *Sula*

- c. Sculptor Maya Lin in *A Strong Clear Vision*
- d. Carmen in *Tortilla Soup*
- e. Writer Cherrie Moraga in “La Güera”
- f. The mother, now in the U.S., of the young son who disappeared in El Salvador in Helena Maria Viramontes’s story “The Cariboo Café”



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Jewish American Lives: Issues and Perspectives

&

Gay, Lesbian, Bisexual, and Transgender Americans: Issues and Perspectives

Short Paper #3

Directions: For your third short paper of the course, please select any one of the options below and write a two-page essay, typed, double- or single-spaced. Each option requires that you write about four works.

Structure: Be sure to include a clear thesis sentence in your first paragraph to show your reader your main idea, and then, in the body of the paper, step by step tell your reader what you mean. You may want to write one paragraph on each of the four works for the body section. Give your statement a polished conclusion paragraph. If you quote from a particular source, be sure to give an appropriate citation with it and list the work properly in a bibliography at the end of the paper, using either MLA or APA style.

Options

1. Some of these works have suggested that there can be a direct relationship between identity and place. How do these individuals' identities affect their relationship to a particular place in their lives, and what does that situation result in for each of them?

The Jewbird in Bernard Malamud's short story "The Jewbird"

Rachel in Joanna Spiro's short story "Three Thousand Years of Your History, Take One Year for Yourself"

The young boy growing up in the American Midwest in the documentary film *Middle Sexes* or Rey in the *New York Times* article "When Girls Will Be Boys"

The main individual or character in any one reading in *Growing Up Gay/Growing Up Lesbian*

2. In some instances, the identities of the characters or individuals we have met have brought them closer to others or made it harder for them to form close relationships. How is this the case for one or more individuals or characters in each of the following works?

Sophie in the film based on William Styron's novel *Sophie's Choice*

Jewish college students in Evelyn Beck's essay "From 'Kike' to 'JAP': How Misogyny, Anti-Semitism, and Racism Construct the 'Jewish American Princess'"

Wai Tung in Ang Lee's film *The Wedding Banquet* or Rey in "When Girls Will Be Boys"

The main individual or character in any one reading in *Growing Up Gay/Growing Up Lesbian*

3. As each of these individuals faced challenges tied to identity, what strategy or strategies did he or she use to deal with them—was he or she successful or not? Explain.

Art Spiegelman in his graphic novel *Maus II*

Abby Ferber in her essay “What White Supremacists Taught a Jewish Scholar About Identity”

Rey in “When Girls Will Be Boys”

The main individual or character in any one reading in *Growing Up Gay/Growing Up Lesbian*

4. How do gender roles—what it means to be a woman or to be a man—get explored in the contexts of Jewish identity or gay, lesbian, bisexual, or transgender identity in the following works, and where do these observations leave you in your own thinking about gender roles?

In Rachel’s discoveries in Israel in Joanna Spiro’s short story “Three Thousand Years of Your History, Take One Year for Yourself”

In Evelyn Beck’s essay “From ‘Kike’ to ‘JAP’: How Misogyny, Anti-Semitism, and Racism Construct the ‘Jewish American Princess’”

In the life of the young boy growing up in the American Midwest in the documentary film *Middle Sexes* OR Rey in “When Girls Will Be Boys”

In Ang Lee’s film *The Wedding Banquet* or in any one reading in *Growing Up Gay/Growing Up Lesbian*



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Applying the Concept of “An Inclusive Perspective” to Individual Lives

Short Paper #4 (Final Journal Submission/Final Journal Entry)

For this final journal submission you need to have three regular entries (not eight), plus a final entry.

For the final (fourth) entry, please write one page on the following focus.

This will be counted as Short Paper #4.

As we began this course, the editors of *Race, Class, and Gender* suggested in the opening essay that they hope that their collection of essays will help readers to develop an “inclusive perspective” that takes into consideration the way all three factors—race, class, and gender—affect any given individual’s life and experiences in the U.S., especially in supporting or hindering his or her ability to build a full and satisfactory life.

As Andersen and Collins explain on pp. 1–2: “Race, class, and gender still matter because they continue to structure society in ways that value some lives more than others. They matter because they structure the opportunities, resources, and power of some, even while other groups struggle. They matter because they remain the foundations for systems of power and inequality that, despite our nation’s diversity, continue to be among the most significant social facts of people’s lives. Thus, despite having removed the formal barriers of opportunity, the United States is still highly stratified along lines of race, class, and gender.”

For your final journal entry, Short Paper #4, focusing on any one work we explored in our focus on Biracial/Multiethnic lives and issues AND any one work we explored in our focus on Arab American lives and issues, briefly comment on how factors of race/culture, class, gender, AND sexual orientation affect the ability of one individual or character to construct a full and meaningful life in the U.S. Therefore, you are writing about two individuals in all. At the end of your comment, explain briefly the significance or importance of your findings.

1. It should be one page in length.
2. It must focus on one individual or character from each group.
3. It must include analysis of EACH of these dimensions of each individual's identity (race/culture, class, gender, AND sexual orientation), examining how that dimension affects each individual's ability to construct a full and meaningful life in the U.S.
4. At the end it must explain briefly the significance of your findings.



ISSUES OF RACE, CLASS, GENDER, AND SEXUAL ORIENTATION

Multiple Perspectives on an Issue Tied to Race, Culture, Class, Gender, or Sexual Orientation: Implications for an Individual Life and a Multicultural Democracy

Final Paper

You have now had the opportunity to read contemporary scholarly and literary works and to see films emerging from many different perspectives on issues related to race, culture, class, gender, or sexual orientation. Beyond the individual insights they provide for us, taken as a whole, what can they teach us about one specific issue?

For your last paper of the course, write a clear, well-thought-out essay on what these writers and filmmakers can teach us or have taught you about one specific issue. In exploring the issue you choose, you might want to look at multiple theories about it as well as multiple perspectives on it, and then draw your own conclusions about what it all means.

The essay should be about seven to eight typed pages, double-spaced. The form of the essay, including citations and references, must conform to the guidelines in *MLA: The Easy Way* or any APA style manual. The essay must include direct quotations from the works, correct in-text citations, and a proper references list, all in proper MLA or APA documentation style. You will not be able to get an "A" without proper citations and references.

There will be no final exam. Instead, during the exam slot, we will gather for a potluck brunch and share thesis sentences and findings from these final papers . . . and say goodbye.

The essay you write should have an introduction with a thesis sentence making a clear observation of your own about an issue that interests you and is grounded in eight different sources; a body that makes several specific observations about the issue and proves them through drawing on, at some point, each of the eight works; and a separate conclusion that pulls together the ideas that you have discovered about the issue and that you think are important to leave with the reader—the implications of your findings for yourself and for this multicultural democracy.

Base the essay on a clear thesis about the issue that you have developed by thinking about the issue in the context of the readings and films you have selected.

Make clear the contribution of each work to a further understanding of the issue you've chosen.

Refer to specific lines, passages, or situations from each work to prove your points.

DO NOT GENERALIZE. Generalizations are too often inaccurate.

At the end of the essay, draw your own conclusions about the issue you have focused on.

See Syllabus for works studied.

Reminders About Documentation in Research Writing:

1. Correct documentation of papers. Proper citations and list of references are essential for good scholarship.
2. You must use a citation any time you refer to information that is not your own or any time you use a direct quote. The citation gives credit to the source for the information or the quote. Any source cited in the text must be listed among the references at the end of the paper.
3. Good research habits are very important for very real reasons:
Good research practices can make and enhance reputations.
Sloppy research practices can result in public dishonor, ruined reputations, lost jobs, lost contracts, and the recalling of published books. It's serious!
4. There are several documentation styles.
Three of the most commonly used include: APA (*Publication Manual of the American Psychological Association*), MLA (*MLA Style Manual and Guide to Scholarly Publishing*), and Chicago (*The Chicago Manual of Style*).
5. You have been taught APA style and MLA style, and you've been given the MLA style in the handbook *MLA: The Easy Way*. Both styles are broadly accepted and used. On-line automatic bibliographic forms can be useful, but they can also be inaccurate.
6. In your research in the future, use whatever style you are requested to use.
Access a manual for that style and follow it, or use models for that style that are given on-line. Be careful, however, that they are accurate models.

