

Inter L&S 121: Approaches to Critical Thinking & Writing Summer 2009 Syllabus

3 credits

A-F grading (based on points*; see chart at end of syllabus)

Texts:

Charles Dickens, *Great Expectations* (1860-1)

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

Larry Edgerton, *The Basics Book* (2009)

The Editing Book (2008)

Approaches to Critical Thinking and Writing: Close-Reading the Arts (2009)

William Shakespeare, *Sonnets* (published 1609; written in 1590s)

William Shakespeare, *The Comedy of Errors* (first published 1623; written ca. 1588-1594, first performed 1594)

Webster's New World College Dictionary, 4th edition (2002)

Requirements: a journal

600 note cards

Larry Edgerton's Office: 7116 Helen C. White Hall

Larry's Office Hours: daily, 1-4

Larry's Phones: 262-3262 (office); 242-5644 (home)

Larry's Email: lgedgert@wisc.edu

Hours and Lecture Classroom: 8:30-11:00, MWF (but see syllabus for changes), 272 Bascom

Discussion Hours: 8:30 or 9:30, T & TH (but see syllabus for changes); locations to be announced

Overview of Course: As its primary goal, Approaches to Critical Thinking and Writing tries to introduce students to the intellectual demands of UW-Madison. Key to the course is knowing how to argue and express your ideas. To that end, the course calls for five essays (you must revise the first three), seven quizzes, one team project, a midterm, and a final.

The common denominator linking the assignments is study of the arts: fiction, nonfiction, poetry, ballet, theater, movies, and the graphic arts. The arts provide an inevitable jumping-off point for critical judgments. For example, to respond to "Is the movie good or bad?" you must consider the meanings of "good" and "bad" and learn something about movies and their genres. You must then learn to consider what you think, trying to understand the prejudices that inform the judgment. And you must learn how to write a thesis that convinces through evidence. In short, Approaches to Critical Thinking and Writing tries to give students the two skills that carry into every UW-Madison classroom, knowing *how to argue and how to express your ideas*.

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WEEK ONE

Lecture–Monday, June 22

Class intro: Syllabus and assignments

What it means to think critically: Shakespeare’s sonnets

How to be an extraordinary college student

Writing Fellows–Introduction: They will be available to consult on Essays #1, #2, and #3: from 7-10 p.m. on July 1-2, July 8-9, and July 16 (you must schedule at least two visits–worth 10 total discussion points–five for each visit).

Assignments:

- 1. Read sonnets 27 and 29 for Tuesday, June 23, and sonnets 30 and 43 for Thursday, June 25**
- 2. “Pre-essay” assigned: analysis of clichés; due Wednesday, June 24**
- 3. Sonnet assignments: recitation due Friday afternoon, July 3 (memorize any one of Shakespeare’s 154 sonnets–know it perfectly!); write an imitation of a Shakespearean sonnet–due Friday afternoon, July 3**
- 4. Read *Great Expectations* (512 pages!; see last page of syllabus for reading plan) for July 8 quiz**
- 5. Forty-Four Reminders Quiz (see *The Basics Book*, pages 191-198; quiz on pages 241-248) for Wednesday, July 1**
- 6. Vocabulary quizzes:**

Monday, June 29–Vocabulary Quiz #1 (142 words); see *Close-Reading the Arts*: Hemingway, page 107 (5 words)

Ha Jin, page 208 (29 words)

Balzac, pages 26-7 (55 words)

Turgenev, page 42 (53 words)

Friday, July 3–Vocabulary Quiz #2 (129 words)

Perkins Gilman, page 80 (16 words)

Joyce, page 99 (33 words)

Borges, page 119 (80 words)

Friday, July 17–Vocabulary Quiz #3 (99 words)

Wallace, page 195 (19 words)

O’Connor, page 133 (18 words)

Porter, page 152 (62 words)

Monday, July 20–Vocabulary Quiz #4 (100 words)

Updike, pages 178-9 (40 words)

Packer, page 228 (31 words)

Maupassant, page 69 (29 words)

TOTAL: 470 words

Discussion–Tuesday, June 23

Shakespeare’s sonnets 27 and 29

Lecture–Wednesday, June 24

“Pre-essay” due at 8:30 a.m.

Shakespeare’s sonnets

William Berke (1903-1948), *Jungle Jim* (1948), 71 minutes

Wilfred Owen (1893-1918), “Dulce et Decorum Est” (1917)

Art principles

Assignments:

- 1. Essay #1 assigned: Shakespeare’s sonnets; first draft due June 29; revision due Friday, July 3 (Writing Fellows–July 1-2, 7-10 p.m.)**
- 2. Read “How to Close-Read Fiction” (*Close-Reading the Arts*, 19-24) for Friday, June 26**
- 3. Read “How to Close-Read (Close-Listen to) Classical Music” (291-308) for Friday, June 26**
- 4. Read Hemingway (105-113) and Ha Jin (207-225) for Friday, June 26**
- 5. Douglass footnoting project assigned: due Friday, July 24**

Discussion–Thursday, June 25

Shakespeare’s sonnets 30 and 43

Lecture–Friday, June 26

Hemingway and Ha Jin

Johann Sebastian Bach (1685-1750), Brandenburg Concerto No. 3 in G Major (ca. 1718/19)

Assignments:

- 1. Vocabulary Quiz #1–142 words**
- 2. Read Balzac (25-38) and Turgenev (39-65) for Monday, June 29**

WEEK TWO

Lecture–Monday, June 29

Vocabulary Quiz #1

Essay #1 due at 8:30 a.m.

Balzac and Turgenev

Assignment:

- 1. Essay #2 assigned: short stories; first draft due Monday, July 6; revision due Friday, July 10 (Writing Fellows–July 8-9, 7-10 p.m.)**

Tuesday, June 30

SOAR–NO CLASS

Assignment:

- 1. Read Perkins Gilman (79-95) for Thursday, July 2**

Lecture–Wednesday, July 1

The symphony

Ludwig van Beethoven (1770-1827), Symphony No. 7 in A Major (1812) , Opus 92

Antonin Dvořák (1841-1904), Symphony No. 9 in E minor, *From the New World* (1893),

Opus 95

The Forty-Four Reminders Quiz

Assignment:

1. **Read Joyce (97-104) and both Borges stories (115-130) for Friday, July 3**

Discussion–Thursday, July 2

Perkins Gilman

Lecture–Friday, July 3

Vocabulary Quiz #2

Essay #1 revision due at 8:30 a.m.

Joyce and both Borges stories

Friday afternoon: Conferences with teaching staff at their offices to:

1. hand in imitation of Shakespearean sonnet
2. recite perfectly from memory one of Shakespeare's sonnets

Offices (all in Helen C. White):

Christopher: 6101

Clara: 7142

Danielle: 6161

David: 6107

Justin: 7120

Larry: 7116

Max: 7120

Mike: 7134

Todd: 7157

Assignments:

1. **Have completely read *Great Expectations* for Wednesday, July 8**
2. **Take-Home Midterm assigned–due Friday, July 10**

WEEK THREE

Lecture–Monday, July 6

Essay #2 due at 8:30 a.m.

Theme and Variations:

Sir Edward Elgar (1857-1934), Variations on an Original Theme (*Enigma Variations*, 1899), Opus 36

Le déjeuner sur l'herbe (*The Lunch on the Grass*): Raphael, Manet, etc.

Wallace Stevens (1879-1955), “Thirteen Ways of Looking at a Blackbird” (1917)

Assignments:

1. Read Wallace (193-206) for Tuesday, July 7

2. Essay #3 assigned: *Great Expectations*; first draft due Monday, July 13; revision due Friday, July 17 (Writing Fellows–July 16, 7-10 p.m.)

Discussion–Tuesday, July 7

Wallace

Lecture–Wednesday, July 8

Great Expectations quiz

Great Expectations

Discussion–Thursday, July 9

Great Expectations

Lecture–Friday, July 10

Essay #2 revision due at 8:30 a.m.

Take-Home Midterm due 8:30 a.m.

Great Expectations

Assignments:

1. Read “How to Close-Read a Ballet” (279-289) for Monday, July 13

2. Read “How to Close-Read a Play by Shakespeare” (247-251) for Wednesday, July 15

3 Read *The Comedy of Errors* for Wednesday, July 15

WEEK FOUR

Lecture–Monday, July 13

Essay #3 due at 8:30 a.m.

Swan Lake

Peter Ilyich Tchaikovsky (1840-1893) composed the music for the ballet *Swan Lake* (1875-1876); in 1995, Matthew Bourne (b. 1960) newly choreographed *Swan Lake*, using Tchaikovsky’s music and roughly sticking to the original story; today’s filmed version (from 1998) was codirected by Bourne and Peter Mumford.

Assignment:

1. Essay #4 assigned: *Swan Lake* and *The Comedy of Errors*; due Monday, July 20

Discussion–Tuesday, July 14

Swan Lake

Assignment:

1. Read “How to Close-Read a Performance of a Play” (253-261) for Wednesday night, July 15

Lecture–Wednesday, July 15

The Comedy of Errors quiz

The Comedy of Errors

Assignment:

1. Read O’Connor (131-150) and Porter (151-176) for Friday, July 17

Wednesday night, July 15

Trip to Spring Green to see *The Comedy of Errors*

Discussion–Thursday, July 16

The Comedy of Errors

Lecture–Friday, July 17

Vocabulary Quiz #3

Essay #3 revision due

O’Connor and Porter

Assignment:

1. Read Updike (177-192) and Packer (227-246) for Monday, July 20

WEEK FIVE

Lecture–Monday, July 20

Essay #4 due

Vocabulary Quiz #4

Updike and Packer

Assignments:

1. Read “How to Close-Read a Movie” (263-277) for Tuesday, July 21
2. Essay #5 assigned: the movies; due Monday, July 27

Lecture–Tuesday, July 21

Introduction to film: Renoir, Welles, and Hitchcock

Lecture–Wednesday, July 22

Jean Renoir (1894-1979), *La grande illusion* (*Grand Illusion*, 1937), 114 minutes

Lecture–Thursday, July 23

Orson Welles (1915-1985), *Citizen Kane* (1941), 119 minutes

Lecture–Friday, July 24

Douglass footnoting project due at 8:30 a.m.

Alfred Hitchcock (1899-1980), *Rear Window* (1954), 112 minutes

Assignment:

1. Read Maupassant (67-78) for Monday, July 27

WEEK SIX

Lecture–Monday, July 27

Essay #5 due

Jean-Honoré Fragonard (1732-1806), *Hasards heureux de l'escarpolette* (*Happy Accidents of the Swing*),

Pierre-Auguste Renoir (1841-1919), *Le Grenouillère* (*The Froggery*), 1869; *La Balançoire* (*The Swing*), 1876; and *Le déjeuner des canotiers* (*The Lunch of the Boating Party/Rowers*), 1881

Guy de Maupassant, “A Day in the Country” (1881)

Paul Cézanne (1839-1906), *Mont Sainte-Victoire* (1885-1887)

Jean Renoir, *Une Partie de campagne* (*A Day in the Country*, 1936/1946), 40 minutes

Assignments:

1. Read “How to Close-Read a Painting (or Drawing, Engraving, Etc.)” (319-341) for Wednesday, July 29
2. Read “How to Close-Read Nonfiction (*Narrative of the Life of Frederick Douglass*)” (309-318) for Friday, July 31
3. Read *Narrative of the Life of Frederick Douglass* for Friday, July 31

Discussion–Tuesday, July 28

Maupassant and Renoir

Lecture–Wednesday, July 29

Igor Stravinsky (1882-1971), *The Rite of Spring* (1913)

Art introduction

Discussion, Thursday, July 30

Trip to the Chazen Museum of Art (800 University Avenue–meet at 8:55 at entrance on other side of building, behind Humanities Building).

Assignment:

- 1. Final: graphic arts essay question assigned; due Wednesday, August 6, 8:30 a.m.**

Lecture–Friday, July 31

Douglass

WEEK SEVEN

Discussion–Monday, August 3

Douglass

Lecture–Tuesday, August 4

Music and movie for final exam essay questions

Wednesday, August 5

Final Exam (all groups)

Thursday, August 6

Final Exam and Wrap-up (all groups)

TWENTY-TWO CLASS GUIDELINES

1. Please bring your books to class—the lectures and discussions will do close-readings of the texts: If you don't have your book, you'll miss passages that will show up on the exams. Looking on with a neighbor is inefficient and unprofessional. Check the syllabus to know what books to bring.
2. All work due on the due date. No exceptions. Late work not accepted. Seriously.
3. No emailed assignments accepted. We want hard copy.
4. Class starts promptly at 8:30 a.m. (unless otherwise stated). Not a minute later. If you come late, don't come.
5. We'll take a bathroom break at midmorning. Please (if possible) wait till then.
6. Only one person talks at a time.
7. No idle chitchat with neighbor.
8. If you fall asleep in class, you'll be asked to leave.
9. During our movie week, please respect others' right to quiet. No idle chitchat with neighbor; likewise, no sleeping. You'll be expected to take notes during the movies.
10. Turn off cell phones. No checking of cell phones in class.
11. Likewise, absolutely NO texting (or checking for messages).
12. No computers in class, including phones, iPods, etc.
13. It's not respectful to do assignments for other courses during this class. If you do, you'll be asked to leave.
14. Likewise, reading the newspaper (*The Onion*, whatever) is disrespectful.
15. No food in class—including candy, chips, and related snacks; drinks okay as long as you take the container with you.
16. We'll grade essays for two things:
 1. Content
 2. Editing (know the Forty-Four Reminders, *The Basics Book*, pp. 191-198; if you make mistakes from the Forty-Four Reminders, you'll lose points)

17. We'll return your essays as promptly as possible, with comments. We'll gladly discuss your grade and why you received it—and if you can prove your case, we'll be open to changing the grade (but if you write a brilliant essay that has editing problems, forget about an A; likewise, a well-edited essay that doesn't prove its case won't receive an A).
18. Like the lectures, discussions are mandatory (discussion grade = 100 points) and require that you be on time. Please go to the discussion you're assigned to—no other.
19. No hoodies allowed. Why? The problem lies with earbuds under the hoodies . . .
20. No extra credit.
21. No absences allowed.
22. Cheating and plagiarism = automatic F and dismissal from SCE.

Cheating and plagiarism include:

- a. Using online or print sources without giving credit (failing to use an endnote or a footnote)
- b. Giving credit but not using quotation marks for a direct quotation
- c. Handing in somebody else's essay and claiming that you wrote it
- d. Writing (preparing) a midterm or final exam question with somebody else

UW-Madison's Dean of Students says the following about plagiarism:

Plagiarism means presenting the words or ideas of others without giving credit. You should know the principles of plagiarism and the correct rules for citing sources. In general, if your paper implies that you are the originator of words or ideas, they must in fact be your own.

If you use someone else's exact words, they should be enclosed in quotation marks with the exact source listed. You may put someone else's idea in your own words as long as you indicate whose idea it was . . . If you are unsure about the proper ways to give credit to sources, ask your instructor or consult the Writing Center at 6171 Helen C. White Hall (phone: 608/263-1992, e-mail: writing@wisc.edu) for a copy of their handout "Acknowledging, Paraphrasing, and Quoting Sources," which you can download [here](#).

For more on plagiarism, including what happens if you're caught, see

<http://www.wisc.edu/students/saja/misconduct/UWS14.html>

Warning: We have dismissed three students from SCE for plagiarism.

ARTWORKS

Fiction, Nonfiction, Poetry, and Play:

Charles Dickens, *Great Expectations* (1860-61)

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845)

William Shakespeare, *Sonnets* (1609; 1590s)

William Shakespeare, *The Comedy of Errors* (published 1623; first performed 1594; written ca. 1588-1594)

Play (live):

Shakespeare, *The Comedy of Errors*

Ballets (filmed):

Swan Lake (1995); 1998 filmed version directed by Matthew Bourne (choreographer) and Peter Mumford

The Rite of Spring

Movies:

Jean Renoir (director), *Une Partie de campagne* (*A Day in the Country*, 1936/1946)

Jean Renoir (director) *La grande illusion* (*Grand Illusion*, 1937)

Orson Welles (1915-1985), *Citizen Kane* (1941)

William Berke (director), *Jungle Jim* (1948)

Alfred Hitchcock (1899-1980), *Rear Window* (1954)

Plus graphic artworks at the Chazen Museum of Art

See also *Close-Reading the Arts*, pages 328-341 for thirteen artists: Margaritone di Arezzo, Giotto, Dürer, Raphael, Michelangelo, da Vinci, Vermeer, David, Renoir, Monet, Picasso, Pollock, and Estes

ASSIGNMENT DUE DATES

	Assigned	Essays	
		Due Date	
Essay #1	6/24	First draft–6/29	Revision–7/3
Essay #2	6/29	First draft–7/6	Revision–7/10
Essay #3	7/6	First draft–7/13	Revision–7/17
Essay #4	7/13	7/20 (no revision)	
Essay #5	7/20	7/27 (no revision)	

Readings–Have Read By:

Shakespeare’s sonnets	6/22	
14 stories (class reader)		6/26 (Hemingway, Ha Jin), 6/29 (Balzac, Turgenev), 7/2 (Perkins Gilman), 7/3 Joyce, Borges), 7/7 (Wallace), 7/17 (O’Connor, Porter), 7/20 Updike, Packer), 7/27 (Maupassant)
<i>Great Expectations</i>		7/8
<i>The Comedy of Errors</i>	7/15	
<i>Narrative/Douglass</i>		7/31

Quizzes

Vocab #1		6/29
Forty-Four Reminders	7/1	
Vocab #2		7/3
<i>Great Expectations</i>		7/8
<i>The Comedy of Errors</i>	7/15	
Vocab #3		7/17
Vocab #4		7/20

Sonnets

Imitation of Shakespearean sonnet	7/6
Memorization Shakespeare sonnet	7/6

Douglas Footnoting Team Project

Douglass footnoting	6/24	7/24
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Big Exams

Midterm	7/3	7/10
Final	7/31 and 8/4	8/5 and 8/6

READING PLAN FOR *GREAT EXPECTATIONS*

Text (pp. 3-484) = 482 pp.

Notes at end (pp. 485-514) = 30 pp.

Total to read: 512 pp.

First day of class = Monday, 6/22

25-point Quiz date = Wednesday, 7/7

Total number of reading days (reading DUE DATE = Tuesday, 7/7) = 16

So minimum page count to read each of the 16 days = **32 pp. per day**

Use the table below to enter your daily page count.

Sunday	Mon.	Tues.	Wed.	Th.	Fri.	Sat.
	June 22	23	24	25	26	27
28	29	30	July 1	2	3	4
5	6	7 DUE DATE	8 25-Point QUIZ			

Two warnings:

1. It's impossible to read the entire book the weekend of July 4.
2. SparkNotes won't help with the quiz—it will ask questions that you can't find in online summaries. There's only one way to pass the quiz, and that's to read the book.

COURSE GRADES*

Essay #1–50 points	_____
Essay #2–50 points	_____
Essay #3–50 points	_____
Essay #4–50 points	_____
Essay #5–50 points	_____
44 Reminders Quiz–50 points	_____
Midterm–100 points	_____
Sonnet memorization–15 points	_____
Shakespeare sonnet–15 points	_____
<i>Great Expectations</i> quiz–25 points	_____
<i>Comedy of Errors</i> quiz–25 points	_____
Douglass footnoting–25 points	_____
Vocab #1– points	_____
Vocab #2– points	_____
Vocab #3– points	_____
Vocab #4– points	_____
Discussion–100 points	_____
Final–100 points	_____

TOTAL POINTS–823

Scale:

766-823 = A

725-765 = AB

684-724 = B

642-683 = BC

577-641 = C

494-576 = D

0 - 493 = F

***Note: There is no extra credit for this course.**