Course Description

In this course, we will practice writing critical analysis and research papers, while exploring the theme of walking. While walking might seem to be a simple, everyday action or activity that doesn’t warrant critical attention, our readings will suggest that moving through public space can activate a number of issues, including notions of public spaces and property, accessibility and disability, and other facets of identity including gender and race. Walking is a way we move through the world, and as such presents a critical interface between the individual, the crowd, the built environment, nature. Together, we will read and write about a number of essays and poems related to this the theme, and you will develop a research project on an aspect of this theme.

Learning Outcomes

In this course, you will learn to:

1. Read and respond to college-level texts
2. Develop and refine ideas in dialogue with class readings
3. Communicate ideas in well-structured argumentative essays and presentations
4. Improve essays through a multi-draft revision process
5. Produce reflections on your writing process and strategies

Required Texts & Materials


Required books are available at Shakespeare & Co., 939 Lexington Ave.

Other readings will be available on Blackboard. Please print the readings and have them with you in class.
In addition you will need:

- Index cards (have a few with you per class)
- Notebook

Assignments & Assessment

How will you be graded?

- Critical Response Essay 20%
- Comparative Analysis Essay 25%
- Argumentative Essay 25%
- Presentation 5%
- Class participation and preparedness, and low stakes writing 25%

Essays

You will write well-organized essays that use carefully selected evidence from the texts we read to support a central argument. You will hand in a first draft and revision of each essay. Revisions will be substantial, undertaking major reworking and reimagining of the essay—not merely tweaking a sentence here or there. You may revise each of your papers after receiving a grade, if you wish. At the end of the semester, you will submit a portfolio with final versions of each essay. The portfolio will include a cover letter that narrates how you developed your writing skills in each assignment. Also, please describe any revisions you’ve completed since the last version you submitted.

Revisions, Individual Conferences, and CAST

You will meet with me for conferences about the first drafts of your first and second essays. You will make an appointment to meet with a writing center tutor in CAST for at least the revision of your first draft for Essay 3.

Other Writing

Commonplace book / index cards

For each class that we are discussing a reading, bring two index cards with one quotation from the text written on each card. We will use the index cards as writing and discussion prompts in class, and they may also prove useful for essay writing later on. Be sure to note the page number of the quotation on the card.

Commonplace book reflection

For two of your commonplace book quotations, write a post analyzing the quotation on the course site. (300-500 words)

Tangent Text

On the last class session in each month, bring a text you’ve encountered during the month that relates to our class readings or discussions to class.
Tangent Text reflection
For one of your tangent texts, write a post connecting the tangent text to our course reading. (300-500 words)

Writing about Writing (WaW)
At three points in the semester, you will write a post on the course site about an aspect of your writing process. (500 words)

Comments
You will be required to comment on two classmates’ posts for each WaW post. Your comment should substantially engage with your classmates post, and quote from the original post or a subsequent comment.

Accommodations for Students with Disabilities
Students with disabilities (learning, physical or psychological) who require reasonable accommodations or academic adjustments for a course must be registered with the Office of Disability Services or enrolled in the Academic Access Program. With students’ permission, faculty members are notified each semester by confidential email that a student with documented disabilities is in their class and is eligible for accommodations.

Attendance
Writing is a craft, best learned through constant practice. That is why your consistent presence in class is crucial to your success in this course. You are expected to attend every class, and actively participate. You must complete readings and come with thoughts and questions about the reading. If you do miss a class, you are still responsible to hand in any assignments and consult with a classmate to learn what you missed. You will be allowed two absences, equivalent to two weeks of class. A third absence may result in a grade of F for the course. Please note that no distinction will be made between excused and unexcused absences. It is up to you to be smart and save your allowed absences for a time when you may need them (including illness, family emergencies, travel schedules, etc.). If the excessive absence occurs after the last withdrawal day (indicated on the MMC academic calendar), you cannot receive a passing grade for the course.

Please note, however, that students will not be penalized for religious or pregnancy- or childbirth-related absences. Absences for these reasons will not be counted toward the allowed number of absences in this course. Please inform me about absences related to pregnancy, childbirth, or religious observation.

In addition, tardiness is disruptive and disrespectful – please make your best effort to come to class on time. Students who are more than 10 minutes late or who leave before the end of the class period will be considered absent for that day. Finally, full class attendance entails your mental as well as physical presence. Students who nap or keep their heads on the desk will be marked as absent.
Academic Honesty Policy

MMC fosters an academic community where students and faculty work together to create a learning experience that increases knowledge and forms character. To achieve this, the College adheres to a policy of Academic Honesty – one that teaches students to complete tasks in a thoughtful, honest manner so as to breed a positive ideal of self-knowledge within each student. It is through this quality that a student understands his or her true capabilities. This policy instructs students to honor their colleagues by producing work that is based on their own abilities. MMC desires for each student to finish each course with a developed sense of self and pride in the integrity of his or her own work at his or her own level of achievement.

Plagiarism means presenting as one’s own the work, writing, or computer information of someone else. You commit plagiarism if you submit without acknowledgement or make use of:

1. Part or all of an assignment copied from another person’s manuscript, notes or computer file.
2. Part or all of an assignment copied, paraphrased or accessed from a source (such as a book, magazine, pamphlet, internet source or computer file) without proper attribution.
3. A sequence of ideas, arrangement of material or pattern of thought of someone else, even if expressed in your own words.

Note: This means that paraphrasing someone else’s ideas without crediting the source is also plagiarism. Plagiarism occurs when such a sequence of ideas is transferred from a source – including electronic sources – without the process of digestion, integration, and reorganization in the writer’s mind, and without proper acknowledgement. Even if there is no proof that part has been stolen because no three words occur in the same sequence as in the original document, plagiarism has still occurred if there is an obvious parallelism among documents.

You are an accomplice to plagiarism and equally guilty if you:

1. Allow access to your computer account or to your writing or ideas, in outline or finished form, to be copied in any way and submitted as the work of someone else.
2. Prepare an assignment for another student.
3. Keep or contribute to a file of work with the clear intent that this work be copied and submitted as the work of other students.
4. Submit an assignment for one class and then submit it again to fulfill the requirements of another class without consultation with faculty. Even a slightly modified resubmission is considered a form of academic dishonesty.

Students found in violation of the Academic Honesty Policy will automatically fail the assignment, and may fail the course.

Digital Technology Policy

We will collectively draft a digital technology policy in class that acknowledges both the distraction that digital technologies can introduce, as well as their uses. Please keep devices on
silent. If you have family responsibilities that may make it necessary for you to take a phone call during class, please speak to me outside of class to make an arrangement.

Course Schedule

Week #1
2/3  Introductions; Poe, “Man of the Crowd”; Lola Ridge, “Thaw”

Week #2
2/10  Woof, “Street Haunting”
Harvey, “Introduction” and “Concision” Nuts and Bolts of College Writing
Introductory blog post due Wednesday (2/8), and comments due Friday: Take a walk (alone, or at least close to silent if you walk with someone else; don’t listen to anything on headphones). In your blog post, introduce yourself and describe what happened on your walk. (400 words)
In class: Judith Butler and Sunaura Taylor section in Examined Life, directed Astra Taylor.

Week #3
2/17  Michel de Certeau, “Walking in the City,” from Practice of Everyday Life;
Harvey, “Clarity”
In class: Berenice Abbott, Changing New York (photographs)
Bring a Tangent Text to class.

Week #4
Essay 1, first draft due in individual conferences which will take place Tues. 2/22
WaW post: What was your writing process for the first draft? What will you focus on in your revision?

Week #5
3/3  Essay 1 Workshop: Bring three copies of your draft.
Harvey, “Flow”
Comment on 2 classmates’ WaW posts.

Week #6
3/10  Garnette Cadogan, “Walking While Black”
James Baldwin, “A Report from an Occupied Territory”
Harvey, “Punctuation”
Essay 1, revision due.

Week #7
3/17  Colson Whitehead, excerpt from Colossus of New York
Zadie Smith, “Find Your Beach”
Selected episodes of Strolling, directed by Cecile Emeke
Harvey, “Gracefulness”

**WaW post**: How has your voice as a writer developed? Can you recall a significant writing experience that had an impact on your voice as a writer?

Week #8
3/24
Essay 2, first draft due in conferences.
**Comment** on 2 classmates’ WaW posts.

Week #9
3/31
Jean Rhys, *Good Morning, Midnight*
Harvey, “Paragraphs”
Bring a **Tangent Text** to class.

Week #10
4/7
**Essay 2**, second draft due
Judith Walkowitz, “Going Public: Shopping, Street Harassment, and Streetwalking in Late Victorian London”
Solnit, “Walking After Midnight”
Harvey, “Using Sources”

Week #11
4/14
**SPRING BREAK**

Week #12
4/21
**Essay 3**, first draft due
Workshop: Bring 3 copies of your draft
Harvey, “Beginnings and Endings”

Week #13
4/28
Workshop: bring draft to work with
**WaW post**: What did you learn from peer review?
Bring **Tangent Text** to class.

Week #14
5/5
**Essay 3**, second draft due
**Comment** on 2 classmates’ WaW posts.
Whitman, “Mannahatta”

Week #15
5/12
**Presentations**