

# Pathway 1: Take Two Half-Semester Mini Courses

Each of the “you pick 2” First-Year Writing mini course experiences have been designed to introduce students to particular organizational structures, writing situations, and sets of rhetorical skills. You can see a brief overview below. Continue reading for the particular descriptions of these courses, as well as their schedules and faculty.

	<b>Genre or type of writing &amp; purpose</b>	<b>Organizational structure</b>	<b>Rhetorical skills</b>
<b>76-106: Writing About Literature, Art &amp; Culture</b>	Academic writing, interpretive, humanistic	Thesis-driven with Topic Sentences, Claim/Reason/Evidence Explanation	Applying a theoretical lens
<b>76-107: Writing About Data</b>	Data-driven, academic writing	IMRD & visualizing data	Synthesizing data from sources
<b>76-108: Writing About Public Problems</b>	Writing for professional or public purposes	Problem/Solution/Feasibility & formatting for busy Readers	Perspective taking (for audience and for stakeholders)

## Registration Information and Course Descriptions

<b><i>How Do I Register for Two Mini Courses?</i></b> .....	<b>2</b>
<b><i>Course Description for 76-106: Writing About Literature, Art, and Culture</i></b> .....	<b>3</b>
<b><i>76-106 Course Schedule</i></b> .....	<b>4</b>
<b><i>76-106 Course Themes</i></b> .....	<b>5</b>
<b><i>Course Description for 76-107: Writing About Data</i></b> .....	<b>7</b>
<b><i>76-107 Course Schedule</i></b> .....	<b>8</b>
<b><i>Course Description for 76-108: Writing About Public Problems</i></b> .....	<b>9</b>
<b><i>76-108 Course Schedule</i></b> .....	<b>10</b>

## How Do I Register for Two Mini Courses?

For Pathway 1, you should complete your two mini courses within the same semester. You will take a “mini 1” during the first half of the semester and a “mini 2” during the second half of the semester. Make sure to sign up for a section that ends in “3” and a section that ends in “4.”

- For example, if you want to sign up for Writing about Data in the first half and Writing About Public Problems in the second half, you could sign up for **76-107 Section A1** and **76-108 Section A2**.
- You would **NOT** want to sign up for 76-107 A1 and 76-108 A1. If you did this, you would be taking both of your mini courses during the first half of the semester.
- You would also **NOT** want to sign up for 76-107 A1 and 76-107 A2. If you did this, you would be repeating the same course twice.

## Course Description for 76-106: Writing About Literature, Art, and Culture

### 76-106 At A Glance

76-106 courses focus upon teaching skills for making arguments from literary and artistic texts and extending those interpretive and communicative skills beyond the first-year writing classroom. The skills you'll encounter in these courses are highlighted below.

- **Genre or type of writing & purpose** Interpretive, humanistic academic writing
- **Organizational structure** Thesis-driven with topic sentences, hierarchical argument (Claim, Reason, Evidence, Explanation)
- **Rhetorical skills** Applying close reading strategies, applying a theoretical lens

### 76-106 Course Description

This First-Year Writing course engages students with thesis-driven, interpretive writing. To that end, we read and write about artistic, literary, and cultural texts (e.g., poetry, short story, lyrics, film) so that we can better understand how various representations of people and problems appear in these texts. We examine how literary and cultural scholars write about texts (defined broadly), how they make claims, provide reasoning, and use textual support to argue for particular ways of seeing cultural objects and texts. All 76-106 students write short, close reading analyses and also a longer analysis that uses a particular framework or lens to interpret a text. This academic writing course advances students' capacities for arguing convincingly about textual evidence, writing within a critical, humanistic frame, and producing arguments that are neither factual nor fictitious but rather reasonable.

Below is the course schedule for 76-106. Some sections of 76-106 have a specific theme. Please continue reading for more detailed descriptions of these themes.

## 76-106 Course Schedule

Section	Day and Timeslot	Instructor Name	Course Theme	Course Modality
A1 & A2	MWF 9:00-9:50AM	Ben Williams	Narratives of Incarceration	In-Person
B1 & B2	MWF 10:00-10:50AM	Emma Johnson	Film	In-Person
C1 D1	MWF 11:00-11:50AM MWF 12:00-12:50PM	Rebecca Wigginton	Science Fiction	In-Person
C2	MWF 11:00-11:50AM	Laura Deluca	Science Fiction	In-Person
D2	MWF 12:00-12:50PM	Chap Morack	Science Fiction	In-Person
F1 & F2	MWF 1:00-1:50PM	Robyn Rowley	Pop Culture	In-Person
G1 & G2	MWF 2:00-2:50PM	Elizabeth Dieterich	Writing About Literary Narratives	In-Person

## 76-106 Course Themes

### ***Narratives of Incarceration (Williams: Sections A1 & A2)***

In the United States, an overwhelming number of people are held in immigration detention centers, prisons, and jails. This section of 76-106 focuses on narratives and art created by currently or formerly incarcerated people, allowing students to learn about the complex issues surrounding incarceration. The course may include selected writings from Edefe Okporo, Mohamedou Ould Slahi, Jimmy Santiago Baca, and Angela Davis, alongside art exhibitions such as Nicole Fleetwood's "Marking Time" and Cinthya Santos-Briones' "Spaces of Detention." With a focus on US carceral systems and their impact on a global scale, we will explore themes of injustice, resistance, and abolition. This course introduces students to various academic reading and writing practices to discuss texts and evidence from multiple perspectives. Students will write short, reflective essays about readings as well as a longer thesis-driven analysis using a theoretical lens to interpret our course themes.

### ***Science Fiction (Wigginton: Sections C1 & D1, Deluca: Section C2, Morack: Section D2)***

This section of 76-106 uses science fiction to introduce students to a variety of academic reading and writing practices. Throughout the semester we'll explore lens such as ecocriticism, queer theory, and postcolonial theory to expand our critical understanding of literary and cinematic texts. Students will draw upon prior strategies and develop new ones for close reading and critical analysis in order to produce their own thesis-driven arguments.

### ***Film (Johnson: Sections B1 & B2)***

This section of 76-106 uses the medium of film to introduce students to a variety of academic reading and writing practices. In this course, we will work together to expand our understanding of what is considered a "text" within academic contexts and cultivate a vocabulary for critically analyzing and discussing film. Throughout the course, students will have the opportunity to view and interpret a variety of films, ranging from Alfred Hitchcock to Jordan Peele. Additionally, they will encounter various theoretical perspectives, with an emphasis on feminist criticism. Students will draw upon prior strategies and develop new ones for close reading (or "close viewing") in order to produce thesis-driven arguments. While this course primarily focuses on preparing students for scholarship in the humanities, the assignments promote interdisciplinary analytical skills that will prove valuable in any field. In particular, the course teaches students interpretive and rhetorical practices for producing a lens essay, a genre that we see in publications across disciplines.

***Pop Culture (Rowley: Sections F1 & F2)***

This section of Writing About Literature, Art, and Culture is focused around visual media and pop cultural representations of people with disabilities. As a class, we will work to develop a critical vocabulary of terms surrounding concepts of disability and identity, understand ways to discuss diverse identities with nuance and consideration, and analyze contemporary viewpoints, stereotypes, and stigmas surrounding disability in American culture. Each student will learn strategies to closely read film and other visual media, as well as how to perform evidence-based research within this domain. We will also learn how to read with a theoretical lens from the field of disability studies as we analyze portrayals and representations of disability in popular culture, and heuristics for writing thesis-driven analytical essays about these topics.

***Writing About Literary Narratives (Dieterich: Sections G1 & G2)***

This 76-106 mini focuses on understanding, unpacking, and analyzing narrative choices in literary texts and how those choices respond to and shape the identities of authors and their narrators. Students will first analyze a selection of twentieth-century poems by poets including Sharon Olds, Theodore Roethke, and Gwendolyn Brooks and write a Close Reading Analysis that seeks to understand the content of a poem from the perspective of its narrator. Next, students will read Jeanette Winterson's postmodern historical-fiction novella *The Passion* and write a thesis-driven Theoretical Lens Analysis paper that examines how narrative choices are impacted by historical/cultural legacies, gender, class, or (dis)ability. In addition to multi-draft papers, students will regularly participate in class discussions, write collaboratively, and compose short responses for homework throughout the 7-week mini.

## Course Description for 76-107: Writing About Data

### 76-107 At A Glance

76107 courses focus upon teaching skills for reading data-driven texts and writing data-driven, academic writing. These courses apply to all majors, because we encounter arguments about both quantitative and qualitative data in our global society. The skills you'll encounter in this course are highlighted below.

- |   |                                      |
|---|--------------------------------------|
| • <b>Genre or type of writing &amp; purpose</b> | Data-driven, academic writing        |
| • <b>Organizational structure</b>               | IMRD & data visualization structures |
| • <b>Rhetorical skills</b>                      | Synthesizing data from sources       |

### 76-107 Course Description

This course provides a fascinating look at how numbers and words intersect to create persuasive arguments in academic, professional, and popular contexts. Our lives are increasingly shaped by writing that involves numbers: newspapers routinely report the latest medical fads; politicians support their political agendas with both dubious and credible statistics; parents use data to decide where to buy a house and where to send their kids to school. We will look at research in a range of disciplines—including psychology, education, medicine, engineering, and the sciences—and note how writers select and analyze the data they collect. We will also examine what happens to this research when it is picked up by the popular media. Students will practice collecting and analyzing their own data and reporting it to suit the needs of various stakeholders. Students in data-driven majors will find the course useful for communicating in their disciplines. Students in other fields will learn how to critique and respond to the many ways that numbers shape our lives. This course presumes a basic ability to calculate averages, percentages, and ratios, but no advanced mathematical or statistical preparation. Students will compare and analyze texts that make arguments with data as well as practice rhetorical strategies for synthesizing and representing data, so that by the end of the class, students will apply these strategies to write an original data-driven research proposal.

## **76-107 Course Schedule**

<b>Section</b>	<b>Day and Timeslot</b>	<b>Instructor Name</b>	<b>Course Modality</b>
A1 & A2	MWF 8:00-8:50AM	Dorothy Hammond	In-Person
B1 & B2	MWF 9:00-9:50AM	Mike Laudenbach	In-Person
C1 & C2	MWF 10:00-10:50AM	Heidi Wright	In-Person
D1 E1	MWF 11:00-11:50AM MWF 12:00-12:50PM	Jungwan Yoon	In-Person
D2	MWF 11:00-11:50AM	Kiera Gilbert	In-Person
E2	MWF 12:00-12:50PM	Ben Markey	In-Person
F1 & F2	MWF 1:00-1:50PM	Alan Kohler	In-Person
G1 & G2	MWF 2:00-2:50PM	Eunji Jo	In-Person



## Course Description for 76-108: Writing About Public Problems

### 76-108 At A Glance

76-108 courses focus upon teaching skills for communicating a need for change in practice or policy, interacting with stakeholders with professional consideration, and producing oral, written, and visual communication to make a nonacademic proposal for change. The skills you'll encounter in this course are highlighted below.

- |   |  |
|---|--|
| • <b>Genre or type of writing &amp; purpose</b> | Professional, nonacademic genres                             |
| • <b>Organizational structure</b>               | Problem/solution/feasibility and formatting for busy readers |
| • <b>Rhetorical skills</b>                      | Perspective taking for audience and stakeholders             |

### 76-108 Course Description

If all problems only required a simple fix, we could don our Avenger costumes, pick up Thor's hammer, and right the world's wrongs. But most problems aren't so simple. Most of the problems we encounter require careful investigation and research so that we might propose solutions that connect with others to make change. We will learn how public problems are defined and argued across a range of texts, including proposals, op-ed genres, and white papers. By analyzing a range of proposal texts, we will identify the different kinds of legwork necessary to write a successful proposal. We will examine how writers unpack problems rhetorically and use evidence to argue solutions for different stakeholders who may not share common values. We will learn strategies for evaluating and synthesizing data from existing research to use in a proposal argument, and we will learn to communicate with individuals professionally over email and other kinds of channels in order to pursue relevant information. By the end of the course, students will write their own change proposal that recommends a solution and a feasible plan for solving a real problem.

\*Schedule on following page.

## 76-108 Course Schedule

Section	Day and Timeslot	Instructor Name	Course Modality
A1 & A2	MWF 8:00-8:50AM	Julie Kidder	In-Person
B1 & B2	MWF 9:00-9:50AM	Julie Pal-Agrawal	In-Person
C2	MWF 10:00-10:50AM	Rachael Mulvihill	In-Person
C1 D1	MWF 10:00-10:50AM MWF 11:00-11:50AM	Courtney Novosat	In-Person
D2	MWF 11:00-11:50	Stephen Sudia	In-Person
E1 & E2 G1 & G2	MWF 12:00-12:50PM MWF 2:00-2:50PM	Janine Carlock	In-Person
F1 & F2	MWF 1:00-1:50PM	Haleigh Bartos	In-Person
H1 & H2	MWF 4:00-4:50PM	Jimmy Lizama	In-Person