

INTD 105/14  
MW 10:00-11:15  
Welles 119

Office Hours: M 2-3PM W 4-5 PM  
and by appointment: Lima@ or x 5242  
Office: 225A Welles

## Writing Seminar: The Power of the Neo-Slave Narrative Genre

Maria H. Lima  
Spring 2019

### Course Description:

Since the last decades of the twentieth century, writers across the Black Atlantic have attempted to recover elements of the narrative structure and thematic configuration of slave narratives. The main reasons for this seemingly widespread desire to rewrite a genre that officially lost its usefulness with the abolition of slavery are the will to re-affirm the historical value of the original slave narrative and to reclaim the humanity of the enslaved by (re)imagining their subjectivity. While most colonial testimonies of slavery have long disappeared from the working memory of today's Black Atlantic societies, the prejudices and stereotypes they've conveyed unfortunately have not. We'll spend the semester reading two neo-slave narratives very closely--Fred D'Aguiar's *The Longest Memory* (1994) and Andrea Levy's *The Long Song* (2010)—and writing multiple papers about them.

### Required Texts:

Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. 4<sup>th</sup> edition. [ISBN# 9780393631678]

Richard Bullock. *The Little Seagull Handbook with Exercises*. Norton, 2014. ISBN # 978-0-393-93580-6 (pbk).

Fred D'Aguiar's *The Longest Memory* (1994) #0679439625

Andrea Levy's *The Long Song* (2010) #0755359402

Course Packet

**Teaching Assistants** ☺ We're really lucky this semester to have Rebecca Williamson working with our class. She will teach the class when I'm away at a Conference (or two), hold office hours by appointment only to help you with questions about the readings and/or about the essays you'll be writing. Email Rebecca to schedule an appointment: [rlw10@geneseo.edu](mailto:rlw10@geneseo.edu).

### After this course students will [hopefully ☺] demonstrate the ability

1. to present individual ideas to the class and persuasively discuss the complexity of the texts and the contexts under discussion and, consequently, their different interpretations;
2. to read significant texts carefully and critically, refining our ability to make inferences from the telling facts in the novels (induction);
3. to develop sustained, coherent, and persuasive arguments following "They/Say/I Say" guidelines and incorporating naysayers;
4. to write clearly, following the conventions of Standard English and understanding the value of multiple revisions;
5. to perfect research skills and incorporate information gleaned from articles of literary criticism, source texts, and works of historical/social background into their own critical writing to produce a final paper as final evidence they have indeed "joined the conversation."

**My Classroom Pedagogy:** I believe students learn best when sitting in a circle and actively engaging in the production of meaning/interpretation of texts. I will not lecture, so unless you have something to say,

we will just stare at each other for the duration. No class work will be done online, so I will not expect laptops or Ipads or iPhones to be open in my classroom unless we have a writing exercise to do (or unless you require special accommodations). According to Susan Dynarski, an Education Professor at the University of Michigan, “a growing body of evidence shows that, over all, college students learn less when they use computers or tablets during class. They also tend to earn worse grades.” The research seems unequivocal: technology distracts from learning, both for users and for those around them.

**Assignment and Evaluation:** This course is non-graded until the very end of the semester. I will return papers at individual conferences and you will be able to revise them for an “A.” Your final grade will depend upon **active and engaged class participation (the 25% will include eventual quizzes and in-class writing exercises)** and progress in writing critically: a response paper to “The Last Story about Slavery” (10%); an analysis of one aspect of *The Longest Memory* (15%), a midterm essay on *The Long Song* (15%), and a literary analysis that incorporates research on one of the neo-slave narratives on the syllabus (the 35% includes the oral presentation of your argument on the last week of class). All the arguments will be of your own making since I do not believe in prompts.

**Portfolio Grading:** The writing assignments you turn in are first drafts. While they should be free of spelling errors and grammatical mistakes (i.e. not rough drafts), they will not be finished products. Think of them as work-in-progress—not graded until revised and reworked to “perfection.” Your portfolio will be an extension and development of your work during the semester. We will spend time in class discussing revision strategies and grammar. Revision is, as Adrienne Rich writes, “the act of re-seeing and rediscovering” the significance and purpose of your writing. The function of editing days is to supply you with another reader whose feedback will suggest ways to improve your essays. Not all the ideas will be useful every time, but consider each carefully. You are ultimately responsible for the final product. Do not lose any version of your essays because I do *not* have a grade book. Your grade will suffer if I cannot FIND evidence of improvement in your writing. Keep all your writings (including extra-credit write-ups) in a folder because I will collect everything yet one more time on the last day of class, to reach a final decision about your grade. I will **not** accept papers as email attachments or google docs.

I tell all my students on the first day, the highest grade they can anticipate (if they do not talk in class) is a B- even if they can write like God themselves. Note that I will send you home the second time you come to class without the readings—no buts about it. We need to look at specific passages TOGETHER, and your memory of the text will not be enough. If I fear many students have not done the assigned reading, **I reserve the right to quiz the class on the material due that day to reward the ones who have done their homework.** You can only participate meaningfully if you read closely.

An "A" student will do all the work and excel in most of it. Active, thoughtful, and consistent class participation and progress in writing critically are musts. The student who earns a "B" may lapse in one area, but they are generally committed to the work and to the class. A "C" student will do the assignments and participate in class, but will show no particular effort in doing the work thoughtfully or in engaging in class discussion reflectively and/or regularly. Since students who are unable to keep up with the work or attend class regularly will be advised to drop the course, I do not anticipate "D" or "E" students this semester. (I would *really* begin to worry after three absences!)

**WRITING:** Papers are to be typed, preferably Times New Roman 12' font, with 1.5 spacing and one-inch margins at the top, bottom, and sides of your text; note that **only the left margin is justified**. Your name, the title of the course, my name, and the date you hand in the paper should be typed on the top-left of the page, single-spaced; the title should be centered on the page, two spaces below all that. There will be a header with your last name and page number starting on page 2. No header on the first page / title page (yes, this is the only time we will not follow MLA conventions). The paper should be stapled

together (top left)—**never** add a fancy folder or cover page. You will find samples of good writing in the course packet.

## STUDENT SUCCESS RESOURCES

Listed below are a number of resources that can help support your academic success and individual well-being:

**Disability Accommodations:** SUNY Geneseo will make reasonable accommodations for persons with documented physical, emotional, or cognitive disabilities. Accommodations will be made for medical conditions related to pregnancy or parenting. Requests for accommodations including letters or review of existing accommodations should be directed to the Office of Disability Services in Erwin 22 (Ms. Heather Packer in the Office of Disability Services ([disabilityservices@geneseo.edu](mailto:disabilityservices@geneseo.edu) or 585-245-5112). Students with accommodation letters should contact their faculty members as early as possible in the semester to discuss specific arrangements. Additional information on the Office of Disability Services is available at [www.geneseo.edu/dean\\_office/disability\\_services](http://www.geneseo.edu/dean_office/disability_services).

**Well-Being:** Prioritizing well-being can support the achievement of academic goals and alleviate stress. Eating nutritious foods, getting enough sleep, exercising, avoiding drugs and alcohol, maintaining healthy relationships, and building in time to relax all help promote a healthy lifestyle and general well-being.

Concerns about academic performance, health situations, family health and wellness (including the loss of a loved one), interpersonal relationships and commitments, and other factors can contribute to stress. Students are strongly encouraged to communicate their needs to faculty and staff and seek support if they are experiencing unmanageable stress or are having difficulties with daily functioning. The Dean of Students (585-245-5706) can assist and provide direction to appropriate campus resources. For more information, see [www.geneseo.edu/dean\\_students](http://www.geneseo.edu/dean_students).

**Mental Health:** As a student, you may experience a range of challenges that can impact your mental health and thus impact your learning; common examples include increased anxiety, shifts in mood, strained relationships, difficulties related to substance use, trouble concentrating, and lack of motivation, among many others. These experiences may reduce your ability to participate fully in daily activities and affect your academic performance. SUNY Geneseo offers free, confidential counseling for students at the Lauderdale Center for Student Health and Counseling—note that seeking support for your mental health can be key to your success at college. You can learn more about the various mental health services available on campus at [health.geneseo.edu](http://health.geneseo.edu).

### Academic Support Services:

- Tutoring, both drop-in and by-appointment, with student tutors in the Writing Learning Center, the Math Learning Center, and a range of department-based tutoring centers
- Online tutoring through the SUNY-wide STAR-NY system at [www.starny.org/tutoring\\_schedule](http://www.starny.org/tutoring_schedule)
- Supplemental Instruction, in which trained student assistants review lecture material from specific classes

Information on times and locations is available through the Center for Academic Excellence website at [www.geneseo.edu/library/center-academic-excellence](http://www.geneseo.edu/library/center-academic-excellence).

**Library Research Help:** Milne Library has an award-winning staff trained in finding the best information. They have created online research guides, self-help databases, and are available for individual consultation. Research Librarians are available for walk-in consultations and students may request appointments with staff experts in particular fields. Full information on Milne Library research resources, hours, and consultation options is available at [www.geneseo.edu/library/ask-us](http://www.geneseo.edu/library/ask-us).

**Academic Integrity and Plagiarism:** Milne Library offers frequent workshops to help students understand how to paraphrase, quote, and cite outside sources properly. These sessions are meant to educate about the importance of using original ideas and language, and how to incorporate paraphrases and quotes into writing. The complete list of library workshops can be found at [www.geneseo.edu/library/library-workshops](http://www.geneseo.edu/library/library-workshops).

Academic dishonesty includes cheating, knowingly providing false information, plagiarizing, and any other form of academic misrepresentation. College policies and procedures regarding academic dishonesty are available at [www.geneseo.edu/handbook/academic-dishonesty-policy](http://www.geneseo.edu/handbook/academic-dishonesty-policy).

**Computer and Technology Support:** For assistance with your computer or mobile device, visit the CIT HelpDesk in Milne Library. CIT provides self-help guides on a range of computer issues, including access to the campus network, Canvas, printing, software guides, and other resources. The CIT Self Help Guides at [wiki.geneseo.edu/display/cit/CIT+Self+Help](http://wiki.geneseo.edu/display/cit/CIT+Self+Help) can be helpful in finding quick solutions to basic technology issues. CIT also provides free access to over 7,500 online tutorials for software, digital tools, web development, programming, and design through lynda.com training resources available at <https://wiki.geneseo.edu/display/cit/Lynda.com+Training+Library>

SCHEDULE OF READINGS \*Be sure to read assigned texts *before* we discuss them, and do not forget to bring the books to class since we will practice close reading and summarizing with a purpose almost every day. I will have a quiz if the discussion is going nowhere... There will be *at least* ten minutes of in-class writing and/or grammar every day. I will tell you the page numbers on *The Little Seagull Handbook with Exercises* that you will need to read for the next day depending on the grammatical issues I identify in your writing. Bring *The Little Seagull Handbook* to every class.

### January

23 W – Getting to know each other and sharing goals for the course. I want you to answer these questions about your goals for the course: What do you want to achieve? What, specifically, do you want to improve? What do you hope that success in this course will help you achieve in the future? This writing is *not graded*--I just want to learn more about your goals for the semester and plan accordingly.

28 M - What is good writing? Persuasive writing: *logos*, *ethos*, and *pathos*. Telling x Boring Facts. Portfolio grading and editing days explained. Read chapter 12, “Entering Class Discussions” (162-65) for today.

30 W – Read the Prefaces (ix-xxiii) and the Introduction to “*They Say/I Say*” (1-18). You should start paying special attention to the templates at the end of the book (309-27)--it has taken me almost 30 years of teaching writing to learn some of “the moves that matter in academic writing” described in the book. Write down your questions for class discussion. You should do this for *every* reading. A separate notebook perhaps?

### February

4 M – Continue reading our textbook and writing down your questions: “They Say” (19-29), “The Art of Summarizing” (30-42), and “The Art of Quoting” (43-52). Pay special attention to verbs commonly used to introduce either summaries or quotes (40-1). “Say” is a very weak verb, so avoid it. Pay special attention to avoiding “hit-and-run quotations” (46).

6 W -- Read “The New Jim Crow: Mass Incarceration in the Age of Colorblindness” by Michelle Alexander (261-74). Be ready to summarize with a purpose (with a classmate)—only a section of the reading for each pair.

11 M - Read “Three Ways to Respond” (53-66) and Fred D’Aguiar’s “The Last Essay about Slavery” (course packet) *very* closely. Be ready to summarize with a purpose (with a classmate)—only a section of the reading for each pair. Your first paper will offer a response to D’Aguiar’s claims.

13 W - Read “Distinguishing What You Say from What They Say” (67-76), “Planting a Naysayer in Your Text” (77-90), and “So What? Who Cares?” (91-100).

18 M – Read “Connecting the Parts” (101-16). We will focus on the “arms of your sentence” (103) and the use of transitions (104-6).

20 W - Read “Academic Writing Doesn’t Mean Setting Aside Your Own Voice” (117-30), “The Art of Metacommentary” (131-40), “Reading for the Conversation” (176-86) and “Entering Conversations about Literature” (187-04).

25 M – Editing Day I (your response to Fred D’Aguiar’s Essay)

27 W – Fred D’Aguiar. *The Longest Memory* (1994)

### **March**

4 M – Paper I is DUE today.  
*The Longest Memory*

6 W-- *The Longest Memory*

11 M - As we continue exploring the narrative, we’ll keep identifying possible essay topics. I will *not* tell the focus of your argument. Read the section on “Writing Processes” in *The Little Seagull Handbook*, from “generating ideas” to “coming up with a tentative thesis,” to “organizing and drafting” (9-16) if you’re still unsure about developing an argument.

13 W – Editing Day II (your paper on *The Longest Memory*)

18 M – 20 W Spring Break

25 M – Fred D’Aguiar will be here this week – he will come to our class on Wednesday. You are also required to attend one of his lectures.

Paper II is DUE today.

### **Library Day**

27 W – Questions for Fred D’Aguiar

### **April**

1 M -- Andrea Levy’s *The Long Song* (2010)

3 W -- *The Long Song*

8 M – *The Long Song*

17 W—GREAT Day: response to two panels required

22 M - Editing Day III (your paper on *The Long Song*)

24 W– Read Maria H. Lima, “A Written Song: Andrea Levy’s Neo-Slave Narrative” in a special issue of Andrea Levy: <http://www.brunel.ac.uk/arts/research/entertext/issues/entertext-9> (CP)  
Paper III is DUE today

29M – Let’s talk more about your final paper. Read the section on “Doing Research” in your *Little Seagull Handbook* (80-90) and on “Giving Presentations” (37-42).

### May

1 W -- Oral Presentations of your research argument

6 M - Oral Presentations of your research argument

8 W - Oral Presentations of your research argument

9 R - Study Day Office Hours: 2-4 pm

**FINAL EXAM DAY:** Tuesday, May 14<sup>th</sup>, 8-11:00 AM  
Editing Day for Research Paper

**Whole portfolio is due (including the research paper) on Wednesday, May 15th by 4 PM**

### Final Thoughts:

- (1) You cannot take this course as a correspondence class. What happens in every class cannot be made up by borrowing notes or doing extra work. If coming to every class is going to be a problem, this course may *not* be for you. In order for this class to run smoothly, each of us must make a commitment to come every day, to be here on time, and to meaningfully engage the readings [do not forget to bring them].
- (2) You should keep a back-up of everything you hand in and NEVER lose any assignment since I do not have a grade book. Do not lose any version of your essays. I need to see progress in your writing.
- (3) If you fall behind, TALK TO ME. Don't disappear.
- (4) You will be able to revise your essays as many times as it takes for an “A.”
- (5) **You are required to attend one of the following Plagiarism Workshops:**  
**Monday, February 11, 6:00-6:50 Room: Milne 104**  
**Tuesday, February 19, 4:00-4:50 Room: Milne 104**  
**Wednesday, February 27, 5:00-5:50 Room: Milne 104**  
**Friday, March 8, 3:30-4:20 Room: Milne 104**  
**Tuesday, March 12, 5:00-5:50 Room: Milne 104**  
**Wednesday, March 27, 1:30-2:20 Room: Milne 104**  
**Thursday, March 28, 6:00-6:50 Room: Milne 104**  
**Monday, April 1, 7:00-7:50 Room: Milne 104**  
**Thursday, April 4, 3:30-4:20 Room: Milne 104**

THERE WILL BE NO WORKSHOPS AFTER April 4!

.....

### Writing about Literature

You must remember that when we write about a poem, a play, a novel, a short story, or any other literary work, we argue for our interpretation, using the "facts" in the text as our evidence. A good paper on literature is argumentative: you will try to persuade your reader to read the text

**through your vision of it.** Make sure to always contextualize your argument. You cannot avoid history when dealing with neo-slave narratives (I would say with *any* literature).

You will let the structure of your argument take priority over the structure of the text. After deciding on what you want to say about the text you are reading, you will find the best possible way of organizing your argument. The chronology of the novel, the scenes in a play or the sequence of stanzas in a poem are only very rarely the best way of organizing your argument because you may very easily sound as if you are retelling the story, the poem, the play, rather than saying something **original** about it.

It is also very important to reach a certain balance between points you make in your own voice, instances when paraphrasing the text becomes crucial (paraphrasing with a purpose, you will remember), and passages where you allow your reader to hear the author's voice, but avoid hit-and-run-quotes. Although the best evidence is the author's own words, only indent quotes (more than four lines) if *absolutely* necessary. Make sure that all the connections between your claims and the evidence you select are clear. A "bad writer" will pile on quotations without showing how they apply to their argument.

Do not forget that by convention we write about literature in the **present tense**. If you read your paper out loud (which I strongly recommend), you will realize that by writing as if the events are taking place right in front of you, your claims on the work also seem harder to contest.

Make sure your interpretation fits the "facts" and does not neglect major aspects. Your argument will be stronger if you incorporate objections you will try to refute in the body of the paper rather than wait for your reader to remind you of such objections when it is too late. Remember that you are not the first person to write about any given text, nor the last. Your paper should include the existing conversation on the work.

The most conservative interpreters stick exclusively to the text because they are afraid to take risks. Your interpretations will go beyond the facts of the text to speculate on what they imply, the motivations behind characters' actions, for example, the meanings behind the words on the page. No text contains a single, fixed meaning since readers' determination of meanings are dependent on social, cultural, and literary assumptions that are prone to change.

You are encouraged to write in the first person rather than pretend to be objective/ impartial about what you are saying. Donna Haraway emphasizes the extent to which all knowledge is situated rather than "disembodied." Gender, race, ethnicity, class, sexuality, historical and geographical location compromise the fictions of unified subjects and disinterested knowledges. Pay as much attention to the "what" of the texts you read as to the "who, when, and WHERE" of their production.

Readings are also never final: I have reread texts in different moments in my life to find very different meanings. It is o.k. to say, "it seems to me that at this point the character faces a..."

\*\*\*

### **Guiding Questions for Editing Days [and for when you revise your initial drafts]:**

1. Does the introduction to the paper provide the background you need to understand the argument/ analysis that follows? Does it attract your interest? How would you improve it? Write down the essay's argument in your own words, as you understand it from reading the introduction.
2. Read every topic sentence of every paragraph at least twice. Does it introduce the paragraph well? Does it flow nicely from the last sentence of the paragraph that precedes it? SUGGEST WAYS OF IMPROVING TRANSITIONS.
3. Does the writer use quotations well? Circle at least two examples in the paper itself. Are there page numbers after every quote? Does the writer remember how to punctuate with quotation marks? How well do the quotes contribute to and support the writer's argument? MARK ANY HIT-AND-RUN QUOTATION(S). Is there any section in the paper that would benefit from more quotes from the text? How many indented quotes are there? Are they also 1.5-spaced without quotation marks and period inside the parentheses? Remember that you only indent if the quote is *longer* than four lines (we are using the MLA format).

4. How much does the writer vary the way to introduce their quotes? Evaluate all verbs used to introduce quotes. Suggest ways of improving them. Remember that “SAY” is a weak verb.

5. Can you recognize the writer’s voice, the writer *ethos*, throughout the paper? Mark the passages in the paper where you miss the writer’s presence.

6. Do you disagree with any of the assertions made about the text(s), either interpretations or evaluations? Are there ways in which you would have handled the argument differently? Suggest ways in which the writer might incorporate your objections (by refuting them) into the paper.

7. Has the writer varied their sentence structure often enough? Could they have combined sentences more effectively? Remember “the arms of your sentence” (107).

8. Read over the concluding paragraph. Does it merely summarize the paper? What emotion/idea/ question does the writer try to leave you with?

9. Has the writer used the Present Tense consistently?

10. Do you find the title catchy? Appropriate as a “doorway into your argument?” Suggest another one if you are not satisfied.

11. Check the paper for any mechanical or grammatical problems. **FIX THEM.**

### **Your Final Paper:**

The first step for the success of this assignment requires that you have something to **argue** about one of the neo-slave narratives on our syllabus. Like before, I will *not* tell you what your argument is. A good starting point, obviously, is for you to find out more on the specific issue and context you are interested in. Once you know more about both, you will be better equipped to focus your questions to develop your own original thesis. The more focused the argument, the stronger the paper. I need to hear your voice (*ethos*) throughout. You need to sound intelligent and balanced for your claims to be considered. *Never* praise the author of the text (s) you are writing about. And PLEASE do not sound condescending. Your audience is someone who knows the text (s) very well, so avoid (plot) summaries. Only include the facts from the text (*logos*) that are central to your argument. Remember that not all facts are telling.

Pay special attention to focusing your introduction. I usually write my introductions last. You only really know what the paper is going to accomplish once you are done drafting it. The introduction makes a promise it must fulfill. Think of a catchy title and of a first sentence that really grab your reader. Finally, make sure your introduction announces the organizational layout of the whole paper. It must.

Remember that you may change the sequence of paragraphs (the organization of the paper) for the best effect as many times as you revise, so you need to make sure transitions are always present and the topic sentence is focused enough. Remember that topic sentences advance the argument and are (preferably) thematically connected to the whole. Remember also to write in the Present Tense throughout (reading the paper out loud more than once is the only way to spot tense inconsistency).

Avoid unnecessary repetition of words.

Another important aspect of a successful research paper is for you to vary your sources: a book, an essay from a critical anthology, a journal article, a web source, an interview perhaps. All your references must be recent (within the last five years) otherwise your teacher may suspect plagiarism.

Make sure you achieve a balance between instances where you paraphrase what other writers have said (you still need to use the MLA format for parenthetical citations) and times when direct quotes are required. Are you ultimately in charge of the researched material? You will write in the first person point of view, and ***vary the way to bring other voices into your “symphony”*** (vary the ways to introduce quotes). Figure what the quote is doing and introduce it properly: according to “so and so,” “so and so” suggests, notes, emphasizes, argues, points out, claims, rejects, etc. should be used accordingly (refer to the list of verbs on pages 39-40 of *They Say/I Say*).

Anticipate possible objection(s) to your argument and build a plausible refutation. If there is a passage in the text that contradicts what you are saying, do not hope that Maria will not know it’s there...



Bring it in. Your argument will be stronger if you attempt to refute such objections as you develop the essay.

Finally, a strong conclusion does not merely repeat everything you have already said in the paper.

### **EDITING QUESTIONS FOR THE RESEARCH PAPER:**

**First read the introduction to the paper carefully.**

1. Does the introduction to the paper provide the background you need to understand the argument/analysis that follows? Does it attract your interest? How would you improve it? Write down the essay's argument in your own words, as you understand it from reading the introduction.

2. Read every topic sentence of every paragraph at least twice. Does it introduce the paragraph well? Does it flow nicely from the last sentence of the paragraph that precedes it? Suggest ways of improving transitions and topic sentences. Remember that topic sentences must guarantee transition, establish focus of paragraph and, more important, tell your reader what the paragraph is doing to advance your argument.

3. Does the writer use quotations well? Circle at least two examples in the paper itself. Are there page numbers after every quote? Does the writer remember how to punctuate with quotation marks? How well do the quotes contribute to and support the writer's argument? **MARK ANY HIT-AND-RUN QUOTATION(S)**. Is there any section in the paper that would benefit from more quotes from the text? How many indented quotes are there? Are they 1.5 spaced without quotation marks and period inside the parentheses? Remember that you only indent if the quote is *longer* than four lines (we are using the MLA format).

4. How much does the writer vary the way to introduce their quotes? Evaluate all verbs used to introduce quotes and paraphrased information. Suggest ways of improving them. Remember that "SAY" is a weak verb. You **CANNOT** merely write last name and page number to introduce the research material (either a paraphrase or a quote).

5. Can you recognize the writer's voice, the writer ethos, throughout the paper? Mark the passages in the paper where you miss the writer's presence. Good writing means never exaggerate, nor condescend—watch for these too.

6. Do you disagree with any of the assertions made about the text(s), either interpretations or evaluations? Are there ways in which you would have handled the argument differently? Suggest ways in which the writer might incorporate your objections (by refuting them) into the paper.

7. Has the writer varied their sentence structure often enough? Could they have combined sentences more effectively? Remember "the arms of your sentence."

8. Read over the concluding paragraph. Does it merely summarize the paper? What emotion/idea/ question does the writer try to leave you with?

9. Has the writer used the Present Tense consistently?

10. Tell me how reading this paper has given you a new perspective on the essay you are working on yourself.

11. Do you find the title appropriate to the argument? Is it catchy? Can you suggest another one?

12. What about the "works cited" page? Are the sources recent? Is the format MLA?

\*\*\*

**Spring 2019 Campus Events: Write a response for extra credit ☺**

All extra-credit responses belong in your portfolio [after I have read them]—You are NOT to revise them. You must hand them in soon after the event. Of course campus events that count for extra credit are the ones that have some relevance to the class. For example, I'll announce English Department readings and other events as they come to my attention. They count as extra credit only if you write a response.

January 30-March 13 at the Bertha V. B. Lederer Gallery: "*Sankofa: Hope of Renewal, the Art of Steve Prince.*" 5-7 Opening Reception

Throughout the week in the Kinetic Gallery, Prince will facilitate the community art project titled *Urban Garden*, a futuristic graphite image of WHAT Geneseo can be if that which is wholesome is nourished and that which needs changing is addressed. Working subtractively (erasing to achieve lights) and additively (using charcoal to create darks), students will "dig" through the soil of graphite to discover the image.

Tuesday, January 29: Community members may drop in to the Kinetic to contribute to the drawing during these times: 9:00 - 11:00 a.m. / 11:30 a.m. - 2:30 p.m. / 4:00 - 6:00 p.m. / 6:30 - 8:30 p.m.

Wednesday, January 30: Community members may drop in to the Kinetic to contribute to the drawing from 11:00 a.m. - 1:00 p.m.

Thursday, January 31, "Who is My Neighbor?," Prince lecture in the CU Ballroom, 7 p.m. After the lecture, community members may contribute to the drawing in the Kinetic from 8:30-10:00 p.m.

Friday, February 1: Community members may drop in to the Kinetic to contribute to the drawing from 9:00 - 11:00 a.m. There may be some sort of closing/unveiling event at 5:00 p.m.