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2020

### ENGL 110: College Writing (Writing about Memory)

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**English 110: College Writing**  
**Writing about Memory (FY 30: 42806)**  
**Fall 2020**

**Hybrid (Online Component: Asynchronous Mode of Instruction)**  
**ZERO TEXTBOOK COST (ZTC)**

**Instructor:** Evgeniya Koroleva

**In-person Class Session:** Mondays, 8.00-9.50AM, Klapper 708

**Online Class Session:** Wednesdays, Blackboard, asynchronous mode of instruction

**Office Hours:** Mondays 12.00-1.00PM (in person) and Wednesdays (via Google Meet by appointment)

**You can always reach me via email at [evgeniya.koroleva@yahoo.com](mailto:evgeniya.koroleva@yahoo.com). Please expect a reply within 24 hours.**

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**COURSE DESCRIPTION**

English 110: Writing about Memory is designed to help you improve critical thinking and writing skills for success at Queens College, CUNY and beyond. Ability to convincingly communicate one's thoughts and ideas is a key to advancement in a variety of disciplines and professions. Yet effective writing is impossible without the development of such related skills as close reading, critical thinking, research, and analysis. Over the course of the semester we will focus on developing and enhancing these crucial communication skills. This writing intensive course aims to help you learn and/or further your understanding of the process of composing an academic essay by guiding you through its various stages: generating ideas, research and analysis, constructing a strong thesis statement, creating an outline, drafting, revising, and editing.

In this writing seminar, we will practice academic writing in relation to the subject of memory and its inalienable companion, forgetting. Memory is life and yet, oddly enough, memories can also be brutally lethal or, in Samuel Beckett's words, "killing." Memories are simultaneously impermanent and enduring, elusive and easily accessible, willful and controllable, corruptible and dependable, fictitious and truthful, a trace of the objective world and a figment of subjective imagination. This ambivalence of memory reflects contradictions and complexities of human nature, for memory is what we are and it is who we are as human beings. Without memory, be it a boon or a curse, we are nothing. Without this Proustian "rope let down from heaven" to draw us up "out of the abyss of not-being," we would possess only "the most rudimentary sense of existence, such as may lurk and flicker in the depths of an animal's consciousness"; we would be "more destitute of human qualities than the cave-dweller." To grasp this vital nexus between humanity and memory, we will engage with a diverse range of texts that examine the phenomenon of memory from historical, philosophical, scientific, psychological, literary, artistic, political, and cultural perspectives.

Some of the questions we will consider in our conversations and writing about memory:

- What is memory? What are the workings of memory? How is a memory formed? Is a memory a static snapshot of reality indelibly impinged upon the brain? Or is it a more dynamic and creative process?;
- Are memories reliable? Are they truthful representations of "what happened" or are they purely fictitious?

- How has the understanding of the workings of memory changed over time? What kind of discoveries about memory did the ancient and medieval philosophers make? Which aspects of their conceptions of memory are still valid today?;
- Are memory and recollection identical phenomena? If not, how are they different? Do animals possess both memory and a recollective experience? Or is recollection (“an act of remembering”) exclusively human?;
- What is the relation between memory and personal identity? Is there an enduring, unalterable self underlying the flux of memory and time? Or is our notion of self just a narrative (“a construct”) that we put together out of disparate memories?;
- How does technology affect memory? Does it aid or hamper memory?;
- What is the relation between trauma and memory? Depression and memory? PTSD and memory? Shall we erase painful memories? Why or why not? If not, how shall we cope with “killing” memories?;
- What is the dialectic between memory and forgetting? Is forgetting a boon or a curse? How does memory loss affect a person? Does he or she preserve his or her sense of personal identity?

### COURSE OBJECTIVES

In this course students will:

- familiarize themselves with fundamental elements of academic writing process including critical reading, analysis, evaluation and critique of secondary sources, thesis statement, outline, drafting, revision, editing, and format;
- actively engage in academic writing by completing a variety of challenging assignments on the subject of memory that require thoughtful planning, research, drafting, revision, and editing of multiple essays over time;
- use writing as a method for refining, interrogating, and articulating ideas on the subject of memory, recollection, and forgetting;
- practice close reading and critical interpretation of a diverse range of texts (non-fiction, fiction, poetry, and film) that deal with varied representations of memory, recollection, and forgetting;
- learn how texts address scientific, psychological, philosophical, social, cultural, historical, and political aspects of the phenomenon of memory; how they dramatize, explain, reflect upon, and rethink human experience of recollection and forgetting.

### MODE OF INSTRUCTION

ENGL 110: Writing about Memory is offered as a **hybrid course**. “Hybrid” refers to a course that combines traditional **face-to-face instruction** with **online learning**. Thus, throughout the course of the semester we will be meeting in person on campus every Monday (8.00-9.50AM at Klapper 708) and we will be engaged in web-based self-paced (“asynchronous”) learning activities every Wednesday.

Please note, the online component of this course will be taught **asynchronously**. We will not have virtual real-time classes on Wednesdays; instead, you will be asked to complete a series of assignments online at your own pace. Self-paced assignment completion does not eliminate deadlines. While you will have more flexibility in terms of pacing, you will still need to complete assignments by specific deadlines.

### COURSE STRUCTURE

This course is conducted partially online. You will participate in the online component of this course using QC’s learning management system called **Blackboard**. You can educate yourself on using Blackboard at

<http://www.cuny.edu/about/administration/offices/CIS/functions/bb/userguides/student.html>

In addition to Blackboard (our primary online learning platform), we will also communicate via **Google Meet** during the virtual office hours (on Wednesdays, by appointment). You can familiarize yourself on how to use **Google Meet** at [How to start a video meeting on computer, android phone, and iPhone](#).

To successfully participate in online collaborative annotation assignments, you will need to create a **Manifold** account. Manifold is a collaborative, open-source CUNY publishing platform that houses dynamic digital texts that are openly licensed or in the public domain. To open a personal account, please go to <https://cuny.manifoldapp.org/>, click on the “person” icon at the upper right corner of the web page, scroll down to “Need to sign up?” and set up your Manifold account.

### TECHNOLOGY REQUIREMENTS

Since this intensive writing course takes place partially online, you need to make sure that you have a reliable access to a computer (a laptop, a tablet, etc.) with internet connection off campus throughout the semester. If you do not have a personal computer, you can use a computer/borrow a laptop at the QC Rosenthal library to participate in the online component of this course.

You will need to have an up-to-date **browser compatible with Blackboard** and some additional software to take this class. Since most of the readings in this course will be provided in pdf format, you should have **Adobe Acrobat Reader** installed on your computer. If you do not have it as of yet, please download it by going to <https://get.adobe.com/reader/>

### TECHNICAL ASSISTANCE

If you need technical assistance, you can contact the QC Help Desk at **718-997-4444**, or email them at [helpdesk@qc.cuny.edu](mailto:helpdesk@qc.cuny.edu).

You can get in-person help on campus by visiting the Help Desk in **Dining Hall 151**. You can find all the necessary information about the Help Desk at <http://www.qc.cuny.edu/Computing/helpdesk/Pages/Welcome.aspx>

### COURSE MATERIALS

**This is a zero textbook cost (ZTC) course.** You will not incur any costs for purchasing course materials. All readings required for this course will be available on Blackboard.

**HOW TO FIND COURSE MATERIALS:** Blackboard course page→Control Panel→Content.

### OPEN EDUCATIONAL RESOURCES (OERs):

Foust, Monica D, “[Peer Review Writing Feedback](#).” Borough of Manhattan Community College, 2017 (handout);

Guptill, Amy, [Writing in College: From Competence to Excellence](#). Open SUNY Textbooks, 2016 (textbook);

Krause, Steven D, [The Process of Research Writing](#). Version 1.0. Eastern Michigan University: Spring 2007 (textbook);

### PUBLIC DOMAIN BOOKS:

Aristotle, “[On Memory and Reminiscence](#)” (The Internet Classics Archive);

Hume, David, [A Treatise of Human Nature](#) (Project Gutenberg);

Lock, John, [An Essay concerning Humane Understanding](#), Vol. 1 (Project Gutenberg);

Plato, [Meno](#) (Project Gutenberg);  
Plato, [Phaedrus](#) (Project Gutenberg);  
Plato, [Theaetetus](#) (Project Gutenberg);  
Proust, Marcel, [Swann's Way](#) (Project Gutenberg);  
St. Augustine, [The Confessions of St. Augustine](#) (Project Gutenberg);  
Wordsworth, William, "[I wandered lonely as a cloud...](#)"; "[Tintern Abbey](#)" (Poetry Foundation);

#### PODCASTS:

"[Memory and Forgetting](#)" (Radiolab);  
"[Who am I?](#)" (Radiolab);

#### JOURNAL AND MAGAZINE ARTICLES:

Aviv, Rachel, "[Remembering the Murder you didn't Commit](#)" (New Yorker, June 12, 2017);  
Johnson, Reed, "[The Mystery of S., the Man with an Impossible Memory](#)" (New Yorker, August 12, 2017);  
Sacks, Oliver, "[The Abyss. Music and Amnesia](#)" (New Yorker, September 24, 2007); Shapin, Steven, "[The Man Who Forgot Everything](#)" (New Yorker, October 14, 2013); Shen, Helen, "[Portrait of a Memory](#)" (Nature, vol. 553, 11 January 2018); Specter, Michael, "[Partial Recall](#)" (New Yorker, May 12, 2014);  
Spinney, Laura, "[The Shared Past that Wasn't](#)" (Nature, vol. 543, March 9, 2017);

#### SHORT STORIES:

Borges, Jorge Luis, "[Shakespeare's Memory](#)" (New Yorker, April 6, 1998); [audio recording](#) of "Shakespeare's Memory" (Open Culture);  
Sherman, Alexie, "[What you Pawn I will Redeem](#)" (New Yorker, April 21, 2003);  
Wallace, David Foster, "[The Depressed Person](#)" (Harper's Magazine, 1998);

#### FILMS:

Kurosawa, Akira, [Rashomon](#) (1950, Internet Archive);

#### ASSIGNMENTS

This online course includes a variety of low stakes and high stakes assignments and activities. Apart from three (3) major formal assignments, online writing activities include informal chat, collaborative writing and editing, collaborative annotating, and discussion forums.

#### I. Formal (High Stakes) Assignments:

Over the course of the semester you are expected to write **three (3) formal essays**. Specific requirements for each essay will be posted on Blackboard three weeks before the essay is due. For each of the three graded essays, you will be required to produce both **a draft** and **a final version of the paper**. You will share a copy of the draft version of each paper with two classmates for written feedback. Likewise, you will be responsible for written feedback on their drafts (see the section "collaborative editing" for more detail below). For your essay to be accepted, you will need to **submit 1) the final version** of your paper that integrates feedback from your classmates; **2) two preliminary drafts** with your peers' comments (share Google doc links); **3) a short reflection** (150 words) that dwells on feedback you received and changes you implemented to improve your paper. Please note: no late papers will be accepted, except in cases of emergency.

## **II. Collaborative Editing (Google Docs):**

Before each of the essays is due, you will spend a day workshopping papers in small peer-review groups of three students via **Google Docs**. A list of groups and a specific set of instructions on how to provide feedback for each type of assignment will be provided beforehand via Blackboard. The collective editing work will take place fully online via Google Docs.

## **III. Collaborative Annotating (Manifold):**

Throughout the course of the semester you will be required to take part in collaborative annotation assignments on the CUNY Manifold platform at <https://cuny.manifoldapp.org/> (see “Course Structure” for further information on the platform). A **digital annotation** is a brief note (**about 50-75 words**) added to an electronic text by way of comment or explanation. Annotating a text will allow you to practice close-reading skills, engage in thoughtful analysis, and hone essential research techniques. The collaborative component will make the experience of reading a text a more dynamic and reflective activity as you will be discoursing about and debating ideas with your classmates through annotations.

## **IV. Discussion Board Posts (Blackboard):**

Discussion board responses are a way for you to engage with the assigned material as well as with each other regarding the course content in the virtual environment. Each online lesson module will have a prompt that links to the specific discussion forum. You can also access discussion forums by clicking on the “Discussions” button on the course control panel on Blackboard course page.

In order to get full credit for each discussion board post (10 points), you will need 1) to publish a thoughtful, well-written response and 2) to comment on two (2) of your classmates’ responses. **Your posts** should be about **300-350 words** in length and demonstrate an engagement with the subject matter under discussion. **Your comments** on other students' responses do not have to be long (**about 50-75 words**) but they should initiate or further a meaningful, respectful discourse between you and your classmates.

## **LATE WORK**

Late work will not be accepted. Assignments will NOT be available after the deadline. If you have an emergency and are not able to submit the assignment on time, please send me an email at [evgeniya.koroleva@yahoo.com](mailto:evgeniya.koroleva@yahoo.com) before the deadline to make alternate arrangements.

## **NETIQUETTE**

Netiquette is a set of guidelines for behaving courteously online. Please kindly remember that all opinions and experiences, no matter how different or controversial they may be perceived, must be respected in the tolerant spirit of academic discourse. You are encouraged to familiarize yourself with a full list of the Netiquette rules by going to: <http://blogs.onlineeducation.touro.edu/15-rules-netiquette-online-discussion-boards/>

## **PLAGIARISM**

Plagiarism is the unacknowledged use of anybody else's material (words or ideas). Any paper with your name on it signifies that you are the author—that the wording and the ideas are yours, with exceptions indicated by quotation marks and citations. In academic environments, where thinking is of primary importance, stealing the thoughts of others and passing them off as your own is not tolerated and is subject to the highest penalties. Evidence of plagiarism will result in one or more of the following: a failing grade for the assignment, an F grade in the course, a report filed with the college, and a disciplinary action.

## GRADING CRITERIA

(by Professor Jason Tougaw, Queens College, English Department)

An “A” range essay is both ambitious and successful. It presents and develops focused and compelling set of ideas with grace, confidence, and control. It integrates and responds to sources subtly and persuasively.

A “B” range essay is one that is ambitious but only partially successful, or one that achieves modest aims well. A “B” essay must contain focused ideas, but these ideas may not be particularly complex, or may not be presented or supported well at every point. It integrates sources efficiently, if not always gracefully.

A “C” range essay has significant problems articulating and presenting its central ideas, though it is usually focused and coherent. Such essays often lack clarity and use source material in simple ways, without significant analysis or insight.

A “D” range essay fails to grapple seriously with either ideas or texts, or fails to address the expectations of the assignment. A “D” essay distinguishes itself from a failing essay by showing moments of promise, such as emerging, though not sufficiently developed or articulated ideas. “D” essays do not use sources well, though there may some effort to do so.

An “F” essay does not grapple with either ideas or texts, or does not address the expectations of the assignment. It is often unfocused or incoherent.

## PARTICIPATION

Participation is the key to learning. It is absolutely indispensable to your success in this class. Please remember in hybrid courses you are required to participate actively both face-to-face and online. Participation in this writing intensive course takes a variety of forms: regularly contributing to in-person class discussions and online discussion forums; engaging in collaborative editing activities on Google docs and Manifold; collaborating with your peers on group projects in person and in the virtual environment (Google docs, chat, and Google Meet), etc. Failure to participate in in-person and online class discussions and meaningfully engage with the course content will result in an unsatisfactory grade.

## GRADING

You can view your grades in **MY GRADES** on Blackboard. Please check your grades regularly to make certain that I have received all your assignments. If you have a question about one of your grades, please feel free to contact me at [evgeniya.koroleva@yahoo.com](mailto:evgeniya.koroleva@yahoo.com).

Final grades will be allocated on the following basis with the overall letter grade assigned in accordance with official grading scale of Queens College:

### Essays:

First Essay	15%
Second Essay	20%
Third (Final) Essay	25%

### Online Writing Assignments:

Collaborative Editing (2 drafts per essay; 6 drafts in total)	5%
Collaborative Annotating (Manifold)	5%
Collaborative Writing Assignments (Google Docs)	10%
Discussion Board Responses (Blackboard)	10%

### **In-Person Class Participation:**

In-class informal writing (graded cumulatively)	5%
Participation in class discussions	5%

### **WRITING CENTER**

Located in **Kiely Hall 229**, tutors there are trained to help you revise your writing at various stages. If you believe you need additional help with your writing, or if I ask you to set up a regular meeting with a tutor, you should make an appointment at least one week prior to when an assignment is due. You can also get **online help** by visiting their website at <http://writingcenter.qwriting.qc.cuny.edu/>.

### **NOTE ABOUT SPECIAL ACCOMMODATION**

If you have a learning, sensory, or physical reason for special accommodation in this class, contact the Office of Special Services Frese Hall Room 111 at 718-997-5870 and please inform me. You can also get **online help** by visiting their website at <http://www.qc.cuny.edu/StudentLife/services/specialserv/Pages/default.aspx?>

### **TENTATIVE COURSE CALENDAR**

The course schedule (including the assignment deadlines!) is subject to change at the instructor's discretion. Please remember to consult the BB course page regularly for the most recent announcements and updates.

### **IMPORTANT DATES**

Besides the syllabus, the due dates for your assignments can be found in the COURSE CALENDAR in the navigation bar on the left side of the course Blackboard page. Please carefully review these deadlines. In addition, I will post reminders prior to the due dates on the Blackboard ANNOUNCEMENTS page. Please remember that I do not accept late assignments except in documented emergency situations.

**Wednesday, August 26 (in person):** Introduction to the Course (topic, learning objectives; general requirements);  
**Academic Writing:** Guptill, “Ch.1: Really? Writing? Again?” & “Ch. 2: What does the Professor Want?”; Diagnostic Essay;

**Monday, August 31 (in person):**  
**Academic Writing: Argumentative Essay. Crafting a Thesis Statement.** Guptill, “Ch. 3: Constructing the Thesis and Argument—From the Ground Up”;  
**Thematic Unit:** Ancient Conceptions of Memory. Socrates. Plato, *Meno*, *Phaedrus*, & *Theaetetus* (selections);

**Wednesday, September 2 (online):**  
**Academic Writing: Thesis Statement (cont.);**  
**Thematic Unit:** Ancient Conceptions of Memory. Aristotle, “On Memory and Reminiscence”;

**Monday, September 7 (in person): No Classes. College Closed.**

**Wednesday, September 9 (online):**  
**Academic Writing: The Structure of Academic Argument. Introductions.** Guptill, “Ch. 7: Intros and Outros” (read pp. 57-60 only);  
**Thematic Unit:** Medieval Conceptions of Memory. St. Augustine, *The Confessions of St. Augustine* (selections);

**Monday, September 14 (in person):**

**Academic Writing: Body Paragraphs. Topic Sentences.** Guptill, “Ch. 6: Back to Basics: The Perfect Paragraph”;

**Thematic Unit:** Modern Scientific View of Memory. Helen Shen, “Portrait of a Memory”;

**Wednesday, September 16 (online):**

**Academic Writing: Body Paragraphs. Topic Sentences. Supporting Details.**

**Concluding Sentence (cont.);**

**Thematic Unit:** Modern Scientific View of Memory. Susan Engel, *Context is Everything: The Nature of Memory* (selections);

**Monday, September 21 (in person):**

**Academic Writing: Conclusions.** Guptill, “Ch. 7: Intros and Outros” (pp. 61-64);

**Thematic Unit:** Critiquing Plato's, Aristotle's, and Augustine's conceptions of memory from the standpoint of the science of memory;

**Wednesday, September 23 (online):**

**Academic writing: The Outline.** Work on the Outline for the First Short Essay.

**Monday, September 28: No Classes Scheduled.**

**Tuesday, September 29 (in person): Classes follow Monday schedule.**

**Academic writing: Collaboration and Peer Review.** Krause, “Ch. 4: How to Collaborate and Write with Others”; Foust, “Peer Review Writing Feedback” (handout);

**Wednesday, September 30 (online): PEER-REVIEW WORKSHOP. FIRST DRAFT OF THE FIRST ESSAY IS DUE;**

**Monday, October 5 (in person):**

**Academic Writing: Transitions. Unity and Coherence. First Paper Due;**

**Thematic Unit: Memory and Recollection.** Marcel Proust, *Swann's Way* (“Overture”); Jonah Lehrer, *Proust was a Neuroscientist* (selections);

**Wednesday, October 7 (online):**

**Academic Writing: Clarity and Concision.** Guptill, “Ch. 8: Clarity and Concision”;

**Thematic Unit: Memory. Total Recall. The People Who Never Forget.** Jorge Luis Borges, “Funes the Memorious”; Reed Johnson, “The Mystery of S., the Man with an Impossible Memory”;

**Monday, October 12 (in person): No Classes. College closed.**

**Wednesday, October 14 (online):**

**Academic Writing: Editing for Clarity, Concision, and Coherence. Mechanics.** Gutman, “Ch. 9: Getting the Mechanics Right”;

**Thematic Unit: Memory and Forgetting.** Radiolab Podcast, “Memory and Forgetting”;

**Monday, October 19 (in person):**

**Academic Writing: Secondary Sources. Citation Styles. MLA Style (General**

**Introduction).** Guptill, “Ch. 4: Secondary Sources in their Natural Habitats”, “Ch. 5: Listening to Sources, Talking to Sources”;

**Thematic Unit: Memory and Forgetting. Erasing Memories.** *Eternal Sunshine of the Spotless Mind* (dir. Michel Gondry); Michael Specter, “Partial Recall”;

**Wednesday, October 21 (online):**

**Academic Writing: Working with Secondary Sources:** Summarizing. Paraphrasing. Quoting. **Coherence:** Fragments; Krause, “Ch. 3: Quoting, Paraphrasing, and Avoiding Plagiarism”;

**Thematic Unit: Memory and Forgetting. Memory Loss.** The Case Study of Clive Wearing (a video). Oliver Sacks, “The Abyss: Music and Amnesia”;

**Monday, October 26 (in person):**

**Academic Writing: Quotations.** Integration of Quotations. MLA (in-text citations);

**Coherence:** Misplaced and Dangling Modifiers;

**Thematic Unit: Memory and Forgetting. Memory Loss.** *Memento* (dir. Christopher Nolan); Steven Shapin, “The Man Who Forgot Everything”;

**Wednesday, October 28 (online):**

**Academic Writing: MLA** (in-text citations);

**Thematic Unit: Memory and Creativity.** Jorge Luis Borges, “Shakespeare's Memory”;

**Monday, November 2 (in person):**

**Academic writing: MLA** (Works Cited. Bibliography);

**Thematic Unit: Memory, Facts, and Truth.** *Rashomon* (dir. Akira Kurosawa);

**Wednesday, November 6 (online): PEER-REVIEW WORKSHOP. FIRST DRAFT OF THE SECOND ESSAY IS DUE;**

**Monday, November 9 (in person): LITERACY LIBRARY SESSION:** How to Search for Secondary Sources. Databases. Types of Secondary Sources; Krause, “Ch. 2: Understanding and Using the Library and the Internet for Research”;

**Wednesday, November 11 (online):**

**Academic Writing: Annotated Bibliography.** Krause, “Ch. 6: The Annotated Bibliography Exercise”;

**Thematic Unit: Fictitious Memories.** Rachel Aviv, “Remembering the Murder you didn't Commit”; Laura Spinney, “The Shared Past that Wasn't”;

**Monday, November 16 (in person):**

**Academic Writing: Research Essay:** Strategies. Types of Argument. Structure. Krause, “Ch.10: The Research Essay [Overview]”; **Second Paper Due;**

**Thematic Unit: Memory and Personal Identity.** Radiolab podcast: “Who am I?”; John Locke, *An Essay concerning Humane Understanding* (Ch. 27: “Of Identity and Diversity”);

**Wednesday, November 18 (online):**

**Academic Writing: Research Essay:** Strategies. Types of Argument. Structure. Krause, “Ch. 1: Thinking Critically about Research”;

**Thematic Unit: Memory and Personal Identity.** David Hume, *A Treatise of Human Nature* (Part 4. Section 6: “Personal Identity”);

**Monday, November 23 (in person):**

**Academic Writing: Research Essay:** How to Analyze and Argue. How to Engage and Critique Secondary Sources. Why a Research Essay is not a Summary of Secondary Sources. Krause, “Ch. 7: The Critique Exercise”;

**Thematic Unit: Memory and Personal Identity. Continuous Sense of Self.** William Wordsworth, “I wandered lonely as a cloud...” & “Tintern Abbey”;

**Wednesday, November 25: No Classes. Classes follow Friday schedule.**

**Monday, November 30 (in person):**

**Academic Writing: Research Essay:** Introduction and Thesis Statement (draft);

**Thematic Unit: Memory and Personal Identity. Discontinuous Sense of Self** (Failure in Life). Samuel Beckett, “Krapp's Last Tape”;

**Wednesday, December 2 (online):**

**Academic Writing: Research Essay:** Preliminary Outline;

**Thematic Unit: Memory and Personal Identity. Discontinuous Sense of Self** (Trauma and Depression; Trauma and PTSD). David Foster Wallace, “The Depressed Person”; Tim O'Brien, *The Things They Carried* (selections);

**Monday, December 7 (in person):**

**Academic Writing: Research Essay:** Conclusion (draft). Annotated Bibliography;

**Thematic Unit: Memory, Personal Identity, and Culture. Quest for Continuity.** Sherman Alexie, “What you Pawn I will Redeem”;

**Wednesday, December 9 (online): PEER-REVIEW WORKSHOP. FIRST DRAFT OF THE FINAL ESSAY IS DUE.**

**Monday, December 14: No Classes. Research Essay Due. Extra Credit Assignment Due.**

**EXTRA CREDIT ASSIGNMENT (IN PAIRS):**

This extra credit assignment carries 5% of your final grade. This 5% will be taken off from your lowest grade (B, B-, C, D, etc.) and assigned a higher value (of course, contingent upon the quality of the submitted response).

**TWO MUSEUMS:**

MoMa, 11 West 53 Street, New York, NY 10019 (free admission for CUNY students)

**OR**

Godwin Ternbach Museum, 405 Klapper Hall, 65-30 Kissena Blvd (free)

**Deadline is Monday, December 14**

1. Visit one of the two museums;
2. While touring a museum, pick a work of art that appeals to you both;

3. Take a picture of that work of art;
4. At home **WITHOUT looking at the picture, describe that work of art from memory** in as vivid detail as possible **(1-2 paragraphs)**;
5. **After you are finished with your description, take a look at the picture and compare your description from memory with the original:**
  - Discuss what you remembered correctly and what aspects of the work of art your memory may have distorted or even left out entirely. **(1 paragraph)**
  - Reflect on why you may have been able to retain these particular details while forgetting the others: Do you have any personal associations linked with some of the details you remembered well? Are these details meaningful to you in some personal (emotional) way? Why do you think you may have distorted some of the details? Do you have any other memories that might have affected your memory of this work of art? **(1 paragraph)**
6. **Post your response to the BB discussion board** (the link can be found on the control panel).
7. **Post a brief comment to your partner's response:** How is your partner's description of the same work of art similar to/different from yours? Do you remember/distort/forget the same details? What are the most striking differences in your descriptions?
8. **Email me a copy of the ticket and a picture of yourself by the work of art of your choice.**