UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<table>
<thead>
<tr>
<th>COLLEGE (check one):</th>
<th>Arts and Sciences</th>
<th>X</th>
<th>Business</th>
<th>Education</th>
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Proposal Submitted By: Mary Rigsby & Warren Rochelle

Course Title: Writing Studies and Healing

Department/discipline and course number*: English 308

*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Number of credits proposed: 3

Prerequisites: None

Will this be a new, repeatable “special topics” course? (Do you want students to be able to take this new course more than once if the topic changes?) X NO YES

Date of first offering of this new course: FALL SEMESTER, year 2016

Proposed frequency of offering of the course: Every semester

List the faculty who will likely teach the course: Rigsby, Rochelle, Hale, & new comp/rhet

Are ANY new resources required? X NO YES Document in attached impact statement

This new course will be (check all that apply):

Required in the major (required by BSN Program) X

Elective in the English major

General Elective

General Education** (pre-approved for WI credit) X

**AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

Catalog Description:
Advanced study of composition introducing students to research and theory of writing, with focus on the relationship between writing and healing. Practice in writing for personal, academic, and professional purposes.

COURSE HISTORY

Was this course taught previously as a topics or experimental course? YES NO

Course Number and Title of Previous Course

<table>
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<tr>
<th>English 306Q, Writing for Nursing</th>
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<tr>
<td>Semester Offered</td>
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<td>Sp 2015</td>
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<td>Summer 2015</td>
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<td>Fall 2015</td>
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X CHECK HERE if the proposed course is to be equated with the earlier topics or experimental offerings. This means that students who took the earlier “topics” course will only be able to take the new course if they made a C- grade or lower in the earlier course.

NOTE: If the proposed course has not been previously offered as a topics or experimental course, explain in the attached rationale statement why the course should be adopted even though it has not been tried out.

REQUIRED ATTACHMENTS:

1. Rationale Statement (Why is this course needed? What purposes will it serve?)
2. Impact Statement (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)
3. Sample Syllabus

Department Chair Approval: Date: 14 October 2015

CCC Chair Approval: Date: 10/21/15

UCC Chair Approval: Date:

New Course Proposal Cover Sheet (July 2013)
1. **Rationale Statement (Why is this course needed? What purposes will it serve?)**

English 308 (Writing Studies and Healing) serves three purposes. First, it is an additional upper level writing course in the English major for students not pursuing the creative writing concentration. Second, the course is a required course in the Bachelor of Science in Nursing (BSN) Completion Program. The course was included in the BSN Completion Program curriculum to ensure that the UMW liberal arts mission is continued in the BSN Completion Program. The course is to be taken as a co-requisite with other courses in the BSN Completion Program and is integral to the BSN students’ liberal arts education. The Department of English, Linguistics, and Communication has no other existing course that is appropriate for UMW students in the BSN Completion Program. Third, it provides an additional writing intensive course available to all interested students, without a prerequisite.

2. **Impact Statement (Provide details about the Library, space, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. as needed.)**

The course does not require any new support at this time. If the BSN Completion Program grows significantly, the ELC Department may not be able to offer the required number of sections with the faculty currently in the Department. ELC has not had approval to replace the Comp/Rhet specialist (Sarah Allen) who resigned from the faculty in 2008. It is worth noting that ELC has prioritized faculty hiring in the area of composition and digital studies, pending the Provost’s approval, with the possibility of conducting a search in academic year 2016-17. A new hire in this area is likely to result in ELC having an additional faculty member qualified to teach the course.

3. **Sample Syllabus – attached.**

The course will explicitly address both the BSN Completion Program goals, as well as the related English major goals.

**GOALS**

This course contributes to the BSN Completion Program in the following ways.

1. Promotes cultural sensitivity, and life-long learning;

2. Engages issues related to inherent values of altruism, autonomy, human dignity, integrity, and social justice;

3. Fosters intra-professional partnerships, characterized by teamwork, collaboration, and communication;

4. Supports the exploration of topics related to health and disease prevention for individuals, families, groups, populations, and communities in complex situations;

5. Enhances writing, critical thinking, and speaking skills.

In addition to the goals listed above, this course contributes to the English major in the following ways.

6. Introduces ways context influences the development, interpretation, and value of written works (with “context” understood to include a situational range from the deeply personal, to genre-specific expectations, to the cultural).

7. Provides opportunities for adapting writing to a variety of purposes, contexts, and audiences; including oral presentations.

This course focuses student attention on the uses of writing beyond the effective production of writing in an academic setting. In this course, students are required to study the research on personal writing, as well as explore the benefits of various kinds of personal writing by keeping a semester-long guided personal journal and frequently writing reflective analyses. The central focus is the relationship between writing and healing, a topic that will be supplemented with fictional scenarios and scenarios drawn from memoirs and accounts from medical professionals.

The BSN Completion Program requires an end-of-semester writing portfolio which is coordinated with
the BSN Completion Program domain so that work done by BSN students is collected automatically for program accreditation and assessment needs.

The BSN Completion Program requires the written assignments to include completing a formal document, with the intended audience of nursing professionals, using an appropriately personal perspective, blending the personal voice with professional expertise (allowing students, as well, to practice their skills with APA citation). In the sample syllabus, this assignment is a book review.

This course is not an upper level version of a first-year composition course. BSN Completion Program students, as noted above, must have successfully completed two semesters of college composition before they are admitted to the Program. College-level writing competence is assumed for both the BSN students and other UMW students who enroll. There is no pre-requisite for the course; it is a writing-intensive course open to students beyond English majors and the BSN Completion Program.

English 306 is in the course catalog as “Topics in Writing” and, as such, conforms to the expectations of a writing intensive course. Moving “English 306Q” to “English 308” does not alter its status as writing intensive.

Curriculum Committee are invited to visit:  [http://engl306q.umwbsncompletionprogram.com/](http://engl306q.umwbsncompletionprogram.com/)
(or just google Engl 306q Writing for Nursing).

Spring 2015 – two sections. Taught by Mary Rigsby and Wendy Atwell-Vasey (as a Visiting Professor).

Summer 2015 – one ten-week section. Taught by Gwen Hale.

English 306Q, Writing for Nursing Spring 2015
(Required for BSN)
(Satisfies the requirement in the English major for one upper level writing course)
(Writing Intensive)

Stafford Campus North Building (Room 107, section 1)
Classes Meet: Tuesday, 9:00 a.m. - Noon

Professor Mary Rigsby
email: mrigsby@umw.edu
office (Fredericksburg Campus): Combs Hall 329
Office Hours (Fredericksburg Campus): M W Th F; 2:00-6:00 p.m.; and by appointment

Course Description
This upper level writing studies course provides students with structured opportunities to write, to establish productive writing habits and strengthen competence. This course assumes that successful writing develops from reflective practice. As highly regarded composition specialist Peter Elbow asserts, writers need to do a lot of writing before they can start to write well. Building on a foundation of growing confidence, writers can go on to use writing in multiple contexts for a variety of goals, for personal well-being as well as effective professional communications. In addition to providing fifteen weeks of sustained writing activity, this course introduces students to the research and theory of writing, with a particular focus on the relationship between writing and healing. In this course, students can expect to write reflective analysis, narratives of personal and professional experiences, academic summaries, and reports. Class sessions will include in-class writing, shared responses to assigned student writing, and the discussion of assigned readings. Each student will create a writing portfolio which can be maintained as they continue through the BSN Completion Program and can be expanded to include writing from other courses.

Frequent use of Canvas, on-line resources, and email is required.

GOALS
This course contributes to the BSN Completion Program in the following ways.
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2. Engages issues related to inherent values of altruism, autonomy, human dignity, integrity, and social justice;
3. Fosters intra-professional partnerships, characterized by teamwork, collaboration, and communication;
4. Supports the exploration of topics related to health and disease prevention for individuals, families, groups, populations, and communities in complex situations;
5. Enhances writing, critical thinking, and speaking skills .

In addition to the goals listed above, this course contributes to the English major in the following ways.
6. Introduces ways context influences the development, interpretation, and value of written works (with “context” understood to include a situational range from the deeply personal, to genre-specific expectations, to the cultural).
7. Provides opportunities for adapting writing to a variety of purposes, contexts, and audiences; including oral presentations.

REQUIRED TEXTS
Karen Armstrong, Twelve Steps to the Compassionate Life. (purchase through Amazon.)
Other required reading will be posted on Canvas.
REQUIRED WORK

I. CLASS PARTICIPATION (25% of the semester grade, earns up to 25 points of the 100 possible for the course).

10 points: Attendance at all scheduled classes, no late arrivals or early departures. Miss three classes or more, zero points earned. (Note that this means missing three classes will automatically prevent your earning an A for the course.)

5 points: Successful presentation in class of all assigned reading roles.

5 points: Completion of all in-class writing and revision assignments.

3 points: Establishing a pattern of enthusiastic engagement with class activities (asking good questions, engaging discussion with other students, taking a turn as leader in group activities, offering relevant comments obviously connected to assigned readings and class focus, etc.).

2 points: Knowing every other student’s name.

II. THREE KINDS OF UNGRADED BUT REQUIRED WRITING (35% of the semester grade, earns up to 35 points of the 100 points possible).

1. Weekly Private Writing Journal (15% of the semester grade, earns up to 15 points of the 100 possible for the course). To earn all 15 points, the private writing journal must contain a minimum of 12 entries, each responding to prompts on the course calendar, at least one per week. These will be uploaded in Canvas as Word Documents in the assignment category identified as Private Writing Journal. None will be read by anyone in the class; none will be graded—only counted as completed. Each is to be the writing produced in a twenty-minute focused response to the assigned topic. You are invited to write for more than twenty minutes, if you are experiencing flow and find yourself engaged with what you are writing, but no more than twenty minutes of writing time is required. Before you begin your private writing journal, be sure to re-read the prompt and the assigned text, sit in a quiet room, in a comfortable chair at a desk where you can type without interruption. Set a timer for twenty minutes. Compose your thoughts without concern for editing; follow the sequence of ideas as they occur to you. This is an experiment with writing for discovery and the application of your “felt sense.” If you find yourself drifting to topics not anticipated by the assignment, let your writing drift, as long as you are interested in what you are writing.

2. Weekly Reading Role Reports (10% of the semester grade, earns up to 10 points of the 100 possible for the course). To earn all 10 points, all assigned reading role reports must be posted on Canvas by the dates due. The reading roles are designed to enhance our exploration of assigned readings, to stimulate ways of reading that allow us to interrogate complexities and make interesting connections between what we are reading and our own experiences. These reports are not formal essays; they are opportunities for (limited) research and for experimenting with different ways of reading with purpose, as well as making reading personally useful. They will be answers to questions.

3. Weekly Written Reflections (10% of the semester grade, earns up to 10 points of the 100 possible). To earn all 10 points, all assigned reflections must be posted on Canvas by the dates due and meet the basic expectations for substance and relevance. The reflections will be shared with the entire class and revised selections are required for your final portfolio. Though these reflections will fulfill many of the expectations of an essay, they will be thoughts-in-progress, not “finished products.” Note that for these, your writing must meet a minimum expectation for length—no fewer than 500 words. Anytime, however, that you are experiencing flow and would like to write more, you should honor that pleasure by writing as much as seems satisfying to you. You will select your best to be revised and included in your final portfolio for the course.

III. TWO GRADED ESSAYS (for 20% of the semester grade, each is 10%).

1. Formal Book Review (10% of the semester grade, earns up to 10 points of the 100 possible). Your book review will be graded. This is your opportunity to present your best formal writing for an audience of your professional peers. After working step by step through Karen Armstrong’s book on the compassionate life, your task will be to evaluate the relevance of the book for nurses. Your task will be to follow the genre requirements of a book review (look to the New York Review of Books for models or The New Yorker magazine or any of your

New Course Proposal Cover Sheet (July 2013)
professional journals). More guidance for this will be discussed in class. You will ground your evaluation in personal and professional experience, offer a brief summary of the book for those who have not read it, and support your assertions with well chosen references to specific features of the text (using APA format for documentation). (4-5 pages)

2. Extended Exploration of an important word Essay (10% of the semester grade, earns up to 10 points of the 100 possible). This will be focused on a word that strikes you as important and relevant to the themes of the course. Words are entirely dependent on their context of associations. They mean what they mean because of where we encounter them and how we associate them with emotion and experience. Every word has a history of use (its etymology), often losing certain meanings and acquiring new ones, but words can carry added impact acquired from personal experiences. Effective writers chose their words carefully because they know words have complicated nuances. This will be a personal essay that is informed by your research into a word’s etymology, its current uses, and what it means to you because of the context of your encounter with it. (2-3 pages)

IV. FINAL PORTFOLIO WITH CRITICAL ANALYSIS ESSAY (20% of the semester grade, earns up to 20 points of the 100 possible).

You are required to write a critical analysis essay which will be an autobiographical essay describing your perspective on writing (noting how your perspective has changed over the course of the semester), your sense of yourself as a writer (noting the ways your sense of self has changed over the course of the semester), your accomplishments as a writer this semester (making specific references to documents included in the portfolio), and what you learned from this semester’s experiments with writing rituals. Your portfolio will include this critical analysis essay as well as selections of your written work that allow you to tell the story of your experience in the course. You are required to include: your two graded essays, revised selections from your weekly reflections and reading role reports, and any other writing done this semester (in English 306Q or your other courses) that you believe is relevant. These documents will provide illustrations and evidence to support your critical analysis.

COURSE POLICIES & GRADING INFORMATION

Due Dates are Not flexible. No late papers will be accepted, unless there are extraordinary circumstances—as determined by Dr. Rigsby. (If you anticipate a problem with a due date, speak to Dr. Rigsby as soon as possible.)

Written work must conform to APA rules for documentation.

Graded papers with systematic sentence-level errors will not receive grades higher than a C+, regardless of the quality of the ideas being expressed. If you know you have problems with your writing, be sure that you meet with Dr. Rigsby or a (Fredericksburg Campus) Writing Center tutor before submitting your written work for evaluation.

Always include the complete honor pledge with your signature on the bottom of the last page of written work submitted for evaluation.

Always make a copy of work you submit for evaluation, in case the work is misplaced or lost.
Grading Scale
A = 94-100
A- = 92-93
B+ = 89-91
B = 86-88
B- = 84-85
C+ = 81-83
C = 78-80
C- = 76-77
D+ = 73-75
D = 70-72
D- = 68-69
F = below 68

Important Note about Disability
The Office of Disability Services has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you already receive services through the Office of Disability Services and require accommodations for this class, make an appointment with either of us as soon as possible to discuss your approved accommodation needs. Please bring your accommodation letter with you to the appointment. We will hold any information you share with us in the strictest confidence unless you give us permission to do otherwise. If you have not contacted the Office of Disability Services and need accommodations, (note taking assistance, extended time for tests, etc.), call 540-654-1266. Remember that the office will require appropriate documentation of disability.

Tentative Class Calendar with Assignments Spring 2015

Note: Assignments may change as we go along, so please consult Canvas for modifications.

Also note: Because we meet only one day each week, it will be crucial that you establish your writing ritual. Aim to do your writing at the same time, in the same place, on the same days each week. Treat your writing calendar as you would any other important work obligation. There are deadlines for posting on Canvas, so your writing ritual must be in compliance with those deadlines.

Jan 13
Introduction to the course. The importance of the stories we tell. Revising the stories we tell about ourselves. Early observations about the power of writing. Establishing a writing ritual for the semester! Bring your personal calendars.

First Reading roles will be assigned to facilitate discussions and written reflections.

Read before class, if you can (both are available on Canvas):
“This is Your Life (and How You Tell It)” by Benedict Carey
“The Question of Happiness” in Happier by Tal Ben-Shahar

Jan 20
Read before coming to class:
Preface & “The First Step” in Twelve Steps to a Compassionate Life by Karen Armstrong
“A Small, Good Thing” by Raymond Carver (available on Canvas)
“Happiness in Education” in Happier by Tal Ben-Shahar (available on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. Reading Role Report on “The First Step.”

2. Reflection on “A Small, Good Thing”: What can we learn from this story? What might it contribute to the medical training that nurses and doctors receive? (500 words minimum).

New Course Proposal Cover Sheet (July 2013)
3. **Private Journal Writing** on “The Privilege of Hardship” in “Happiness in Education” (Tal Ben-Shahar). (Focused Free Writing for 20 minutes)

Jan 27
Read before coming to class:
“The Second Step” (Armstrong)
“Happiness in the Workplace” in *Happier* by Tal Ben-Shahar (on Canvas)
“Language and Literature as ‘Equipment for Living’” by Tilly Warnock (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Language and Literature as ‘Equipment for Living.’”

2. **Reflection** on “Happiness in the Workplace.” Re-write your job description as a “calling description” (500 words minimum).

3. **Private Journal Writing** on “The Second Step”: Focus on “what your particular contribution should be and where you should concentrate your efforts.” If you could “unleash [your] own heroic potential . . . to create a better world,” what would you do? (Focused Free Writing for 20 minutes)

Feb 03
Read before coming to class:
“The Third Step” (Armstrong)
“Happiness in Relationship” in *Happier* by Tal Ben-Shahar (on Canvas)
“Like Everyone Else” by Kay M. Erdwinn (on Canvas)
“Writing through the Fear to Reframe Experience and Discover Values” by Regina Paxton Foehr (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Writing through the Fear to Reframe Experience and Discover Values.”

2. **Reflection** on “Happiness in Relationship” by writing a gratitude letter (500 words minimum).

3. **Private Journal Writing** on “The Third Step”: Write about ways you could be more compassionate toward yourself. (Focused Free Writing for 20 minutes)

Feb 10
Read before coming to class:
“The Fourth Step” (Armstrong)
“First Meditation: Self-Interest and Benevolence” in *Happier* by Tal Ben-Shahar (on Canvas)
“From Trauma to Writing: A Theoretical Model for Practical Use” by Marian M. MacCurdy (*in* *Writing and Healing*) (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “From Trauma to Writing: A Theoretical Model for Practical Use.”

2. **Reflection** on “First Meditation: Self-Interest and Benevolence” Describe a time when you behaved benevolently toward someone else and felt appreciated for it. Emphasize description, rather than explanation or interpretation; as much as possible, no “voice over.” (500 words minimum)

3. **Private Journal Writing** on “The Fourth Step”: Pick three people known to you, as described by Armstrong, but with particular attention to the one you dislike. Push yourself to describe a practical act of friendship or compassion that you could offer each, following Armstrong’s guidance. (Focused Free Writing for 20 minutes)
Feb 17
Read before coming to class:
“The Fifth Step” (Armstrong)
“Why is it so hard to write?” from Around the Writer’s Block by Rosanne Bane (on Canvas)
“Rigid Rules, Inflexible Plans, and the Stifling of Language: A cognitivist Analysis of Writer’s Block” by Mike Rose (in Landmark Essays) (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Why is it so hard to write?” and “Rigid Rules, Inflexible Plans, and the Stifling of Language.”

2. **Reflection** on yourself as a writer. Think more about your experiences with writing for school. Focus on a particular experience with writing for school. Describe it. Then analyze its impact on your attitude toward writing. (500 words minimum)

3. **Private Journal Writing** on “The Fifth Step”: Is it possible to be more mindful of the conditions that interfere with your getting pleasure from writing? Is it possible to cultivate a calm confidence from which the self can become a writer? (Focused Free Writing for 20 minutes)

Feb 24
Read before coming to class:
“The Sixth Step” (Armstrong)

Two (not three this time!) required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. No assigned Reading Role Report.

2. **Reflection** on your own writing so far this semester in this course or your others. What has been most satisfying about your writing to date? Where do you encounter obstacles in your writing process? What experiments have you conducted to maximize your success in writing? (500 words minimum)

3. **Private Journal Writing** on “The Sixth Step”: Think about a time when someone showed you a small act of kindness or a time when you observed someone performing a small act of kindness. Describe it in as much detail as you can. Try to discover in your writing why the moment has stayed in your memory. (Focused Free Writing for 20 minutes)

**Preliminary Portfolio Due in Class.** Bring selections from your weekly writing assignments. Identify your best work and be prepared to read it to the class—whether it is a really wonderful sentence, a paragraph, or longer. Also, identify your least satisfying piece of writing, bring 15 copies of that to share with the class—whether it is a clunky sentence, a confused paragraph, or longer.

Mar 03 – no class – spring break

Mar 10
Read before coming to class:
“The Seventh Step” (Armstrong)
“A Good Enough Death II” by Jeannie Chaisson (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “A Good Enough Death II.”

2. **Reflection** on “A Good Enough Death II.” What do you notice about the way writing “works” in the hospital? Whose writing and what kind of writing is significant? Comb through the text to find the different kinds of writing
that are evident—hospital policies, the writing on patient care charts, the significance of “DNR,” the power of the written narratives included in the text itself. What stands out for you? Why? (500 words minimum)

3. **Private Journal Writing** on “The Seventh Step”: Try any one of the exercises offered by Armstrong on pages 128-130. Her exercises have relevance to the end-of-life decisions that are explored in Chaisson’s nursing experiences. What are your deeply held beliefs about end-of-life care? Can you be open-minded to preferences that conflict with your beliefs? (Focused Free Writing for 20 minutes)

Mar 17
Read before coming to class:
“The Eighth Step” (Armstrong)
“Pathography and Enabling Myths” by Anne Hunsaker Hawkins (from *Writing and Healing*) (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Pathography and Enabling Myths.”

2. **Reflection** on Anne Hunsaker Hawkins’ assertion that “writing about an experience—any experience—inevitably changes it” (p. 225). She explores the positive effect that writing about one’s illness can have on one’s experience of the illness. In the process of writing, the writing constructs a self who is no longer victim but the interpreter of the experience, thus making the threat meaningful. Consider for your reflection the metaphors that you use to make your life’s challenges manageable and meaningful. Or consider, from your professional experience, the myths or metaphors that help you cope with the difficulties of being a care giver for people facing life-threatening illness. (500 words minimum)

3. **Private Journal Writing** on “The Eighth Step”: Think about a time when you lost an argument and were glad you did. What happened? Or think about a time when you asserted a strongly held conviction in the face of opposition but refused to back down. Were you successful? Do you think you fulfilled Armstrong’s sense of compassionate assertiveness? (Focused Free Writing for 20 minutes)

Mar 24
Read before coming to class:
“The Ninth Step” (Armstrong)
“Torment” by Danielle Ofri (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Torment.”

2. **Reflection** on “Torment.” Consider a situation from your own personal or professional experience that you think has elements parallel to what you see in “Torment.” Write the narrative of that experience, without explicitly explaining the parallels or noting the differences. (500 words minimum)

3. **Private Journal Writing** on “The Ninth Step”: What comes to mind when you consider Armstrong’s suggestion to be mindful of how dependent you are on people you have never met? She suggests walking around your house bringing to mind all the people who built it or sitting at the breakfast table and identifying all of the people who contributed to your having the food on the table. Does her ninth step have any relevance to the nursing profession? (Focused Free Writing for 20 minutes)

Mar 31
Read before coming to class:
“The Tenth Step” (Armstrong)
“Introduction” in *The Body in Pain* by Elaine Scarry (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

New Course Proposal Cover Sheet (July 2013)
1. **Reading Role Report** on the introduction from *The Body in Pain*.

2. **Reflection** on our need for words and the power of words. Think over words that have come up in our discussions so far. Which words seem particularly powerful or useful to you? Write about at least one. Explain what you think it means. Describe the usefulness or the impact of the word, giving story from your personal or professional experience to illustrate. Research the word’s etymology. Is there anything from the way the word has been used in other contexts that strikes you as interesting? (500 words minimum)

3. **Private Journal Writing** on “The Tenth Step”: Pick something from current events for your focus. Is there a country or a group for whom you would have a difficult time applying the science of compassion and the principle of charity? Consider what you would have to do to change your mind or reach a greater level of understanding. (Focused Free Writing for 20 minutes)

Apr 07
Read before coming to class:
“The Eleventh Step” (Armstrong)
“Fifth Meditation: Imagine” in *Happier* by Tal Ben-Shahar (on Canvas)
“Voices from the Line: The Clothesline Project as Healing Text” by Laura Julier (in *Writing and Healing*) (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Voices from the Line: The Clothesline Project as Healing Text” by Laura Julier.

2. **Reflection** on “Fifth Meditation: Imagine”: Write the advice that your “older self” would offer the person you are at the moment. Put the advice in the form of a “ritual” to be performed on a weekly or biweekly basis (500 words minimum)

3. **Private Journal Writing** on “The Eleventh Step”: Select a particular image of pain; describe it; consider whether it offers what Armstrong calls “a spiritual opportunity.” (Focused Free Writing for 20 minutes)

Bring a draft of your “extended exploration of an important word” essay to class. Be prepared to read it to the class.

Apr 14
Read before coming to class:
“The Twelfth Step” (Armstrong)
“Language, Power, and Consciousness: A Writing Experiment at the University of Toronto” by Guy Allen (in *Writing and Healing*) (on Canvas)

Three required writing assignments to be posted on Canvas no later than the deadlines indicated on Canvas.

1. **Reading Role Report** on “Language, Power, and Consciousness: A Writing Experiment at the University of Toronto” by Guy Allen.

2. **Reflection** on “Language, Power, and Consciousness.” Reflect on your experience with writing for this course. Do you see any evidence that you have overcome any of the obstacles that have interfered with your writing? Has your academic writing improved? Consider whether your experience would support Guy Allen’s theory of personal writing. (500 words minimum)

3. **Private Journal Writing** on “The Twelfth Step”: Identify an “Enemy”— “something or someone that seems to threaten your survival and everything you stand for” (Armstrong, 2011, p. 184). What would it mean for you “to investigate your enemy, using the ‘science of compassion’” (Armstrong, 2011, p.186)? (Focused Free Writing for 20 minutes)

Apr 21
Last Class Meeting.
Review of requirements for your Portfolio & Critical Analysis Essay.

Two formal papers due today:
Formal Book Review of *Twelve Steps to a Compassionate Life*.
Extended exploration of an important word essay.

Friday, May 1 – Final Exam – 7:00-9:30 p.m. Portfolio Due.

Appendix: Reading Roles

English 306Q, Spring 2015

1. **Vocabulary Expert.** The “Vocabulary Expert” is expected to look up all unfamiliar or especially interesting words and terms and unfamiliar references to people or events. Special elaborated focus should be given to at least one. [Format: a list of words/terms with definitions; at least one of the “definitions” should be an elaborated explanation.]

2. **Seeker of Selected Quotations.** The “Seeker” is to select quotations from the assigned text which represent central points, provocative statements, powerfully expressed ideas, and/or passages which are particularly representative of the writer’s writing style—no fewer than six, but you are encouraged to select more. The list of selected quotations must begin with the source of the quotations presented in perfect APA style for a bibliography entry and each quotation must be presented with documentation following APA format. (Obviously, this gives you practice with APA rules.) Also include a brief typed explanation for each selection—so the rest of us know why you thought the quotation was worthy of attention. [Format: at the top of the page should be the reference as it would appear in an APA style list of references (hanging indent, all info in precise APA order); then make a list of quotations with each quotation presented as if it were being cited in an essay, following APA in-text citation style precisely.]

3. **Bones, the Outliner of Key Points.** The group member known as “Bones” creates a concise and accurate summary of the text, typically going paragraph by paragraph, following the same sequence of ideas presented in the text. [Format: the summary should follow the expectations of a one-page abstract, including full sentences, appropriately punctuated.]

4. **Connecter.** The “Connecter” takes the work personally. The “Connecter” will compare assertions, experiences, and evidence offered by the assigned reading to his or her own experiences and observations, or to other readings. How does the reading connect with previous assigned readings? What memories and experiences are prompted by the essay? The “Connecter” may also connect with experiences she or he has heard reported by family or close friends. The “Connecter” is expected to generate as many connections as possible. [Format: a list of connections, each item on the list followed by brief explanations.]

5. **The Background Checker.** The “Background Checker” investigates the author and publication source of the assigned reading, finding answers to these questions: who is the author? what else has this author published? what is the genre or general type of the assigned reading (fiction? nonfiction? for an academic audience? a general audience? . . .)? where was it published and when? are there published critiques about the text—negative or positive? For this reading role, you are a detective in search of information outside of the text itself. [Format: a one-page report which describes what you discovered in your investigation, with any additional commentary that you feel like adding, personal or otherwise.]

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