The purpose of this course is to guide you through writing a reflective essay that comes out of – but is not simply a narrative of – your practicum experience. In learning to write a reflective essay, we'll be touching on how to think, how to organize lengthy pieces, and how to edit. We'll also spend a little time in working through visual representation; visual expression is becoming increasingly important in the (post?) modern world, and it behooves you to have some experience in decoding, and preferably even encoding, visually.

Grading for this class is a bit unusual, in two ways. First, a very large percentage of your grade comes from a single assignment: the final essay. Second, a surprisingly large percentage of your grade comes from participation; most weeks, sections will be run in more of a workshop style than most others, and this puts a lot of how section goes into your hands. Fortunately, history shows that you are more than up to the challenge. The grading breakdown follows:

Section exercises = 15%
Participation = 20%
Visual representation = 15%
Essay (10-15 pages) = 50%

Below is the expected class schedule. This is the first time I’ve taught this class, so changes may need to be made as we go. Also, sections sometimes develop idiosyncratic rhythms, so your mileage may vary a bit.

Also, there are two books for this class. Buy them.

Course Reader (available through Soft Reserves – note that Soft Reserves has an awful inventory policy, so anticipate this being a multi-day process and plan ahead accordingly)
Strunk and White, *Elements of Style* – a similar, though inferior, version is available online at http://www.bartleby.com/141/

**Week One (3/31) - Review of Basic CAT Principles**

- Clifford Geertz, “Thick Description”
- Ellen Dissanayake, “A Closer Look at Making Special”
- Arnold Pacey, “Technology”

**Week Two (4/7) - The Reflective Essay**

- Michel de Montaigne, “On Experience”
- George Orwell, “Shooting an Elephant”
- Anonymous, “Not Every Essay Has a Clever Title”
Small group/one-on-one meetings

Week Three (4/14) - Analysis and Expansion

Horace Miner, “Body Ritual Among the Nacirema”
Isaac Asimov, “The Eureka Phenomenon”
Sarah Carnie, “Scientific Research and the Economics of Attention”

Chaos Draft Due

Week Four (4/21) - Possible Paper Topics: Language

George Orwell, “Politics and the English Language”
George Lakoff, “Framing 101: How To Take Back Public Discourse”
Ngugi wa Thiong’o, “Decolonizing the Mind”

Week Five (4/28) - Possible Paper Topics: Power Relations

Bruno Bettelheim, “A Victim”
Brent Staples, “Why Colleges Shower Their Students With A’s”
Mengming Wen, “Mobile Phones for Some”

Week Six (5/5) - Visual Representation

Scott McCloud, “Combining Words and Images”
Rought Draft Due

Week Seven (5/12) - Voice

James Thurber, “University Days”
Mark Twain, “The Notorious Jumping Frog of Calaveras County”
Ernest Hemingway, selection from A Farewell to Arms

Week Eight (5/19) - Organization

George Lakoff, “Concepts We Live By”
Ellen Lupton and J. Abbott Miller, “Period Styles: A Punctuated History”
Daniel Lui, “CAT Strikes Back, part 3 (or 4?) (or5?)”
David Black, “The Moral Robot”
One-on-one meetings

Week Nine (5/26) - Sentences

NO LECTURE – Enjoy your Memorial Day
Strunk and White, Elements of Style (1-24)
Lewis Thomas, “Notes on Punctuation”

Week Ten (6/2) - Finalization

Resume building
Final Draft Due Friday

Finals Week

Visual Representation due