



- We develop new knowledge for personal expression and fulfillment (the Senior Project prospectus).

#### *Ethical Inquiry*

- We use information literacy tools responsibly.
- We practice high professional standards for evaluating, keeping track, and documenting research sources through the use of a source management system (Zotero).
- We use analysis and creative thinking as we shape our major projects in creative writing or literary criticism.

#### *Communication*

- Through class discussion, workshops and class presentations, we learn to speak and write clearly, listen and read actively, and engage in productive dialogue.
- We teach about the new knowledge we are shaping.

#### *Vocation*

- We develop/finetune a master resumé showcasing relevant skills, knowledge, and experience for a career option of interest and plan the next steps toward it.
- We begin exploring an English major career option through assigned readings, consultations, and workshops with the Berry Career Institute staff.
- We use effective web design to showcase a portfolio of key work.
- We practice grant writing (the prospectus).

### Requirements

As senior seminar members, you are the prime engines of learning; the core of this seminar is the knowledge that you will generate and develop through attentive dialogue, thoughtful writing reflections, and scrupulous notetaking and mini-analyses. I take it for granted that you will participate. Although there is no participation grade for the seminar, consistently thoughtful participation and conversely, disruptive or apathetic behavior will affect your final grade. Similarly, although you are required to keep a research journal and a research folder, I will not be grading them. But neglecting the journal or failing to keep up with the tasks outlined in the schedule will be detrimental to both the quality of the formal assignments and your overall grade.

The completion and timely submission of *all* assignments, including drafts, is required to pass this course. To determine the final course grade, assignments will be graded roughly as follows:

- Group Presentation on Levine, *Forms*—15%
- Senior Portfolio—40%
- Senior Project Prospectus—30%
- Solo Teaching Presentation (tied to your Senior Project)—15%

**I. Group Teaching Presentation.** During week 1, you will present on a chapter from Levine’s monograph on *Forms*. Presentations are 30-40 minutes long, and include the following components:

- introduction of the overall argument of the chapter;

- introduction of the key terms and ideas in the chapter, and their discussion by prominent critics/theorists (name names and feel free to engage the class at this point);
- illustration of the key terms with examples from one of the literary works assigned for the day (you can add additional illustrations of your own, if so moved);
- a set of discussion questions or other activities that invite the class to use the key terms and ideas from the chapter in a discussion of *the other* literary work or film assigned for the day.

On the day after the presentation (or on Monday, for Friday presenters), you will submit:

- a teaching presentation handout (one per group);
- a reflection of about 300 words: what was your contribution to the collaboration? what were the discussion highlights and surprises for you? what would you do differently for your next presentation?
- a bibliography of the sources referenced in the presentation in MLA style.

## II. **Senior Portfolio** in Google sites format, to include

- 1) A **front page** with an image or images and a brief professional profile (200 words max, treat this as the “about” page of blogs and web sites and a way of preparing readers’ expectations of the portfolio contents);
- 2) Linked to the front page (e.g., <https://www.joshuapomeroy.com>), a **master resume**, which
  - outlines your career interests;
  - lists relevant knowledge, skills and experience.

In the second section, include also any skills, experience, learning that you are planning over the next ten-eleven months in order to advance your preparation. Asterisk this desirable academic and experiential learning and at the end of the resume, in small print, indicate that these are planned activities.

You can go over the one-page recommended limit for the resume but try to contain yourself within the word count equivalent of two pages.
- 3) A **reflective essay** about your liberal arts learning and identity as an English major (about 1,000 words); use or adapt the theoretical language of Caroline Levine’s *Forms* as you shape your argument and give it your own distinctive title.
- 4) Linked to the reflective essay, at least **two artifacts per section for a total of eight-twelve artifacts** to support the case you make in the essay. The artifacts can be pdf., audio, or visual files and should include your strongest and most exciting work in
  - critical analysis,
  - creative writing,
  - integrative learning,
  - collaboration,
  - leadership/social action/teaching.

Please note that while you do not have to organize your reflective essay around these categories, but they should **all** be represented and explicitly referenced in the **captions of the artifacts**.

**III. Senior Project Prospectus.** In block 5, you will complete an original, independent project in the Senior Workshop of your concentration. The project will demonstrate your capacity to do advanced work in the field, work to be shared with a wider public. You will complete the preliminary stage and dip into the beginning of the mid-stage during this block by developing a prospectus – a project proposal – so you can bring the project to fruition in block 5. The Senior Project is supposed to build on earlier work done in one or more of your college courses. You may want to take on a completely new topic, which is not forbidden, but be aware that the time constraints may render this untenable and result in superficial or unfinished work.

The prospectus form is similar to that of a grant, so this assignment allows you to practice the writing that academics, artists, public humanists, and others routinely do to finance their professional projects. The audience is a panel of professionals who have the capacity to fund and provide a supportive community for your project, or else, to deny them. You need to demonstrate that you will make an original contribution, that you are familiar with important work similar to yours, and that you can complete the project successfully within the allotted time.

Your prospectus must include the elements below, though not necessarily in this order:

- 1) **An empirical puzzle** (*why? what if this would happen?*, etc.). The empirical puzzle should name the central idea or concept that you will be developing in the Senior project. Stating it clearly it entails conceptualization of the situation that you asking the question about. To do so, clarify the basic journalistic questions: *who* are your characters, *what* are they doing, *when* and *where* are these actions situated, *how* do your characters relate to their actions or *what* are their images, symbols, languages, ideologies (not yours, your characters’).
- 2) **A theoretical puzzle:** what is the empirical puzzle a case of? what broader issue would my story shed light on? why should readers care about my empirical puzzle? This amount to addressing the so-what question; the section thus establishes the significance of your project.
- 3) Related to the empirical puzzle, a story about how **your interest in the project** emerged. Here you also get to demonstrate the knowledge, experience, social engagement, skills, etc. that you’re bringing to the project.
- 4) **A research design section** with
  - a brief discussion of *where your project is situated in the field* of creative writing or literary studies (broadly defined). This section should provide *mini-analyses* of three or four solid sources important for your project.
  - *research questions:* what specifically do I need to know at this point of the research? Note that they would inevitable evolve as your work progresses.
  - an *action list* for the research or any other preparation you need to address your research questions. Who knows what I want to know and how do I

communicate with them? Where is the information located and how to I access it? What possible obstacles may I face and how do I surmount them?

- a projected *timeline* for work through block 5, when the project is finished.
- 5) A discussion of *the medium* you plan to use (e.g., a sonnet sequence, a collection of short-shorts, a novella, a hypertext critical essay, a journal-length article, etc.) How is the medium chosen suited to your goals?
- 6) A statement about *what you expect to gain personally* from your Senior Project and *how you would like to share it with an audience*.
- 7) A substantial *bibliography* of 10+ sources that you plan to use, at least five of which should be *annotated*. For each bibliography entry, whether annotated or not, you should indicate the *controlled vocabulary* that pertains to it.
  - Annotations should provide an overview of the work and explain the relevance of the source to your project.
  - The sources discussed in the research design section (#4 above) should be asterisked. Feel free to use language from that section.
  - The bibliography should be arranged in *titled thematic sections*.

**Bonus:** Feel free to use brief quotes from your research journal and sources as epigraphs of the sections of your Senior Project Prospectus.

**IV. Solo teaching presentation.** For the critical writers among you, this is an opportunity to present on a text (an aspect of a text) which you will explore in your Senior Project and/or the theory you will be using; for the creative writers, you will teach us about a writer or movement that your Senior project has a strong connection to. By 3<sup>rd</sup> Monday, you will decide on the text(s) you would like to teach, select a relevant excerpt and brief relevant contextualizing material (if needed), and share those with the class. The reading you will be assigning is 20-25 pages. You will lead a 30-min class session to discuss this text with the seminar. This is an opportunity to develop ideas about your prospectus, as well as apply Levine's theoretical vocabulary to your own work (e.g. what kind of approach—whole, hierarchy, etc.—is most useful for your project; what networks does the work you bring in participate in).

For this occasion, you should **prepare and distribute a handout** with key concepts from Levine, quotations, observations, connections, and **three or four discussion questions** on the reading. Seminar members may, of course, bring their questions to the presentations. On the day after your presentation, please submit a **300-word reflection**, to include challenges encountered, surprises from the discussion, and how useful the presentation would be for developing the prospectus.

#### Policies

**Out-of-class communication.** You must check your **e-mail** at least once a day and respond promptly to your colleagues, including your professor. E-mail is my preferred mode of contact during the day. If you need to get in touch with me in the evening, or during weekends, please text me at 319/930-1687.

**Late work** is not acceptable. We depend on each other's professionalism for the success of the class. If you cannot meet a deadline, I may consider re-scheduling it only if the reason constitutes a true emergency. If you feel like you're falling behind, come talk to me and I'll help strategize.

**Attendance:** The seminar is a collective learning experience and relies on regular class attendance and constructive participation. You are expected to attend all class sessions and individual appointments, to come prepared and participate fully in all activities; this will push your grade up if it is borderline. If you miss class, you are still responsible for information, assignments, and deadlines. Absenteeism and tardiness will affect negatively the quality of your work and your grade. I allow for one missed class period, but save it for when you really need it. More than three absences are grounds for failure.

**Food:** Feel free to snack during class, but only if you have brought food for everyone. Otherwise, please eat smelly foods outside the classroom (ground floor is fine). You are welcome to bring legal beverages. We are fortunate to have the kitchen at our disposal, but please that if you leave anything in the cabinets or the fridge, it would be interpreted as a free-for-all unless you label it. Clean up after yourselves when you use the kitchen.

**Technology.** Always bring your laptop to class. If you need to check one out from Matt Zhorne, do so today! No cell phone use in the classroom unless invited.

**Academic integrity.** You've heard this before: plagiarism, also known as intellectual theft, and cheating will result in a failing grade for the course. Proper research hygiene is crucial for our work.

Cornell College has the following policy on academic integrity:

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Catalogue, under the heading "Academic Honesty."

**Co-Curricular Activities and Religious Observances:** I would need to be notified about these on the first day of class. Provide me with the schedule of events and plan on consulting others in the class on what you have missed before addressing additional questions to me.

**Accommodation:** Don't hesitate to talk to me if you're struggling with a reading or a deadline for written assignment. Also, if you have a documented disability that requires accommodation, please notify me during the first two days of classes.

The College's policy on accommodation is as follows:

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

### Schedule

Never written in stone. Changes will be introduced as needed and announced in class. "Research journal and research binder" refers to the written homework due on the following day. In addition to this work-in-progress, you should always do the reading that we will be discussing, whether you present on it or not.

### WEEK 1

**Mon, 8-26** Introduction to the course. Discussion of the value of form in literary studies with in-class reading of Levine, pp. 4-8. Sign up for group presentations on Levine. Sign up for a 30-45 min appointment on your steps on the career roadmap and on shaping your master resume with a coach and at the Berry Career Institute (<https://www.cornellcollege.edu/berry-career-institute/schedule-your-appointment.shtml>); the appointment should be scheduled for no later than 2<sup>nd</sup> Monday, September 9. NOTE: You must prepare a draft of your master resume for the appointment.

**Research binder/research journal #1:** 1) Start organizing papers and projects produced for your English major at Cornell (and before, if you transferred from elsewhere or if took summer classes) in your research binder. You are laying the groundwork for your senior portfolio and identifying possibilities for the Senior Project (ENG 412 and 413). Print (double-side) and collate your written work in English. Whenever possible, attach the assignment prompt. Pencil in the course number and date (or block and year) at the top of each piece. If you recall an assignment that you no longer have, include a description of what it was on a sheet of paper. 2) After reading over your work and Levine's chapter "Whole," reflect, in your research journal, on the types of bounded wholes / totalities/ enclosures / aesthetic unities that you have a) produced and b) written about. What analytical terms/concepts recur in your critical and creative coursework? Are there conspicuous conceptual gaps in the work you have been assigned? Have you engaged in critiques of certain bounded wholes, offered resistance to them; alternatively, have you assumed or delighted in their value? Reflection length: 3-4 substantive paragraphs.

**Tue, 8-27** Peer-led discussion of Levine, ch. II “Wholes,” along with Jorge Luis Borges, “Funes the Memorious” (Moodle) and Donne, “The Canonization” (<https://www.poetryfoundation.org/poems/44097/the-canonization>). Focus on the *affordances* of forms and their multiplicity of forms.

In-class writing on a single literary or social form or concept from your own English coursework. What are its affordances? Consider the *plural* ways in which this form/concept can function in a single literary text or across literatures and cultures (e.g. Levine, p. 44). What happens when the form/concept you have analyzed or produced crosses paths with other forms, literary or social?

Freewriting about Senior Project ideas (ENG 412 or 413): which of the numerous papers and projects you have produced at Cornell would you like to build on? What about the form or concept developed in this work excites you?

**Research journal #2 and research binder:** 1) Revise your in-class writing on form and on your Senior Project topic in view of the ideas generated during the seminar discussion. 2) Connect your discussion of literary and social form(s) in your English coursework to work you have done on the same or intersectional form(s) in non-English Cornell classes or co-curricular activities. 3) Print, collate, and add the relevant class assignments from non-English classes and descriptions of co-curricular activities to your research binder.

**Wed., 8-28** Peer-led discussion of Levine, ch. III “Rhythm,” along with Elizabeth Barrett Browning’s “The Young Queen” ([http://ebbarchive.org/poems/the\\_young\\_queen.php](http://ebbarchive.org/poems/the_young_queen.php)) and Elizabeth Bishop’s “Visits to St. Elizabeth’s” (<https://www.poetryfoundation.org/poems/53008/visits-to-st-elizabeths>). Focus on the affordances of rhythm (repetition, interruption, portability) and multiple, contending ways to pattern time in literature and society.

In-class writing on residual (i.e. familiar from your high-school educational experience), dominant, and emergent values and practices of doing literary work (critical and/or creative) in your experience at the institution of Cornell’s Department of English and Creative Writing.

**Research journal #3:** 1) Revise your in-class writing in view of the ideas generated during the seminar’s discussion. 2) Develop a reflection on your experience with Cornell’s institutional rhythm of learning: how has it patterned your ways of reading and writing; what overlapping or contending social rhythms have affected your academic work on the block plan; what advantages and challenges might using this institutional rhythm present as you develop your senior project? As with all story-telling, flesh out the reflection with real-life experiences.

**Thur., 8-29 10-11:50 Screening** of *The Adjustment Bureau* (dir. George Nolfi, 2011)

**PM class:** Peer-led discussion of Levine, ch. IV “Hierarchy,” along with Sophocles, *Antigone* (Moodle) and *The Adjustment Bureau*; based on Philip K. Dick’s short story “The Adjustment Team”). Focus on the affordances of hierarchies, binary and complex hierarchical structures, alignment and misalignment of hierarchies, alignment and misalignment of hierarchies and other forms (rhythms and wholes).

In-class writing: reflect on your position in the hierarchy of learners at Cornell. How has it been affected by other hierarchies you belong to? How has it changed over the

course of your academic career? How might *you* have affected (enforced, unsettled, reconfigured, etc.) college hierarchies?

**Research journal #4:** Sketch mutually reinforcing and contending hierarchies in a creative or critical work of your own, work that you're considering as the foundation for (or at least a building block in) your Senior Project (ENG 412 or 413).

**Fri., 8-30** Peer-led discussion of Levine, ch. V "Network" with Emily Dickinson's poem "A spider sewed at night" and Walt Whitman's poem "A Noiseless Patient Spider" as introduced on Susan Belasco's and Ken Price's site, Spiders, the Web, and Dickinson & Whitman (<http://www.classroomelectric.org/volume3/belasco-price/index.html>). Focus on the relationship between wholes and networks (what affordances do networks entail for wholes?); the role of narrative suspense in totality-resisting networks.

In-class writing: consider the possibility of conceptualizing your Senior Project as a network, where connectivity and flow are more important than characters or concepts. What might be some of the hubs of such a network? How would such an approach affect your characters/research concepts and plot lines/lines of analysis? What are some of the challenges of this approach given your educational "whole" and dominant time patterns and how might you resolve them?

**Due by 5 pm on Saturday:** first draft of the reflective essay about your liberal arts learning and identity as an English major and a list of supporting artifacts (see portfolio ##3 and 4).

## WEEK 2

**Mon, 9-2** Introduce the Senior Project prospectus assignment (Katy Stavreva), Zotero (Meghan Yamanishi) and Google Sites (Matt Zhorne). Sign up for your portfolio G-site. Sign up for an appointment for second Thursday or Friday with Jen Rouse to consult on your Senior Project research.

In-class work: Start building your senior portfolio.

**Research journal #5:** Consolidate your description of the Senior Project, the hierarchies that may inform it and the networks it may be a part of. Bring 5 copies to class on Tuesday.

**Tue, 9-3** Sharing of ideas about the Senior Project.

Discussion of Gerard, "Narrative Intelligence," "Freeing the Writer"; "The Actuality and the Zone of Noise," "The Syntax of Story" (Moodle). How might the reading affect your Senior project prospectus?

Discussion informed by Abbott, from "The Preliminary Phase" (Moodle) on designing your prospectus as driven by an empirical and a theoretical puzzle; moving from conceptualization to research action plan. Discuss student models of the Senior Project prospectus: what are the theoretical and empirical puzzles and research questions driving them?

In-class writing: formulate the empirical puzzle driving your Senior Project. It should feature the characters of your "story" (and as many reporter-type questions you can answer about them). Then formulate your theoretical puzzles.

Sign-up for Wednesday workshops.  
**4-6 PM** Literary Careers Panel.

**Wed, 9-4** No class meeting. Scheduled small group workshops on the following **due items** below: **1)** draft of entire portfolio; **2)** a revised outline of the empirical puzzle of your Senior Project featuring its characters (who, when, where, how), of the theoretical puzzle, and specific research questions to address both puzzles.

**Thur, 9-5** No class meeting--**library research day** on primary and secondary sources for your Senior Project. Before you launch into research, read Abbott, from ch. 3 “Fundamentals.” pp. 36-45 (Moodle) and Gerard, “The ‘Inscape’ and Terms of Art,” pp. 94-96, from ch. 10 “Breathing Life into Facts and Data on the Page, pp. 170-74 (Moodle). After doing some preliminary research on your Senior Project, create a *controlled vocabulary set* of 5-8 concepts and a set of *research questions* to bring to your appointment with Jen Rouse.

**Appointments with Jen Rouse**, as scheduled.

**Research journal #6+**: Initial controlled-vocabulary set for the project for appointment with JR. Keep expanding, defining, and organizing the controlled vocabulary as your research progresses. Record new research questions as they emerge. This will be an evolving part of your journal until the end of the block. Organize and add sources to the research binder.

**Zotero**: Start developing your bibliography.

**Class prep**: Have a look at the Berry Career Institute’s site on [Career Clusters](#), in particular, the Arts, Media, & Communication cluster.

**Due**: Finalized senior portfolio research by 3 PM (except for the aspirational academic and experiential learning to be accomplished over the next 10-11 months).

**Fri, 9-6** **Appointments with Jen Rouse**, as scheduled. Research continues through the block.

**PM class**: Discussion of how to ace the working bibliography, based on Abbott, from “The Preliminary Phase,” pp. 77-87 (Moodle). Bring in the highest-quality secondary source for your Senior Project you have identified to date.

**In-class work**: 1) How to determine the excellence of a source. Annotated bibliography: models and a first entry. 2) Lindsey Meza, Berry Career Institute, introduction to job searching platforms.

**Over the weekend**, 1) do your research for the Monday Career Search workshop and write it up (assignment on Moodle); 2) choose your materials for the solo presentation (a book chapter, essay, set of poems, critical article, or a combination thereof that is central to your Senior Project; aim for 20-25 pp).

### WEEK 3

**Mon, 9-9** Career Search workshop by Jodi Schafer, Director of the Berry Career Institute. Discussion of prospectus models and evaluation criteria.

**Due**: declaration of teaching agendas for Sept. 10-12. t: an essay from *FiT*, part 3

and an excerpt from an author (both must be related to your Senior Project). Distribute teaching material for your presentation, either in hard copy or in pdf format (I can post the pdf files to Moodle). Each presenter meets with the prof to discuss plans the day before their presentation—**sign up** today!

**Tue, 9-10 through Thursday, 9-12** Reading schedule TBA. Teaching presentations; don't forget to bring copies of your teaching handout, including the discussion questions. Keep working on your Senior Project prospectus.

**Fri, 9-13** No class. Work day on prospectus; individual appointments with prof as needed.

**Due by 9 AM:** Senior portfolio.

#### **WEEK 4**

**Mon, 9-16** Workshop of prospectus, including the mini-analyses of key texts that map the field.

**Tue, 9-17** Presentations of portfolios, including plans for aspirational academic and experiential learning over the next 10-11 months to include a brief description of the senior project and its publication/presentation venue.

**Wed 9-18** **Class 11 to noon:** festive finale. **Due:** prospectus.