

Advanced Writing Workshop **Spring Semester, 2024**

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Tuesdays 8:15-09:45
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Course Description:

This is a course about the *how* and *why* of academic writing on literature. We will focus on the small-scale aspects of writing – the various parts of the academic paper, the use of evidence and specific forms of analysis – and delve into the reasons behind the choice and use of the tactics studied here. The course focuses on prose fiction from across Europe, and is accompanied by short weekly assignments offering both practice and revision, in addition to in-class readings and activities.

Requirements:

Attendance (up to 2 absences allowed for the semester)
Active participation – 10%
Weekly writing/rewriting assignment on Moodle (1-2 paragraphs) – 40%
Final paper (~5 pages) – 50%

You must attend class, read the assigned texts based on the syllabus, and actively participate in class discussions and activities. You are also required to submit a short (1-2 paragraphs) writing assignment on Moodle each week. The assignments are meant for you to practice your writing and are not graded, but if these do not reflect adequate application of the techniques studied in class, credit will be conditioned on rewriting.

****Assignments must be submitted by Monday at midnight each week! Rewrites, no later than the Monday following the original submission date!****

I do not have office hours for this course, but you are most welcome to raise, in class, any issues pertaining to this or your other courses. We can benefit greatly from exposure to the variety of issues that arise during writing, as well as to the extent to which the problems we face are often shared.

Course Syllabus:

- 27/2 **Start with Why?**
Introduction, requirements, on asking questions
“Do not Go Gentle into That Good Night”/ Dylan Thomas
- 6/3 Balzac: cultural and literary contexts
“Adieu”/ Honoré de Balzac
- 12/3 The structure and functions of the argument
“Adieu” (cont.)
- 19/3 The structure and functions of the paragraph
“Adieu” (cont.)
- 26/3 Chekhov: cultural and literary contexts
“Lady with a Dog”/ Anton Chekhov
- 2/4 Textual analysis I – choosing and integrating evidence
“Lady with a Dog” (cont.)
- 9/4 Textual analysis II – explaining the evidence
“Lady with a Dog” (cont.)
- 16/4 Cohesion and flow
- 30/4 Analyzing fictional characters
“A Painful Case”/ James Joyce
- 7/5 Analyzing prose style I
“A Painful Case” (cont.)
- 21/5 Borges: cultural and literary contexts
“The Secret Miracle”/ Jorge Luis Borges
- 28/5 Analyzing prose Style II
“The Secret Miracle” (cont.)
- 4/6 The outline + The conclusion
- 18/6 Final paper instructions + Course Summary