

UWS Syllabus Template

Unit 1: What is Close Reading?

Week 1

Class 1

- In-class: Intro to writing and to seminar topic; discussion of high school vs. college writing; diagnostic writing

Class 2

- Reading Assignment: Course Information; Unit #1 source(s)
- Writing Assignment: none
- In-Class: Essay #1 writing assignment; introduction to close reading and analysis

Week 2

Class 1

- Reading Assignment: Unit #1 source(s)
- Writing Assignment: Pre-draft 1.1 (short close reading)
- In-Class: Close reading of source(s); writing process; crafting an introductory paragraph; thesis exercise

Class 2

- Reading Assignment: Unit #1 source(s)
- Writing Assignment: Pre-draft 1.2 (Introductory Paragraph)
- In-Class: Class discussion of sample introductions, peer workshop of intro paragraphs, titles exercise

Week 3

Class 1

- Reading Assignment: “Elements of the Academic Essay,” close reading essay from *Write Now!*
- Writing Assignment: **Draft of Essay #1** due with Draft Cover Letter
- In-Class: Workshop student essay from *Write Now!*, focusing on thesis, structure, evidence, and analysis

Class 2

- Reading Assignment: Workshop materials
- Writing Assignment: Draft Responses to draft writers (2)
- In-Class: Draft workshop focusing on thesis, structure, evidence, and analysis

Unit 2: How to Work with a Text as a Lens

Week 4

Class 1

- Reading Assignment: Unit #2 source(s)
- Writing Assignment: **Revision of Essay #1** due with Revision Cover Letter
- In-Class: Discussion of Essay #2 writing assignment; introduction to lens analysis and lens text

- Class 2*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: none
 - In-Class: Understanding and applying lens text; summary and paraphrase; working with quotations

Week 5

- Class 1*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: Pre-draft 2.1 (Mini-Lens)
 - In-Class: Discussion of pre-draft 2.1; thesis and motive in lens essays

- Class 2*
- Reading Assignment: Unit #2 source(s)
 - Writing Assignment: Pre-draft 2.2
 - In-Class: Structure and analysis

Week 6

- Class 1*
- Reading Assignment: Lens Essay from *Write Now!*
 - Writing Assignment: none
 - In-Class: Discussion of sample student essay; revision strategies

- Class 2*
- Reading Assignment: none
 - Writing Assignment: **Draft of Essay #2** due with Draft Cover Letter
 - In-Class: Style workshop: clarifying “to be” & spotting loser sentences in drafts

Week 7

- Class 1*
- Reading Assignment: Workshop materials
 - Writing Assignment: Draft responses to draft writers (2)
 - In-Class: Draft workshop focusing on thesis, motive, analysis, and revision strategies

- Class 2*
- Reading Assignment: None
 - Writing Assignment: **Revision of Essay #2** due with Revision Cover Letter
 - In-Class: Essay #3 writing assignment; finding a topic; types of sources

Unit 3: The Argumentative Research Essay: Beyond the Book Report

Week 8

- Class 1*
- Reading Assignment: Unit #3 source(s)
 - Writing Assignment: None
 - In-Class: Framing a research question

- Class 2*
- Reading Assignment: Unit #3 source(s)

- Writing Assignment: none
- In-Class: Narrowing a research question, identifying analytical focus

Week 9

- Class 1*
- Reading Assignment: Unit #3 source(s)
 - Writing Assignment: Pre-draft 3.1 (Research Proposal)
 - In-Class: Brief oral reports on research topics; evaluating sources

- Class 2*
- FLIP Session: Meet in Feldberg lounge on mezzanine level of Goldfarb*
- Reading Assignment: None
 - Writing Assignment: Library tutorial
 - In-Class: Library session on available resources

Week 10

- Class 1*
- Reading Assignment: Research Essay from *Write Now!*
 - Writing Assignment: Pre-draft 3.2 (Annotated Bibliography)
 - In-Class: Research question, thesis, and motive in *Write Now!* essay; quotation and citation

- Class 2*
- Reading Assignment: Your research materials
 - Writing Assignment: none
 - In-Class: **Research review board**

Week 11

- Class 1*
- Reading Assignment: Your research materials
 - Writing Assignment: none
 - In-Class: Interweaving multiple sources in *Write Now!* essay; writing with sources; moving from topic to thesis

- Class 2*
- Reading Assignment: none
 - Writing Assignment: **Draft of Essay #3** due with Draft Cover Letter
 - In-Class: Essay structure; paragraphing; audience and tone

Week 12

- Class 1*
- Reading Assignment: Workshop materials
 - Writing Assignment: Draft response to draft writers (2)
 - In-Class: Draft workshop focusing on evidence/analysis, structure, and integration of sources

- Class 2*
- Reading Assignment: Your research materials
 - Writing Assignment: Pre-draft 3.3 (Reverse Outline)
 - In-Class: Structure and stitching; conclusions

Week 13

Class 1

- Reading Assignment: none
- Writing Assignment: **Revision of Essay #3** due with Revision Cover Letter
- In-Class: Brief reports on research essays; discussion of portfolio assignment and reflective writing

Class 2

- Reading Assignment: none
- Writing Assignment: **Writing Portfolio** due with Portfolio Cover Letter
- In-Class: Review of course; discussion of writing in future courses; course evaluations

After the Semester

Mid-Finals Week

- Pick up portfolios and final grades in my office
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Notes

- Students have a piece of writing (either a pre-draft or an essay) due every week after week 1.
- Every class includes both exploration of the theme of the course and a writing lesson
- Templates for next year will be available on the UWS website

Sample Syllabus #1: Literature
(from Nick Van Kley)

Voice Lessons: the Discourse of Voice in America
University Writing Seminar 3B - 1
Spring 2010

Nick Van Kley
nvankley@brandeis.edu
(781)736-8369
Mailbox: Rabb 144, MS 023

Classroom: Olin-Sang 201
Meeting Time: M & W 9:10-10:00
Office: Rabb 213
Office Hrs: T & F 9-10:30

The subject of this course is the use of the metaphor of voice to explain, interpret, and construct American experience and identity. Our approach to this broad topic will be episodic and thematic, rather than historically rigorous and comprehensive. We'll start with Charles Brockden Brown's *Wieland* (1798) and think about voice and religious experience in late 18th century America. Next, we'll examine Herman Melville's *Benito Cereno* (1855) and consider voice, race and power in antebellum America. Finally, students will locate a contemporary representation of voice in American culture and uncover how it uses voice to construct contemporary identity and experience.

This course is a University Writing Seminar. As such, its primary goal is to prepare students for college-level academic writing. Students will learn the standards of academic writing, practice those standards, and develop a critical vocabulary for thinking about the process of composition and revision. Furthermore, students will learn critical skills for doing academic research. Research is not a common-sense procedure, and one of our aims will be to learn a few techniques for making the most of the research tools available at Brandeis. To accomplish these goals, students will need to read, understand, and construct critical arguments about the course material and engage in independent research outside of class.

The class itself will be discussion oriented. Students will participate daily in a conversation about writing, about our scheduled texts, and about voice more generally. Students will regularly participate in group work, including peer-review and in-class, group writing. Each student will also meet one-on-one with the instructor to discuss specific needs and interests.

REQUIRED TEXTS

Write Now, collection of Brandeis student essays
Diana Hacker, *A Writer's Reference* [current edition]
Charles Brockden Brown, *Wieland*
Herman Melville, *Benito Cereno*

TEXTS AVAILABLE ON LATTE

Many of the supplementary texts we'll read this semester will be available on LATTE. You will find them under "Course Texts" on the course homepage. If you don't think you have an assigned reading, look for it on LATTE.

Note Well: In an effort to reduce the amount of paper we use in this course, many course materials will be available only electronically. Please feel free to print these out for yourself if you wish. If you do not wish to print out copies of assigned readings, however, I do expect you to bring something to class that will help you participate in discussion. So, if you do not bring a copy of each reading to class the day it is scheduled, you must bring detailed notes. I expect you to participate in a detailed discussion about the class material each meeting, and you simply cannot do this consistently without some record of your reading experience. You can access public printers on the main floor of Goldfarb. I strongly recommend purchasing a binder in which to keep all Latte materials.

EVALUATION

12%	Attendance, Conferences, Participation
75%	Assignments
	Essay 1 19%
	Essay 2 24%
	Essay 3 32%
8%	Peer Reviews, Workshops, Exercises
5%	Portfolio Review

ASSIGNMENTS

ESSAY 1: CLOSE READING

For this assignment, you will create a close reading of *Wieland*. The essay will be between 5 and 7 pages.

ESSAY 2: LENS ANALYSIS

Having developed the skills for constructing arguments based on textual details, you will next develop an argument with the aid of secondary material. You will consider J L Austin's account of performative language, Pierre Bourdieu's response to Austin, and Roland Barthes' discussion of the rhetoric of the image and produce an argument about Herman Melville's *Benito Cereno*. This essay will be between 7 and 9 pages.

ESSAY 3: RESEARCHED ARGUMENT

Familiar with at least two deployments of the metaphor of voice in American culture, you will now have the opportunity to conduct your own research project surrounding a contemporary cultural document that treats voice. You will engage in independent research to locate and integrate critical, theoretical, and/or contextual sources that will make up the scholarly conversation in which you will intervene. If you choose, you may select any of the theoretical texts we have encountered this semester and apply those ideas to a primary text of your choice. The handful of theoretical readings in this unit may provide fresh ideas for your project. We will meet one-on-one several times to discuss your chosen topic. This essay will be 10 to 12 pages

PORTFOLIO REVIEW

Finally, at the semesters end, you will collect the work you have completed during the course and consider your development as a writer. Creating a review of at least 4 pages, you will evaluate your own essays, and describe the idiosyncratic critical vocabulary you have developed for thinking about writing and revision.

POLICIES

Attendance: Coming to class regularly is a basic expectation for this course. Your success as a writer at Brandeis will improve if you are present every day, on time, and prepared to participate in discussions and activities. Our limited schedule necessitates that we swiftly move through the course material; we will not have time to spend much time revisiting old material. If you must miss class, please let me know before class begins. The Brandeis Writing Program has a strict attendance policy by which this course must abide: **after three absences for any reason, your dean will be notified. Any absence after three will result in a 1/3 letter reduction of your semester grade. More than six absences will result in a failing grade.**

Participation: Contrary to many accounts of the writerly process, writers produce in community. Our class discussions constitute that supportive but challenging community, where we can test new ideas and writing techniques. To facilitate this environment, you must come to class prepared to participate fully in class discussions and activities. Write in the margins of your assigned texts or take notes when you bring them to class for discussion, and be prepared to offer your thoughts and/or questions about those texts. You may want to locate one or two sentences that constitute the crux of the piece, outline the author's argument, note areas where you think the argument is faulty, and choose an interesting passage and explain what makes that passage interesting.

Conferences: Three times during the semester, we will meet in my office for 15-25 minute conferences. These will be one-on-one discussions of your course work, and it will give you a chance to get detailed and personalized feedback from me on your writing and the directions your projects are taking. Sign-up sheets will be posted in advance on Latte. Conference attendance is mandatory because they replace the third weekly hour of class. Any missed conference will count as an absence. You should bring all relevant materials to your conference, including drafts, comments, revisions, outlines, and key sources. It is your responsibility to come to these conferences with a set of concerns that you want to deal with.

Peer Review Workshops: Peer review constitutes a key part of the course trajectory. When you hand in your rough drafts, you will give one copy each to two classmates and receive two classmates' drafts in return. You should carefully and considerately read and mark these drafts and compose a peer-review letter for the following class, when you will share this feedback in small groups. These exercises are for the benefit of your essays; so, participate actively and intelligently for the sake of your colleagues, demanding the same from them. Your revisions will need to demonstrate significant changes, especially changes that address the issues I have identified and those raised by your peers.

Essays: Each of your 3 essays will require several pre-drafts and one revision. **All assignments should be typed in 12-point Times New Roman font, double-spaced, with 1 inch margins (not 1.25 inch margins; check the page format).** Your last name and a page number should occupy the header or footer of each page after the first. All citations must be in either MLA format or Chicago Style format. Each final draft must be accompanied by a cover letter, in which you will explain the goals of your paper and reflect on your writing and revision process. Please write complete rough drafts; the more work you do for this rough draft, the better your revision will be. All assignments must be handed in paper form. **No electronic submissions.**

Portfolio: Collect all relevant course materials (workshop notes, exercises, drafts, feedback, revisions, etc.) for your portfolio. You may want to purchase a folder now, as I will expect you to cite these documents in the Portfolio Review at the end of the semester.

Late Work: Extensions will not be granted unless there are extreme, extenuating circumstances. Furthermore, requests for extensions will not be granted unless they come at least 48 hours before the beginning of class on the day the draft is due. Papers will lose 1/3 of a grade for every day they are late (i.e. a B paper will receive a B-). If you take advantage of the Writing Center, you may hand in a completed reward form in place of your final draft (and only the final draft) for a 24-hour extension. All other assignments, including pre-drafts and rough drafts should be completed on the scheduled due date. Failure to complete the Pre-Draft, Rough Drafts, and Peer Review assignments will affect your final grade.

Writing Center: Here at Brandeis, you have an excellent (and totally free) resource available to you. The Writing Center offers one-on-one writing tutorials with trained and experienced consultants, some of whom are teaching UWS themselves. Visit <http://www.brandeis.edu/programs/writing/writingcenter/> to get a better idea of what the writing center offers or to sign up for an appointment. When you visit the writing center, you may have your consultant fill out a Consultation Overview Form, which will earn you a 24-hour extension on the final draft of any paper (only one extension per paper; the consultation must be about the paper for which you are seeking an extension).

Academic Integrity: In the academic setting it is critical that the work you present is original and that, when you use outside sources you cite them appropriately. This course is no different. The Brandeis policy on academic integrity is available in section 3 of the *Rights and Responsibilities Handbook* (available at <http://www.brandeis.edu/studentlife/sdc/rr/>). Instances of alleged dishonesty will be forwarded to the Department of Student Development and Conduct for possible referral to the Student Judicial System, and may carry severe consequences. If you have any questions or concerns about citation, plagiarism, or academic standards of originality, please ask; I'm happy to discuss these standards.

Note Well: If you have special needs related to this course (a documented disability, for example), please contact me as soon as possible so we can make suitable arrangements. Information is available at the Disabilities Resources website (<http://www.brandeis.edu/as/dis/>).

Note Well: Please feel free to visit me during office hours or by appointment to talk about any aspect of the course, or other academic matters. My office is Rabb 213, and my office hours are Tuesday and Friday from 9-10:30.

- Summary and paraphrase
Understanding and applying lens texts
- **Work on Revision**

2/26 (Friday): **REVISION OF ESSAY 1 with REVISION COVER LETTER**

- Day 10 3/1 (M)**
- **Melville: Ch 1-12**
 - Discussion of Pre-Draft 2.1
Working with quotations
 - **Pre-Draft 2.1 (lens text summary)**

- Day 11 3/3 (W)**
- **Melville: Ch 12-end**
Writing Analytically, “What to Do with a Reading” (latte)
 - Thesis and motive in the lens essay
Practice Theses on *Benito Cereno*
 - **No Writing Assignment**

- Day 12 3/8 (M)**
- *Writing Analytically* “The Function of Conclusions”
 - Structure and Analysis
 - **Pre-Draft 2.2 (mini-lens)**

- Day 13 3/10 (W)**
- *Write Now*, **Essay to be announced**
 - Discussion of student essay
Introduction Workshop
 - **No Writing Assignment**

- Day 14 3/15 (M)**
- *Write Now*, **Essay to be announced**
 - Style Workshop: choosing clearer verbs
Improving awkward sentences
 - **DRAFT OF ESSAY 2 (3 copies)**

- Day 15 3/17 (W)**
- **Workshop Materials**
 - Draft workshop focusing on thesis, motive, analysis, and revision strategies
 - **Draft Response to Draft Writers (2 copies of each)**

ARGUMENTATIVE RESEARCH ESSAYS: Contemporary Voices

- Day 16 3/22 (M)**
- **Kathy Acker**
Darsie Bowden
 - Introduction to Essay 3: researching an argument
Source basics & finding a critical conversation
 - **Work on Revisions**

- Day 17 3/24 (W)**
- **Gayatri Spivak**
 - Locating a primary text
Evaluating sources and framing your question

- **No Writing Assignment**
- 3/29-4/6: Break – [NO CLASSES]
- Day 18** 4/7 (W)
BRANDEIS
MONDAY
 - **Write Now, Essay to be announced**
Louis Althusser
 - Discussion of student essay; quotation and citation
 - **Pre-Draft 3.1 (Research Proposal)**
- Day 19** 4/12 (M)
 - LIBRARY SESSION: Meet in Goldfarb
 - **A Primary Source of Your Choosing**
 - Library Session on available sources
 - **REVISION OF ESSAY 2 with REVISION COVER LETTER**
 - **Complete Online Tutorial before Library Session**
- Day 20** 4/14 (W)
 - **Your Research Materials**
 - Paragraphing; moving from topic to thesis; writing with sources
Brief oral report on research topic
 - **Pre Draft 3.2 (Annotated Bibliography)**
- Day 21** 4/19 (M)
 - **Your Research Materials**
Writing Analytically, “Plagiarism and the Logic of Citation,” (Latte)
 - Essay structure
 - **No Writing Assignment**
- Day 22** 4/21 (W)
 - **Your Research Materials**
 - Introduction workshop focusing on thesis and motive
Conclusions and structuring a long paper
 - **DRAFT OF ESSAY 3 (3 Copies)**
- Day 23** 4/26 (M)
 - **Workshop Materials**
 - Draft Workshop focusing on motive, structure, and integration of sources
 - **Draft Response to Draft Writers (2 copies of each)**
- Day 24** 4/28 (W)
 - **Your Research Materials**
 - Structure and stitching; conclusions
 - **Pre-Draft 3.3 (Reverse Outline)**
- Day 25** 5/3 (M)
 - **No Reading Assignment**
 - Brief reports on research essays
Discussion of portfolio assignment
Writing reflectively
 - **REVISION OF ESSAY 3 with REVISION COVER LETTER**
- Day 26** 5/5 (W)
 - **No Reading Assignment**
 - Review of course; discussion of writing at Brandeis; course evaluations
 - **PORTFOLIO REVIEW**

Sample Syllabus #2: Music (from Jeremy Spindler)

UNIVERSITY WRITING SEMINAR 8A Section 1:

Music and Noise

Spring 2010 – Syllabus

<u>Instructor:</u>	Jeremy Spindler	<u>Office:</u>	Rabb 222
<u>Time:</u>	T. Th. 3:10 - 4:00 P.M.	<u>Office Hours:</u>	Tue/Thur. 4:00 – 5:00 P.M.
<u>Classroom:</u>	Shiffman 202	<u>Mailbox:</u>	Slosberg Music Center Office
<u>E-mail:</u>	jaspindl@brandeis.edu	<u>Phone:</u>	812-550-2927

mu-sic \myü-zik\ *n* **1** : the science or art of combining tones into a composition having structure and continuity; *also*: vocal or instrumental sounds having rhythm, melody, or harmony **2** : an agreeable sound

noise \noiz\ *n* [ME, fr. AF, disturbance, noise, fr. L *nausea* nausea] **1** : loud, confused, or senseless shouting or outcry **2** : SOUND; *esp* : one that lacks agreeable musical quality or is noticeably unpleasant **3** : unwanted electronic signal or disturbance

COURSE OBJECTIVE

This writing seminar is designed to help you effectively compose college-level essays. Through discussions, writings, and workshops you will learn about establishing and developing a thesis, formulating a motive, using a lens, research techniques, and various other necessities in becoming an effective writer. These tools will be learned through writing about Music and Noise.

Music and Noise

What is music? For that matter, what is noise? Do these terms, music and noise, have an objective definition? To some music exists only within the genres of Heavy Metal, Easy Listening, or Classical, while to others music also exists in nature, devoid of any human production whatsoever. Still, others consider everything music: silence, the sounds of a construction site, the squeaking of a rubber duck. During the twentieth-century several artists forced people to think deeper about what defines music by introducing non-conventional instruments, highly complex structures, multitudes of unresolved dissonances, and new artistic concepts into their art. On a somewhat different note, some claim the music industry has turned music less into an art and more into a product, a commodity devoid of artistic meaning. Since these radical shifts in artistic thinking and the industrialization of music the phrase "one person's music is another person's noise" has evolved into a far more complex statement with significantly more interpretations than in previous centuries.

Through critical reading, writing, and peer review we will take a look at works that in some way deal with music and noise. Our writing will primarily concern the issues of music as torture, "Anti-Art", and the saturation of our environment with sound and music. The goal of this course will be to elevate your academic writing skills, learn to develop an argument, and become a more effective communicator with the written word. No prior study of music is required.

REQUIRED TEXTS and MATERIALS

1. Diana Hacker, A Writer's Reference, 9th Ed. (ISBN 0-312-47167-X)
2. Write Now: publication of Brandeis student essays
3. Burgess, Anthony. A Clockwork Orange. W.W. Norton & Company, Inc., 1986. (the "New" American Edition)
4. Three-Ring Binder – for end of the term portfolio
5. Highlighters and Post-Its (the smaller ones work well for margin notes), or whatever else helps you organize your readings.

UWS Outcomes

Critical Thinking, Reading, and Writing

- Use writing and discussion to work through and interpret complex ideas from readings and other texts (e.g., visual, musical, verbal)
- Critically analyze your own and others' choices regarding language and form (e.g., in student texts or formally published texts)
- Engage in multiple modes of inquiry using texts (e.g., field research, library-based inquiry, web searching)
- Incorporate significant research (as above) into writing that engages a question and/or topic and uses it as a central theme for a substantive, research-based essay
- Use writing to support interpretations of text, and understand that there are multiple interpretations of text

Processes

- Understand that writing takes place through recurring processes of invention, revision, and editing
- Develop successful, flexible strategies for your own writing through the processes of invention, revision, and editing
- Experience and understand the collaborative and social aspects of writing processes
- Learn to critique your own and others' work
- Be reflective about your writing processes

Knowledge of Conventions

- Understand the conventions of particular genres of writing
- Use conventions associated with a range of dialects, particularly standardized written English (but not necessarily limited to it)
- Recognize and address patterns in your writing that unintentionally diverge from patterns expected by their audience/s
- Practice using academic citation systems (MLA or APA) for documenting work

OVERVIEW OF ESSAY ASSIGNMENTS, PORTFOLIO, and CONFERENCES

Close Reading Essay (5-6 pages)

The Violence of Music

Through the close reading essay you will learn how to analyze a text to find deeper meaning. It is here that you will learn the difference between summary and analysis. In this and all other essays you must formulate a thesis and construct a strong argument in defense of your thesis. Unit 1 will use Anthony Burgess's *A Clockwork Orange* as a focus of analysis in which you will develop an argument concerning the role of music in the novel.

Lens Essay (7-9 pages)

John Cage Through the Ideas of Dadaism

For this essay you will take a look at a work of composer John Cage *through* a second text: a lens. In a lens essay the lens text is used to shed a new light on a primary text and reveal something new about that work that could not have been seen without the lens. In a lens essay, the primary work may be virtually anything: a work of art, a book, or a piece of music. The close reading technique previously studied will carry into the lens assignment. The Lens for this essay will be Kenneth Coutts-Smith's book Dada and your task will be to analyze how the audience's view of *WaterWalk* as radical or traditional changes after reading Dada.

Research Paper (8-10 pages)

Music as Background Noise

The research essay will be written on an issue of your choice concerning music as background noise. The goals of this essay will be to continue strengthening your close reading and lens techniques, but also to teach you how to do scholarly research and incorporate many sources into one paper. This assignment will also give you experience working with multiple texts and writing an annotated bibliography. As always, you must construct and develop a thesis.

Portfolio

You must turn in a writing portfolio at the end of the semester. The portfolio will include all writings submitted during the semester including essays, pre-draft assignments, drafts with cover letters, and peer reviews. The portfolio will also include a cover letter regarding your work and development over the course of the semester. It should be well organized and preferably in a three-ring binder, however *do not* spend a lot of money on this – sheet protectors, leather bindings, etc. are not needed. Be sure to keep all of your assignments organized as you get them back during the semester to allow for easy assemblage of your portfolio. More detailed information on this project will be given to you later in the semester.

Conferences

You each must attend three twenty minute conferences over the course of the semester. These will be scheduled outside of class one-on-one and will be used to discuss your writing thus far and to answer any questions you may have about the class or your progress in the class. You

are more than welcome to meet with me during my office hours or to talk to me before or after class. If you have questions and cannot attend my office hours you may schedule an additional meeting with me to discuss your concerns.

GRADING

Close Reading Essay	20%
Lens Essay	25%
Research Essay	30%
Portfolio	5%
Pre-draft assignments	15%
Class participation (group work, discussions, etc)	5%

Pre-Drafts and Drafts: Graded via a check system:

√+	= 4 points
√	= 3 points
√-	= 2 points
-	= 1 point
0	= 0 points

Final Drafts and Final Grades for the class are on a letter basis

A +	= 98 - 100	C+	= 78 - 79	F	= 59 and Below
A	= 94 - 97	C	= 74 - 77		
A-	= 90 - 93	C-	= 70 - 73		
B+	= 88 - 89	D+	= 68 - 69		
B	= 84 - 88	D	= 64 - 67		
B-	= 80 - 83	D-	= 60 - 63		

OTHER POLICIES

Attendance: You will be allowed three absences for the course. Each subsequent absence will result in your final grade being lowered by one third of a letter grade (A becomes A-, D- becomes F, etc.). After three absences (*for any reason*) your dean will be notified. It is in your best interest to attend every class as material will not be revisited and we are on a rigid schedule. Missing even one class may put you far behind. If you will miss a class please notify me by e-mail or telephone. More than six absences will result in a failing grade for the class.

Tardiness: Class begins promptly at 3:10. I will mark you late so it is important that you get here on time. Three late arrivals to class will equal one absence. Also, arriving after 10 minutes is considered excessive and you will thus be marked absent for the day. Please note that tardiness is not only detrimental to *your* learning but also disruptive to everyone else in the class.

Late Papers/Extensions: Rough and pre-drafts will be marked down 1 grade (check becomes check minus) for each day that they are late. If you attend the writing center when finishing a final draft of a paper you may use a *Writing Center Reward Form* for a one day extension.

Hard Copies of Essays: All assignments must be typed and turned in via hardcopy. If you are absent from class please e-mail me your materials before the start of class or it will be late.

Page Requirements: All final essays must meet the minimum page requirement. NO EXCEPTIONS. Regardless of the quality of the essay if you do not meet the minimum page requirement your grade will be lowered by 1/3 of a letter grade. If you are having difficulties getting to the page requirement then you are not analyzing your source(s) in enough detail, or you are ignoring important points of discussion. Look at every angle and study the source(s) in depth. Dig deeper and complicate your argument or look at it from an additional point of view.

Formatting: I am a stickler for formatting. Essays turned in with incorrect margins, spacing, MLA formats, no page numbers, no headers, etc... will be marked down 1/3 of a letter grade. Each assignment sequence will clearly lay out the guidelines for formatting. Learn them quickly and implement them in your writing.

THE WRITING CENTER

The writing center here at Brandeis (located on the first floor of the library near the CD collection) offers free one-on-one writing tutorials with experienced consultants, many of whom are teaching a UWS themselves. Visit <http://www.brandeis.edu/programs/writing/writingcenter/> to learn more and set up an appointment. When you visit the Writing Center, have your consultant fill out a Writing Center Reward Form (available there). A completed form entitles you to a one-day extension on the final draft of any paper (only one Writing Center Extension per paper and it must be during the week leading up to the final draft).

DISABILITIES

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class please see me immediately after class.

ACADEMIC INTEGRITY

You are expected to be familiar with and to follow the University's policies on academic integrity (see <http://www.brandeis.edu/studentlife/sdc/ai>). Faculty will refer any suspected instances of alleged dishonesty to the Office of Student Development and Conduct. Instances of academic dishonesty may result in sanctions including but not limited to failure in the course, failure on the assignment in question, or suspension from the University.

LATTE: Learning And Teaching Technology Environment

LATTE is Brandeis University's online learning environment. LATTE will be used as a means of communication between the instructor and the class and vice versa. The syllabus, class assignments, some readings/recordings and other materials will be available to you through LATTE. It may also be used to facilitate discussion forums outside of class which you may feel free to generate yourself! It is a great place to ask questions to your instructor and your

classmates when there may not be time in class to do so. Login to LATTE at <http://www.brandeis.edu/latte>.

UWS 8A Section 1: Music and Noise – Jeremy Spindler **Spring 2010 Class Schedule**

This schedule is a general guideline for the semester and is subject to change; however, due dates for Pre-Drafts and Papers will *not* be moved. Most classes will consist of discussions and workshops.

Unit 1: Close Reading

Week 1

- Tue. Jan. 19* - **Due:** N/A
- **In Class:** Introduction to UWS, Discuss Syllabus, Listening List.
- **Assignment:** *Get:* All books and materials
Read: A Clockwork Orange
- Thu. Jan. 21* - **Due:** N/A
- **In Class:** Elements of the Academic Essay, What is Close Reading?
- **Assignment:** *Read:* Finish A Clockwork Orange
Read: Unit 1: “Violence of Music”

Week 2:

- Tue. Jan. 26* - **Due:** N/A
- **In Class:** TBA
- **Assignment:** *Write:* Pre-Draft 1.1 – Notes and Reflection
- Thu. Jan. 28* - **Due:** **Pre-Draft 1.1**
- **In Class:** Discuss A Clockwork Orange, Style Points, Summary vs. Analysis
- **Assignment:** *Write:* Pre-Draft 1.2 – Mini Close Reading
Read: 255-412 in Hacker.
Read: “Liberation Through Defecation”

Week 3:

- Tue. Feb. 2* - **Due:** **Pre-Draft 1.2**
- **In Class:** Strong Thesis, Effective Body Paragraphs, Analyze “Liberation”
- **Assignment:** *Write:* Draft of Close Reading with Cover Letter (3 copies)
- Thu. Feb. 4* - **Due:** **Draft of Close Reading with Cover Letter (3 copies)**
- **In Class:** Grading Rubric, Peer-Reviewing, Style Exercise
- **Assignment:** *Write:* Peer Reviews of Drafts
Final Draft of Close Reading

Fri. Feb. 5 **Conferences**

Sat. Feb. 6 **Peer Review of Drafts due by 5:00 P.M. E-mail to peers and your instructor**

Mon. Feb. 8 **Conferences**

Week 4:

Tue. Feb. 9 - Due: N/A
- In Class: The Writing Center, Revising, Thesis Workshop
- Assignment: Continue working on Final Draft of Close Reading

Thu. Feb. 11 - Due: **Final Draft of Close Reading**
- In Class: What is a Lens Essay? Close Read “Water Walk”
- Assignment: *Read:* Dada and begin working on Pre-Draft 2.1 – Reverse Outline

Week 5:

Tue. Feb. 16 **Break – No Classes**

Thu. Feb. 18 **Break – No Classes**

Unit 2: Lens Analysis

Week 6:

Tue. Feb. 23 - Due: N/A
- In Class: Motive, Effective Introductions
- Assignment: *Write:* Pre-Draft 2.1 – Reverse Outline

Thu. Feb. 25 - Due: **Pre-Draft 2.1**
- In Class: Cut-Up Exercise, Introductions, Quotations
- Assignment: *Write:* Pre-Draft 2.2 – Working with Quotations

Week 7:

Tue. Mar. 2 - Due: **Pre-Draft 2.2**
- In Class: Analyze *Write Now* intros, Viable Motives
- Assignment: *Write:* Pre-Draft 2.3 – Introductory Paragraphs

Thu. Mar. 4 - Due: **Pre-Draft 2.3 (intro paragraph)**
- In Class: Review Quotations, Discuss Dada and Cage
- Assignment: *Write:* Critique of Introductory Paragraphs
Write: Rough Draft of Essay

Week 8:

Tue. Mar. 9 - Due: **Pre-Draft 2.3 (critiques)**
- In Class: Citations for Lens, Titles, Development
- Assignment: *Write:* Rough Draft of Essay

Tue. Mar. 9 - Last day to drop without a “W” on transcript. Instructor permission required.

Thu. Mar. 11 - Due: **Draft of Lens Essay (3 copies)**
- In Class: Paragraph Function, Quote Critique, Counter Argument, Stitching
- Assignment: *Write:* Peer Reviews – due Saturday by 5:00 P.M.
Write: Final Draft of Lens Essay

Thu. Mar. 11 **Conferences**

Fri. Mar. 12 **Conferences**

Sat. Mar. 13 **Peer Review of Drafts due by 5:00 P.M. E-mail to peers and your instructor**

Unit 3: Research Essay

Week 9:

Tue. Mar. 16 - **Due:** **Final Draft of Lens Essay**
- **In Class:** Discuss Research Essay and Brainstorm Topics
- **Assignment:** *Write:* Pre-Draft 3.1 – Research Proposal
Research: Begin exploring potential topic

Thu. Mar. 18 - **Due:** **Pre-Draft 3.1**
- **In Class:** FLIP Session in the Library (research training)
- **Assignment:** *Research:* Begin finding sources
Think: Is your topic too broad or narrow? Adjust if necessary
Write: Pre-Draft 3.2 – Annotated Bibliography

Week 10:

Tue. Mar. 23 - **Due:** N/A
- **In Class:** Annotated Bibliography, Scholarly Sources
- **Assignment:** *Write:* Continue Annotated Bibliography
Research: Continue finding sources

Thu. Mar. 25 - **Due:** N/A
- **In Class:** Paragraph Function
- **Assignment:** *Write:* Pre-Draft 3.3 – Supplying a Motive, and Annotated Bib.
Write: Begin thinking about and writing rough draft.

Week 11:

Tue. Mar. 30 **Break – No Classes**

Thu. Apr. 2 **Break – No Classes**

Week 12:

Tue. Apr. 6 **Break – No Classes**

Thu. Apr. 8 - **Due:** **Pre-Draft 3.2 and 3.3**
- **In Class:** Supplying Motive Exercise, Transitions
- **Assignment:** *Write:* Pre-Draft 3.4 – Beginning of Essay (3 copies)

Week 13:

Tue. Apr. 13 - **Due:** **Pre-Draft 3.4 (3 copies)**
- **In Class:** Giving Presentations, Conclusions
- **Assignment:** *Write:* Peer Review of 3.4

Wed. Apr. 14 - Last day to drop with a “W” on transcript. Instructor permission required.

Thu. Apr. 15 - **Due:** **Peer Reviews of 3.4**
- **In Class:** Portfolios
- **Assignment:** *Write:* Draft of Essay
Prepare: Presentations

Week 14:

Tue. Apr. 20 - Due: N/A
- In Class: **Presentations**
- Assignment: Continue writing Draft of Essay

Thu. Apr. 22 - Due: N/A
- In Class: **Presentations**
- Assignment: Continue writing Draft of Essay

Week 15:

Tue. Apr. 27 - Due: **Draft of Research Essay (3 copies)**
- In Class: **Presentations**
- Assignment: *Write:* Peer Review of Drafts

Thu. Apr. 29 - Due: **Peer Review of Drafts**
- In Class: **Presentations**
- Assignment: *Write:* Final Drafts

Mon. May 3 **Conferences**

Tue. May 4 **Conferences**

Week 16:

Tue. May 4 - Due: N/A
- In Class: Wrap up of Semester.
- Assignment: *Write:* Final Drafts

Wed. May 5 **Last Day of Instruction**

Thu. May 6 **Final Draft and Portfolios Due – Study Day for Exams**

Post-Term

Tue. May 11 **Portfolio Pick Up**

Note: There is no final exam for this class.

Sample Syllabus #3: Anthropology
(from Casey Miller)

University Writing Seminar 22B:
Making Men: The Cross-Cultural Study of Masculinity
Spring 2010, Brandeis University

Instructor: Casey James Miller
Meeting time: MWR 1-2 pm
Classroom: Kutz Hall 130
Office Hours: MW 2:30-3:30 pm
Office: Goldfarb 104 OR Rabb 317
E-mail: caseyjm@brandeis.edu
Mailbox: Anth Dept, Brown 2nd floor

What does it mean to be a man? Every person probably has an inkling of how to begin answering this question, but, surprisingly, the academic study of men and masculinity as gendered subjects in their own right is a relatively recent phenomenon. Earlier anthropological studies typically treated men and masculinity as normal or “unmarked” categories, and while feminist scholars in the 1970s began generating increasing attention to problems of gender, gender studies are often equated with “women’s studies.”

This course will expose students to a range of cross-cultural meanings and practices of masculinity, including changes and crises in Chinese masculinities, semen transaction rituals in Papua New Guinea, and manifestations of machismo in Mexico as well as other popular perceptions of what it means to be a man in contemporary North America. Throughout, an emphasis will be placed on learning and practicing the fundamentals of analysis and composition in college writing. An array of class assignments and exercises such as structured essays, group discussion, and individual conferences will acquaint students with a variety of important writing and research skills and strategies, as well as a sophisticated cross-cultural understanding of men and masculinity.

The goal of this University Writing Seminar is twofold: first, to have students start to think and reflect critically on the ways in which gender (and especially masculinity) is constructed and experienced in their own and other cultures; and second, to develop and strengthen a set of writing, analytical, and critical skills that will lay the foundation for a successful career in college and beyond. By the end of the course, students will be familiar with the conventions of college-level writing and research and will have developed strategies to revise and critique both their own writing as well as the writing of others. Class normally meets only on Mondays and Wednesdays, but please keep the Thursday 1-2 pm time slot free for student-instructor conferences and other activities that will be scheduled as needed during the term.

REQUIRED TEXTS:

Writing Analytically, 5th Ed.

Write Now, a collection of Brandeis student essays

Diana Hacker, *A Writer’s Reference*, 6th Ed.

Additional required texts will be available on LATTE and do not need to be purchased.

OVERVIEW OF MAJOR ASSIGNMENTS:

ESSAY 1: CLOSE READING

In a famous passage, anthropologist Clifford Geertz has argued that “[C]ultural forms can be treated as texts, as imaginative works built out of social materials.” Geertz goes on to say that “The culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong.” For this first assignment, you will perform a close reading of a Sambian semen transaction ritual selected by the instructor. Working closely with the ethnographic detail and evidence provided by Gilbert Herdt, analyze the ritual as a cultural text and construct an argument about what the text reveals about Sambian conceptions of masculinity and/or Sambian culture in general. You may wish to briefly compare Sambian practices to your own experiences of masculinity.

ESSAY 2: LENS ANALYSIS

Having learned how to construct a detailed argument about an example of masculinity by working closely with ethnographic evidence, in this next assignment you will combine this skill with utilizing secondary source material to develop an original analysis. Choose one of the texts on Chinese masculinities we read in class for this unit and provide a new analysis of the ethnographic data it presents through the lens of David Gilmore’s argument about cross-cultural masculinity in his chapter “The Manhood Puzzle.” How does Gilmore’s theory complicate or complement the analysis of the case of Chinese masculinity you select? And in what ways might the case you choose and its analysis exceed or go beyond the limits of Gilmore’s argument?

ESSAY 3: RESEARCH PAPER:

For this final assignment, you will combine the skills you have developed throughout the course of writing, analysis, and argumentation to develop your own research project. Write a research paper that examines a particular ethnographic example, case study, or ritual of masculinity in contemporary North America of your own choosing. Your research project should strive to add something new to our understanding of contemporary notions and/or practices of masculinity in North America today. In this assignment, you may wish to compare your North American example with one or more of the texts we read in class, especially in the first two course units, to explore cross-cultural differences and similarities in masculinity.

EVALUATION:

5%	Class Participation
15%	Pre-Draft Assignments and Peer Reviews
70%	Major Assignments:
	Essay 1 20%
	Essay 2 25%
	Essay 3 25%
5%	Student Presentation
5%	Final Portfolio

CLASSROOM POLICIES AND EXPECTATIONS:

Attendance: This course is discussion-oriented; coming to every class meeting on time and ready to contribute is essential not only to the class as a whole but to your individual progress as a writer. Students who are significantly or recurrently late will be considered absent. If you must miss a class for any reason, please notify me in advance (i.e. more than 24 hours before the class you will miss) providing a reason for your absence. Students are allowed three absences per semester; **every absence after your third will result in a reduction of your final grade in the course by one third a letter** (a B+ grade will be lowered to a B) and your dean will be notified. **Seven or more absences over the semester will result in a failing grade for the course.**

Participation: Because this course is primarily discussion-based, class participation is particularly important. Please come to each class on time, having completed any reading and/or writing exercise that was assigned for the day, and ready to participate fully in class discussions and activities. If there was reading assigned for a class, please bring a copy of the reading, with prepared notes, questions, and comments, and be ready to share your ideas with others. **Students who repeatedly come to class without being prepared to participate will be marked absent.** To be prepared for class, you should feel comfortable with the assigned reading and be able to discuss its merits and drawbacks, i.e. have a firm grasp of what and where the author's thesis is, know the basic outline of the piece's argument, have assessed the strengths and weaknesses of the evidence and analysis brought to bear, and come with questions, concerns, or uncertainties.

Conferences: Students will meet one-on-one with the class instructor three times during the semester for 20 minute conferences, which will enable you to receive detailed and personalized feedback from me on your writing as well as give you a chance to raise questions or concerns about the assignments. Sign-up sheets will be posted in advance on LATTE. Conference attendance is mandatory, and not showing up for a conference will count as an unexcused absence. Please bring all relevant materials to the conference, including drafts, comments, revisions, outlines, etc. It is the student's responsibility to come to conference with a set of concerns regarding their writing or essay drafts that they wish to discuss.

Peer Review Workshops: In addition to conferences, peer review workshops provide another important opportunity for students to receive and give critical and constructive feedback about the writing process to their peers. When rough drafts are due, you will hand in three copies: one for the instructor, and two for your peer review partners. You will also receive copies of the rough drafts of your two peer review partners. All students are responsible for carefully reading their partners' rough drafts, composing a thoughtful and useful peer-review letter, and sharing feedback with your peers during the following peer review workshop. I will look for evidence of revisions that address the points made in peer review letters in the final drafts of the essays you hand in and will factor in such evidence when assigning grades.

Essay Formatting: All essays (rough and final drafts) must meet the following conditions:

- be typed in **12-point Times New Roman** (or equivalent) font
- be double-spaced, with **1 inch margins** (be sure to adjust the default page settings if using Microsoft Word)
- contain your **last name and page number** in the header or footer of every page following the first
- **cite all sources** using MLA (or equivalent) format

Portfolio: All class essays and assignments (including class exercises, essay drafts, feedback, revisions, etc.) should be kept in a folder which you will be responsible for handing in at the end of the semester. Students' portfolios give an overview of their work and overall progress throughout the semester, and are important in assigning final grades. *Adding class essays and assignments to your folder as the semester progresses instead of trying to assemble the portfolio at the end of the semester will make your life much easier!*

UWS Outcomes: Please consult the last page of the syllabus for a list of UWS Outcomes.

Late Work: All assignments, including Pre-Draft assignments, Essay Drafts, and Peer Review Letters are due on the day they are listed on the syllabus, unless otherwise noted. Revised Essay Drafts are due in my mailbox by noon on the day after they are listed in the syllabus. Extensions will not be granted unless there are extenuating circumstances and in any case require more than 24 hours advance notice (i.e. extensions will not be granted the night before an assignment is due for any reason). Papers will be marked down a grade for each day they are late (i.e. a B+ paper turned in a day late will receive a B). Late pre-draft assignments will not be graded.

The Writing Center: The University Writing Center, located on the first floor of Goldfarb Library (room 107), provides free one-on-one help with your essays. You are strongly encouraged to take advantage of this (free!) service. Writing Center tutors are well trained (many of them are UWS instructors) and will work with you in 45 minute tutorials that you can schedule online (<http://www.brandeis.edu/writingprogram/writingcenter/register.html>).

Students who take advantage of this service will receive a form during their tutorial that will entitle them to a **24 hour extension on the final draft of their essay** (one extension per assignment). Essays with extensions will be due, in my mailbox, by noon of the following day, extension form attached.

Academic Integrity: It is essential that all the work you hand in for this course is your own, and that when you use outside sources or ideas that you cite them properly. The University's policy on academic integrity is distributed annually in the *Rights and Responsibilities Handbook* (<http://www.brandeis.edu/studentaffairs/sdc/rr/>). Instances of apparent or alleged dishonesty will be forwarded to the Department of Student Development and Conduct for possible referral to the Student Judicial System, and may carry severe consequences including failure on the assignment in question, failure in the course, and/or suspension from the University. *Please do not hesitate to ask me any questions you have about plagiarism, citation, or use of sources.*

Disabilities: If you are a student with a documented disability on record at Brandeis University and wish to have reasonable accommodation made for you in class, please come see me as soon as possible. Further information is available at the Brandeis Disabilities Services and Support website (<http://www.brandeis.edu/acserv/disabilities>).

UWS Outcomes – Spring 2010, Brandeis University

Critical Thinking, Reading, and Writing:

- Use writing and discussion to work through and interpret complex ideas from ethnographic readings and other texts
- Critically analyze your own and others' choices regarding language and form (e.g., in student texts or formally published texts)
- Engage in multiple modes of inquiry using text (e.g., field research, library-based inquiry, web searching)
- Incorporate significant research (as above) into writing that engages a question and/or topic and uses it as a central theme for a substantive, research-based essay
- Use writing to support interpretations of a text, and understand that there are multiple interpretations of a text
- Consider and express the relationship of your own ideas to the ideas of others

Processes:

- Use written, visual, and/or experience-based texts as tools to develop ideas for writing
- Understand that writing takes place through recurring processes of invention, revision, and editing
- Develop successful, flexible strategies for your own writing through the processes of invention, revision, and editing
- Experience and understand the collaborative and social aspects of writing processes
- Learn to critique your own and others' work
- Be reflective about your writing process

Knowledge of Conventions:

- Understand the conventions of particular genres of writing
- Recognize and address patterns in your writing that unintentionally diverge from patterns expected by their audience/s
- Practice using academic citational systems (MLA) for documenting work

Sample Syllabus #4: Sociology (from Miranda Waggoner)

University Writing Seminar 5A: Gender and the Body in Society Brandeis University, Fall 2009

Instructor:	Miranda R. Waggoner	Office:	Pearlman 208
Class Meets:	M & W 9:10-10:00am	Telephone:	781-736-2645
Classroom:	Shiffman 122	Email:	waggoner@brandeis.edu
Office Hours:	W 1-3pm or by appointment	Mailbox:	Pearlman Hall

We typically think of the human body as a fixed biological reality; however, the body also constructs and is constructed by profound social and cultural forces. The body intersects with the practice of medicine, through screening techniques and biomedical interventions; modification practices, including cosmetic surgery and weight management; and, state policies regarding reproduction and sexual behavior. In this course, we develop an analytical understanding of the body and its cultural meanings, and we interrogate body practices in terms of discourses of gender and power. We begin by examining the medicalization of pregnancy, through which the maternal body becomes specifically subject to medical testing and monitoring. Then, we use Michel Foucault's theory of "biopower" – how modern states deploy latent power over individual bodies – as a lens through which to analyze the contemporary culture of fitness and nutrition. In the second half of the course, students will conduct a research project on the social and cultural significance of a body-related practice of choice. Potential topics include scarification, aesthetic surgery, organ trafficking, circumcision, sperm and egg donation, anorexia, or sexual enhancement. Finally, we will also explore contemporary popular media representations of the body and what they reveal about hegemonic body and gender ideals.

This class is a University Writing Seminar. As such, its primary goal is to prepare students for college-level academic writing. Students will learn the standards of academic writing practice those standards, and develop a critical vocabulary for thinking about the process of composition and revision. Furthermore, students will learn critical skills for doing academic research. Research is not a common-sense procedure, and one of our aims will be to learn a few techniques for making the most of the research tools available at Brandeis. To accomplish these goals, students will need to read, understand, and construct critical arguments about the course material and engage in independent research outside of class.

The class itself will be discussion oriented. Students will participate daily in a conversation about writing about our scheduled texts, and about gender and the body. Students will regularly participate in group work, including peer-review and in-class, group writing. Each student will also meet one-on-one with the instructor to discuss specific needs and interests.

REQUIRED TEXTS

Write Now!, collection of Brandeis student essays
Diana Hacker, *A Writer's Reference* (6th Ed.)

All other readings for the course are available on LATTE.

Note: I expect you to bring the readings from LATTE to class. If this is not optimal for you, you must bring detailed notes about the readings to each class. I suggest that you purchase a binder in which to keep all of these materials. If you do not come to class with the reading and/or with notes, your attendance grade will receive a deduction.

EVALUATION

5% Attendance, Conferences, Participation
75% Assignments
 20% Essay 1
 25% Essay 2
 30% Essay 3
15% Peer Reviews, Workshops, Exercises
5% Portfolio

ASSIGNMENTS

ESSAY 1: CLOSE READING

For this assignment, you will create a close reading of Anne Sexton's poem "In Celebration of My Uterus." The essay will be between 5 and 7 pages, and will be written in response to the prompt you receive on day 2.

ESSAY 2: LENS ANALYSIS

Having developed the skills for constructing arguments based on textual details, you will next develop an argument with the aid of secondary, theoretical material. You consider Susan Bordo's work on anorexia nervosa by applying (and, in turn, evaluating) Michel Foucault's ideas about biopower and discipline. This essay will be between 7 and 9 pages, and will be written in response to the prompt you receive during the 5th week of class.

ESSAY 3: RESEARCH ESSAY

Familiar with some of the ideas about the gender and body in society, you will now have the chance to conduct your own research project on a body-related practice or phenomenon of choice. Class discussion and readings during this phase of the course will offer a few critical and theoretical models to help you probe your chosen topic. This paper will be between 10 and 12 pages. You will receive the prompt for this assignment during week 9.

PORTFOLIO REVIEW

Finally, at the semester's end, you will collect the work you have completed during the course and consider your development as a writer. Creating a review of at least two pages, you will evaluate your own essays and your engagement with the writing process. I suggest buying a binder early in the semester in which to keep all of your work (including all pre-drafts and drafts), as this will serve as your portfolio that you will turn in to your instructor at the end of the semester.

POLICIES

Communication: My main way of communicating with you outside of the classroom will be through email. Therefore, you are expected to check your email daily during the work week, preferably at least once before each class meeting.

Attendance: Coming to class regularly is a basic expectation for this course. Your success as a writer at Brandeis will improve if you are present every day, on time, and prepared to participate in discussions and activities. Our limited schedule necessitates that we move swiftly through the course material; we will not have much time to spend revisiting old material. If you must miss class, please let me know before class begins. Your grade will be deducted 1/3 of a letter grade for every absence after your third absence. You should plan ahead in the semester if you need to miss for religious reasons or for holidays, as any (excused) absences will count as part of your three allotted absences. More than six absences will result in a failing grade.

Participation: Writers are facilitated by a community, and this class will constitute that supportive but challenging community in which we can test new ideas and writing techniques. To this end, you must come to class prepared to participate fully in class discussions and activities. Write in the margins of your assigned texts or take notes when you bring them to class for discussion, and be prepared to offer your thoughts and/or questions about those texts.

Conferences: Three times during the semester, we will meet in my office for 20-minute conferences. A conference will occur during each of the three major assignments. These will be one-on-one discussions of your course work, and it will give you a chance to get detailed and personalized feedback from me on your writing and the directions your projects are taking. Three Thursdays during the semester have been set aside for this purpose, and you will be able to choose your time slot from a sign-up sheet distributed in class. If you cannot make a conference on the scheduled Thursday, you *must* see me in advance to set up an alternative time near that date. Conference attendance is mandatory. Any missed conference will count as an absence. You should bring all relevant materials to your conference, including drafts, comments, revisions, outlines, and key sources. It is your responsibility to come to these conferences with a set of concerns with which you wish to deal.

Peer Review Workshops: Each paper you write will undergo at least one round of peer review. The day your rough drafts are due, you are expected to bring three copies (one for me, and two for your peers), and you will receive two of your peers' drafts in return. Carefully read and mark up the drafts and write a 1-2 page response to each essay for the following class, when you will share your feedback in small groups. You are expected to participate respectfully and intelligently during these workshops, not just providing constructive comments but receiving and acting on them as well. I will be looking at your final drafts for significant revisions that address the points raised in both my comments and those of your peers.

Essays: Each of your three essays will require several pre-drafts and one revision. All assignments should be typed in 12-point Times New Roman font, double-spaced, with 1 inch margins. Your last name and a page number should occupy the header or footer of each page. All citations must be in APA format. Each draft must be accompanied by a cover letter, in which you will explain the goals of your paper and reflect on your writing and revision process. Papers that fail to meet these criteria will not be accepted. Please write complete rough drafts; the more work you do for this draft, the better your revision will be. All assignments must be handed in paper form; no electronic submissions.

Late Work: Extensions will not be granted unless there are extreme, extenuating circumstances. Papers will lose 1/3 of a grade for every day they are late (e.g., a B paper will

Week 3:

Monday, Sept 7

No Class (Labor Day)

Wednesday, Sept 9
[Brandeis Monday]

Write: **Pre-Draft 1.2**
Read: "In Celebration of My Uterus," Anne Sexton
"Shitty First Drafts," Anne Lamott
Discuss: active verbs

Week 4:

Monday, Sept 14

Write: **1st Draft** of Close Reading Essay
Read: *Write Now!* Essay, pp. 2-7
Hacker, pp. 3-36
Discuss: peerreview process

Wednesday, Sept 16

Write: **Peer Review** Response
Read: Draft for Peer Review
Discuss: workshop drafts; how to have a good conference

Thursday, Sept 17

CONFERENCES

Unit 2: Texts as Lenses

Week 5:

Monday, Sept 21

Write: **Final Draft** of Close Reading Essay
Read: none
Discuss: reading strategies

Wednesday, Sept 23

Patriarchal

Write: none
Read: "Foucault, Femininity, and the Modernization of
Power," Sandra Lee Bartky
Discuss: using texts as lenses and the second essay assignment

Week 6:

Monday, Sept 28

No Class (Yom Kippur)

Tuesday, Sept 29
[Brandeis Monday]

Write: **Pre-Draft 2.1**
Read: "Right of Death and Power over Life," Michel Foucault
Discuss: discuss Foucault

Wednesday, Sept 30

Write: **Pre-Draft 2.2**
Read: *Write Now!* Essay, pp. 14-19
Hacker, part A (pp. 57-90)
Discuss: evidence and analysis in the lens essay

Week 7:

Monday, Oct 5

No Class (Sukkot)

Wednesday, Oct 7

Crystallization of

Write: **Pre-Draft 2.3**
Read: "Anorexia Nervosa: Psychopathology as the
Culture," Susan Bordo

Discuss: thesis and motive in the lens essay

Week 8:

Monday, Oct 12

Write: **1st Draft** of Lens Essay

Read: none

Discuss: introductions and conclusions

Wednesday, Oct 14

Write: **Peer Review** Response

Read: Draft for Peer Review

Discuss: workshop drafts

Thursday, Oct 15

CONFERENCES

Unit 3: The Argumentative Research Essay

Week 9:

Monday, Oct 19

Write: **Final Draft** of Lens Essay

Read: none

Discuss: using research for argument and the third essay

assignment

Wednesday, Oct 21

Write: none

Read: "The Egg and the Sperm: How Science Has
Romance Based on Stereotypical Male-
Martin

Constructed a
Female Roles," Emily

Discuss: narrowing research topics; research questions

Week 10:

Monday, Oct 26

Write: **Pre-Draft 3.1**

Read: none

Discuss: LIBRARY SESSION

Wednesday, Oct 28

Write: none

Read: *Write Now!* Essay, pp. 34-41
Hacker, part R (pp. 315-352)

Discuss: using sources

Week 11:

Monday, Nov 2

Write: **Pre-Draft 3.2**

Read: "Refiguring Bodies," Elizabeth Grosz
Hacker, pp. 415-459

Discuss: APA format; citations; bibliography

Wednesday, Nov 4

Write: none

Read: "Medicalization and Social Control," Peter Conrad
Discuss: structuring long papers

Week 12:

Monday, Nov 9

Write: **Pre-Draft 3.3**

Read: "Gendering the Medicalization Thesis," Elianne Riska

Discuss: stitches and transitions

Wednesday, Nov 11
Karin
Write: none
Read: "Becoming a Gendered Body: Practices of Preschools,"
A. Martin
Discuss: your evolving thesis

Thursday, Nov 12
CONFERENCES

Week 13:
Monday, Nov 16
Write: none
Read: "Men's Bodies," Raewyn Connell
Discuss: evidence and analysis in the research paper

Wednesday, Nov 18
Banks,
Material," Rene Almeling
Write: **1st Draft** of Research Essay
Read: "Selling Genes, Selling Gender: Egg Agencies, Sperm
and the Medical Market in Genetic
Discuss: introductions and conclusions in the research paper

Week 14:
Monday, Nov 23
Write: **Peer Review** Response
Read: Draft for Peer Review
Discuss: workshop drafts

Wednesday, Nov 25
Write: none
Read: none
Discuss: presentations

Week 15:
Monday, Nov 30
Write: **Final Draft** of Research Essay
Read: none
Discuss: presentations

Wednesday, Dec 2
[Last class day]
Write: **Portfolios Due**
Read: none
Discuss: finish presentations; evaluations

Pick up your portfolios in my office at a date and time TBD.

Sample Syllabus #5: History (from Kevin Doyle)

Mr. Kevin Doyle

Fall 2009

Office: Rabb 222

E-Mail: kdoyle@brandeis.edu

Shiffman 123, Tuesday-Thursday, 4:10-5:00

Hours: Thursday 5-7

UWS 17A: THE CITY IN EARLY AMERICA

Course Description, Course Objectives

In 1899, a decade after completing a two-year world tour of America, Burma, China, England, India, and Japan, Rudyard Kipling, author of *The Jungle Book*, published *From Sea to Sea and Other Sketches: Letters of Travel*. Comparing Calcutta and Chicago, he deplored the filth, the greed, and the savagery of the latter while clarifying that the city on the shores of Lake Michigan was not, he felt, a good representative of the rest of the country. Yet, unlike Salt Lake or San Francisco, it was, he thought, the first real city that he had encountered in America. Five decades later, Richard Hofstadter, the 1956 Pulitzer Prize winner for history, argued that the United States “was born in the country and ha[d] moved to the city.” Though “the land of the free and the home of the brave” first became a country of cities in the 1910s, the city had long been a center of commerce, culture, and politics. But just what was “the city in the wilderness,” the city in early America, before the skyscraper and the subway? What distinguished it from the country? How did it look? Who peopled it? Who ruled it? How did it operate? And what happens when the birth of a nation, this nation, is set in the cities – and Boston, in particular?

In seeking answers to these questions, this class will traverse the alleys and the thoroughfares, the mansions and the marketplaces, of the big towns of early America, from prehistoric times to the end of the nineteenth century. But, as a writing seminar, this course will do much more than revisit belfries and bridges, buildings and byways. It will help you to craft writing that is at one and the same time elegant and effective, scholarly and stimulating. It will focus on the composition – that is, the intricacies – of the college paper, acquainting you with methods and practices, standards and strategies, of academic writing. It will give you a rare space in which to concentrate on the writing that *you* will do here at Brandeis and beyond. In addition, the seminar will give you practice in analysis, argumentation, discussion, reading, and research. And if that is not enough, it will lend learning and writing more comfort, more confidence, more ease, more enjoyment.

Required Texts

Brandeis Latte

Diana Hacker, *A Writer's Reference (With 2009 MLA Update)*, Sixth Edition

William Kelleher Storey, *Writing History: A Guide for Students*, Third Edition

Write Now!

Note: A dictionary, if not a thesaurus, is a recommended addition to the list above.

Course Evaluation

Here is the grading breakdown for this course.

Attendance, Conferences, Participation	10%
Essay 1	20%
Essay 2	25%
Essay 3	30%
Exercises, Letters, Workshops	10%
Portfolio	5%

As you can see, the weight (75%) of the grade for this writing seminar rests on the three written assignments.

Class Participation

Attendance/participation in the writing section constitutes a substantial part (20%) of the grade for this seminar, so be sure to come to class active and prepared, *with the assigned reading(s) in hand* and a readiness to take part in conferences, discussions, and workshops. Know that intellectual engagement with one another in this course can only help you develop as a reader, a thinker, and a writer.

Always bring the course packet, *Rules for Writers*, and other assigned readings to class.

Absences

Arrive on time. If you know that you will not be able to come or come on time, please contact me *before* class. Please understand that this seminar will push ever onward, never offering the luxury of revisiting old material. Also know that *repeated absences and/or repeated tardiness* will effect the final grade in a most undesired way, as each absence after absence number three will result in a 1/3-letter reduction of the semester grade. More than six absences will result in a failing grade.

Late Work

As I will deliver detailed assignments for each paper well in advance of its due date, I will not grant extensions with great frequency or great leniency. However, if you know that extenuating circumstances will prevent you from turning in a paper on time, please notify me as far in advance as possible – not the night before a deadline. Know that a paper that does not arrive on time will be downgraded a third of a mark for each day that it is late. Likewise, lateness on other assignments will only undermine other respective components of the final grade.

Accommodations

If you are a student with a documented disability on record at Brandeis University and wish to have a reason-able accommodation made for you in this class, please see me immediately. Thank you.

Athletics

If commitment(s) to a sports team will conflict with the class schedule below, you must provide me with a letter from the coach, detailing all dates of conflict and delivered in the first two weeks.

Academic Integrity

You are expected to know and respect University policies regarding academic integrity. (See either section five of the *Rights and Responsibilities* handbook or the following website: www.brandeis.edu/-studentlife/sdc/ai.) Faculty will refer suspected instances of alleged dishonesty to the Office of Student Development and Conduct. Potential sanctions include failure in the course and suspension from the University. Should you have any questions about expectations, please do not hesitate to ask *before* submitting work.

The Writing Center

Feel free to make use of the assistance of the Writing Center (<http://www.brandeis.edu/writingprogram/center/>). Located in Room 107 of the Goldfarb Main Library – on the first floor, just behind the main computer cluster – and open Monday through Thursday 12-9 and Friday 12-6, this resource offers consultation and encouragement. Also, set up an appointment with the writing center, visit, complete and return a Writing Center Reward Form, and earn a one-day extension on the final draft of any paper.

The Writing Assignments

PaperOne: Close Reading

You will conduct a close analysis of a topographical map of early eighteenth-century Boston, Massachusetts. By identifying and scrutinizing a detail or a “strangeness” of the map that captivates, confounds, or excites you, you will examine how this text works to produce meaning at the local level – and informs the history of the city. This close reading will result in the production of a five- to seven-page essay.

PaperTwo: Lens Analysis

With a strong comprehension of argumentation and the location and the synthesis of meaningful textual details, you will next perform a close reading of the *Itinerarium*, the eighteenth-century log of Dr. Alexander Hamilton. As you do so, you will contemplate how this travel narrative participates in a discourse of the urban experience, focusing on city life or city people and putting the primary source into conversation with a related critical essay. This lens analysis will result in the production of a seven- to nine-page essay.

PaperThree: Research Project

Building off of the reading skills, the thinking skills, and of course the writing skills obtained earlier in the term, you will engage in independent research on the urban history of the American Revolution or the early republic. Creating a dialogue between primary sources and secondary sources, you will substantiate a motive and a thesis, practice the arts of interpretation and persuasion, and, ultimately, enrich the study of the city in early America. This research project will result in the production of a ten- to twelve-page essay.

Portfolio Review

At the end of the semester, you will be asked to collect the work that you produced in the course of this seminar. In assembling this material (every piece of writing – every draft, every exercise, every note, every revision – and every piece of feedback), you will be required to reflect back on the development that you made as a writer. In a review of at least three pages, you will turn an evaluative eye toward the essays that you wrote this term and ultimately produce a class writing manual.

Note: Electronic submissions will not be accepted.

Conferences

You *must* meet with me (Rabb 222) for three twenty-minute conferences (one session for each paper) this term. (This activity is a requirement, but please remember that meetings can be arranged during office hours, as well.)

Come with drafts, ideas, notes, outlines, and questions, and come with the realization that you bear responsibility for the direction (the concerns, the priorities, the questions) of the conferences. In short, come prepared.

Sign-up sheets will be distributed in class and then posted on the office door.

Peer Reviews

As a means of receiving more feedback on the writing that you do in this UWS, you will conduct peer reviews. Each of you will be assigned to a group of three that will exchange drafts in the seminar on draft deadline days. (On these days, bring in three drafts - one for me and one for each of the other two people in the review group.)

In the revising week, you will mark and read this preliminary work with care and with closeness outside of class, and you will complete letters in response, if not peer review worksheets, that the authors will receive as feedback. Aim to spend at least half an hour on each draft, helping the author revise (i.e. “see again”) the work-in-progress by looking less at diction and style and more at content and structure.

Consider the following while reading and re-reading:

1. Label the topic sentence of each paragraph. If you cannot identify it, make a note of this in the margins.
2. Underline ambiguous, awkward, and confusing wording

Consider the following while recording feedback:

1. Restate the thesis, *without* recycling the words that the author uses. If a thesis is not clear, say so.
2. Locate any topic sentence that does not capture the main idea(s) of its paragraph.
3. Assess the clarity and the effectiveness of the introduction, the body, and the conclusion.
4. Weigh the originality and the persuasiveness of the piece, and distinguish its motive.
5. Identify strength(s) and weakness(es) of the draft, taking into account such factors as argument and evidence, flow and logic, phrasing and style. In suggesting at least two (2) elements in need of revision, point to specifics (paragraphs, sentences, and words) whenever possible.

Having done this, you will come to the in-class workshop the following week with two copies of marked drafts and review worksheets (or letters) for each paper. (One of these will be turned in to the author, the other to me.) You will then discuss/share this feedback, as constructive criticism, with the rest of the group.

SCHEDULE OF CLASSES AND READINGS

WEEK 1

Aug 27 Introductions

WEEK 2

Sep 1 Readings Syllabus
 Mumford, "What Is a City?"
 Lynch, "The City Image and Its Elements"
 Summerson, "Urban Forms" [O]
 Seppa, Nathan. "Metropolitan Life on the Mississippi" [O]
 Winthrop, "A Model of Christian Charity" [O]
 Writings Pre-Draft 1.1
 Discussions Definitions and Images of Cities, Active Reading, Introductions

Sep 3 Readings Bridenbaugh, "The Village Physiognomy"
 Bonner, "The Town of Boston in New England"
 Hacker C1, Hacker A1
 Writings -
 Discussions History, Close Reading, Thesis

WEEK 3

Sep 8 Readings Bridenbaugh, "The Expanding Scene"
 Hacker A2, Hacker A3
 Writings Pre-Draft 1.2
 Discussions History, Close Reading, Thesis

Sep 10 Readings Harvey, "Elements of the Academic Essay"
 Hacker C4
 Cattanach, "Liberation Through Defecation: The Grotesque."
 Write Now!
 Writings Draft of Essay One
 Discussions Elements of the Academic Essay, Evidence and Analysis

WEEK 4

Sep 15 Readings Peer Review Materials
 Writings Peer Response Letters
 Workshop Foci: Thesis, Evidence, Analysis

Sep 17 Readings Peer Response Letters
 Hacker C3
 Writings -
 Discussions Revision Strategies

WEEK 5

Sep 22	Readings	Bridenbaugh, “City People”
	Writings	Revision of Essay One
	Discussions	Theory, Lens Analysis
Sep 24	Readings	Introduction to “Part 3: Urban Society and Culture” Wirth, “Urbanism as a Way of Life” Pike, “The City as Image”
	Writings	–
	Discussions	Theory, Lens Analysis

WEEK 6

Sep 29	NO CLASS – BRANDEIS MONDAY	
Oct 1	Readings	Bridenbaugh, ed., Parts of Introduction and “The Itinerarium”
	Writings	Pre-Draft 2.1
	Discussions	History, Lens Analysis

WEEK 7

Oct 6	Readings	Bridenbaugh, ed., Parts of Introduction and “The Itinerarium”
	Writings	Pre-Draft 2.2
	Discussions	History, Lens Analysis
Oct 8	Readings	Fitterman, “Time Remade: Nostalgia, Reality, The Wonder Years” <i>Write Now!</i>
	Writings	Draft of Essay Two
	Discussions	History, Theory

WEEK 8

Oct 13	Readings	Peer Review Materials
	Writings	Peer Response Letters
	Workshop	Foci: Analysis, Introductions, Motive
Oct 15	Readings	Peer Response Letters
	Writings	–
	Discussions	Argumentation, Organization

WEEK 9

Oct 20	Readings	Library Session Preparations
	Writings	Revision of Essay Two
	Discussions	Library Session
Oct 22	Readings	Storey, “Getting Started” Carp, “Political Mobilization in the Urban Landscape” and “The Forgotten City”

Writings Carp, "Fire of Liberty" [O]
 Carr, Prologue and Epilogue [O]
 Newman, Introduction and Conclusion [O]
 Discussions –
 History, Research

WEEK 10

Oct 27 Readings Research Materials
 Storey, "Interpreting Source Materials," "Us[ing] Sources to
 Make Inferences"
 Hacker R1, Hacker R2, Hacker CMS-1
 Writings –
 Discussions Research Questions, Research Techniques

Oct 29 Readings Research Materials
 White, Introduction, Part of "Staging Freedom," and Epilogue
 Allgor, Introduction, "President Thomas Jefferson in
 Washington City" [O]
 Stansell, "Places of Vice: Views of the Neighborhood" [O]
 Eustis, "The Tornado of August 22d, 1851, in Waltham," [O]
 Henkin, "Brick, Paper, and . . . Spectacle: The Rise of a New
 Metropolis" [O]
 Writings Pre-Draft 3.1
 Discussions History, Research

WEEK 11

Nov 3 Readings Research Materials
 Storey, "Writing History Faithfully"
 Hacker R3, Hacker R4, Hacker CMS-2
 Writings Pre-Draft 3.2
 Discussions Citation, Paraphrasing, Plagiarism

Nov 5 Readings Research Materials
 Storey, "Get[ting] Writing!" and "Build[ing] an Argument"
 Hacker CMS-3, Hacker CMS-4
 Writings Pre-Draft 3.3
 Discussions Structuring Long Papers

WEEK 12

Nov 10 Readings Research Materials
 Hacker S6, Hacker S7, Hacker W2, Hacker W4, Hacker W5
 Writings –
 Discussions Fine-Tuning, Style

Nov 12	Readings	Storey, “Writing Sentences in History” and “Choos[ing] Precise Words” Liebman, “Pseudo-Satire?: Borat, the Politics of the Pseudo-Event,” <i>Write Now!</i>
	Writings	Draft of Essay Three
	Discussions	Fine-Tuning, Style

WEEK 13

Nov 17	Readings	Peer Review Materials
	Writings	Peer Response Letters
	Workshop	Foci: Argument, Evidence, Motive, Style

Nov 19	Readings	Peer Response Letters
	Writings	–
	Discussions	Presentations

WEEK 14

Nov 24	Readings	Hacker CM S-5
	Writings	–
	Discussions	Presentations

Nov 26 NO CLASS – THANKSGIVING

WEEK 15 AND BEYOND

Dec 1	Readings	Storey, “Revising and Editing”
	Writings	Revision of Essay Three
	Discussions	Presentations, Farewells

Dec 8	Writings	Portfolio
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