

WR 100 MA & MB
Toxic Boston: Understanding Pollution Where We Live
Spring, 2014

Section B2: Mon, Wed, Fri 9:00-10:00, CSS 322
Section B1: Mon, Wed, Fri 9:00-10:00,

Instructors: Jason Prentice & Kimberly Shuckra-Gomez

Contact Information

Jason Prentice

E-mail: prentice@bu.edu
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Office Location: 100 Bay State Road, Room 307
Office Hours: Wednesday 10:00-1:00, and by appointment

Kimberly Shuckra-Gomez

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Office Location: 100 Bay State Road, Room 337 B
Office Hours: Wednesday 10:00-12:00, and by appointment

Course Description

This course is one of several sections through which the Writing Program is exploring alternatives to the current format of WR 100. The course has the same learning goals and confers the same credit toward completion of your writing requirement as all other WR 100 sections. The description that follows explains this section's innovative features.

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They're designed to help all students acquire skills and habits of mind essential to both their academic success and their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of topics. The specific topic of this section is pollution in Greater Boston.

Boston is famous for its educational and cultural institutions, its architecture, and its role in American history. In many ways, however, it's like most places where we live, work, and play: it's polluted. Within two miles of BU's Center for Writing are seventeen post-industrial brownfields. Within four miles is the nearest Superfund site. On the edges of the Charles River Campus flows one of the environmental success stories of recent years. On the edges of the Medical Campus, BU's National Emerging Infectious Diseases Laboratories are now in full operation, raising concerns about the potential release of deadly pathogens for which there are no known cures. Pollution is a live issue and a complex one.

What exactly have we done to our environment, and why? What risks are we taking? What should we be doing differently, at what cost, and to whose benefit? This course seeks to get beyond stereotypes and simplistic notions. It seeks to connect with where we live and to consider pollution from economic, technological, moral, environmental, and public-health perspectives. The innovative feature of this course is that it integrates native English speaking (NES) students and students who speak English as a second language (ESL), aiming to foster a multicultural, global perspective. While one section of the course will be NES and the other ESL, and most writing instruction will be conducted separately, other activities—including theme-based discussions, field trips,

and a collaborative multimedia project—will bring the sections together. Source materials will include traditional print genres such as scholarly essays, government reports, and newspaper articles, as well as non-print forms such as websites, films, live interviews, and direct, on-site observations.

When the two sections separate to focus on writing instruction, it's important to remember that although the needs ESL and NES students are different, all sections of WR 100 require the same intellectual rigor, use the same portfolio approach to writing, and prepare students equally well for WR 150. By addressing ESL-specific language needs in an expert and prompt way through the stages of the writing process, section MB will provide ESL students with an easier transition to WR 150 and a more coherent course of writing instruction.

In sum, our goals are various and intertwined: to better understand an issue of vital local and global importance; to cultivate a polished and versatile prose style; to complement and showcase that prose with widely available media and technologies; to get to know people who are both different from and similar to ourselves; to get to know in depth the specific place where we've gathered; and above all, to study and practice techniques of argumentation—techniques that transcend all academic disciplines and academia itself. These goals support each other, so we pursue them concurrently.

Course Goals

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. All sections of WR 100 help students develop their abilities to

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas

In WR 150 you will continue developing these abilities while also learning to conduct college-level research.

Course Requirements

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities.

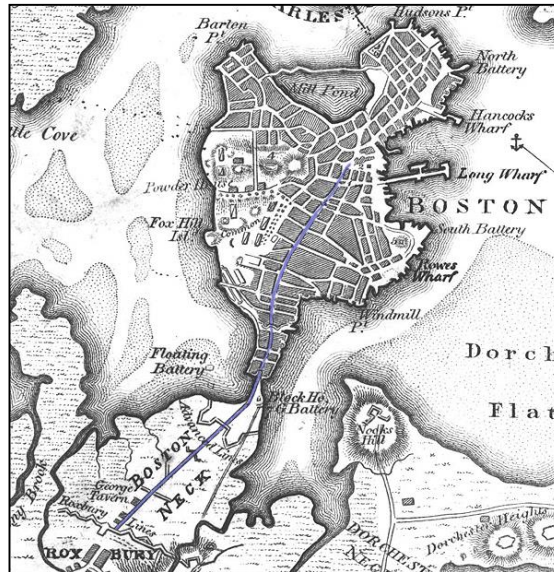
Specific course requirements are

- self assessment
- exercises as assigned
- three major papers (for this WRX class, three major projects—see “Major Projects,” below)
- final portfolio
- one conference with instructor
- attendance and participation

WR 150 O2
Boston, You're Our Home: Discovering the Back Bay
Spring 2014
SHA 210, T/TH 3:30-5:00

Instructor: Karen Robbins
 Contact: krobbins@bu.edu

Office: 226 Bay State Road, B06
 Office Hours: Tuesday 2-3 and by appt.



COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 150 is Boston, You're Our Home: Discovering the Back Bay.

When asked what historical figures and events are associated with Boston, most American students will suggest the same answers: the Boston Massacre, John Adams, and the battles of Lexington and Concord, for example. While Boston's importance during the Revolutionary War is well known, most people know less about the role of the city as a setting for the changing American landscape in the last 250 years. This course works to correct this by utilizing Boston as a classroom, concentrating on the Back Bay as a case study. We will learn about the development of the area, the history of the buildings and people who live and work there, and the ways in which the area continues to develop and change today.

The main goals of this experimental course are to understand and appreciate the resources in our own backyard. Therefore, this course will feature two mandatory field trips outside of our regular meeting time. It also will require that students perform independent research in local archives. The products of this research will include two major works: an analytical paper for a scholarly audience and a collaborative online project for the interested public. Through research, writing, and outreach, we will connect with our surrounding environment and community through a love of and an enthusiasm for shared places, buildings, and histories.

SCHEDULE OF CLASS MEETINGS*

*Syllabus is subject to change
 (BB) = reading is posted on BlackBoard site

Week 1:**Thursday, January 16: Intro to Course**

- History of Boston
- Assign Self-Assessment
- Assign Journal (Set up at wordpress)

Week 2:**Tuesday, January 21:**

- **Self Assessment Due**
- Discuss Final Portfolio
- Naomi Miller and Keith Morgan, *Boston Architecture 1975-1990*, Introduction (BB)

Wednesday, January 22: *Last day to add or change WR courses*

Thursday, January 23:

- Nancy Seasholes, *Gaining Ground*, Introduction, Ch. 7 (BB)
- Bainbridge Bunting, *Houses of Boston's Back Bay*, Ch. 2 (BB)

Saturday, January 25: Field Trip #1**Week 3:****Tuesday, January 28:**

- No class

Thursday, January 30:

- You choose (1 of 5): All readings on BB
 - FLO (landscape)
 - MFA (art and culture)
 - Trinity (churches)
 - Bunting, Ch. 5 (domestic architecture)
 - Prudential Center (Modernism)
- Write: Article Summary
- In groups: Go over reading in groups, present to classmates,
- As a class: Brainstorm possible ideas for projects

Week 4:**Tuesday, February 4:**

- **Article Review Due**
- Discuss Annotation (use Turabian?)
- Discuss approaches to project

Thursday, February 6:

- **Annotation due**
- **Library Orientation**

Week 5:**Tuesday, February 11:**

- **Observational assignment due**

Thursday, February 13:

- Visit archive (TBD) as a class.

Week 6:

***Prospectus Due by Midnight Sunday Feb. 16**

Tuesday, February 18:

- In class: Using Newspapers/Maps in research
- Short individual meetings this week

Thursday, February 20: *Last day to drop without a "W" grade*

- Find one article or chapter: Read, summarize, post annotation

Week 7:

Tuesday, February 25:

- Find one article or chapter: Read, summarize, post annotation

Thursday, February 27:

- No class – work day

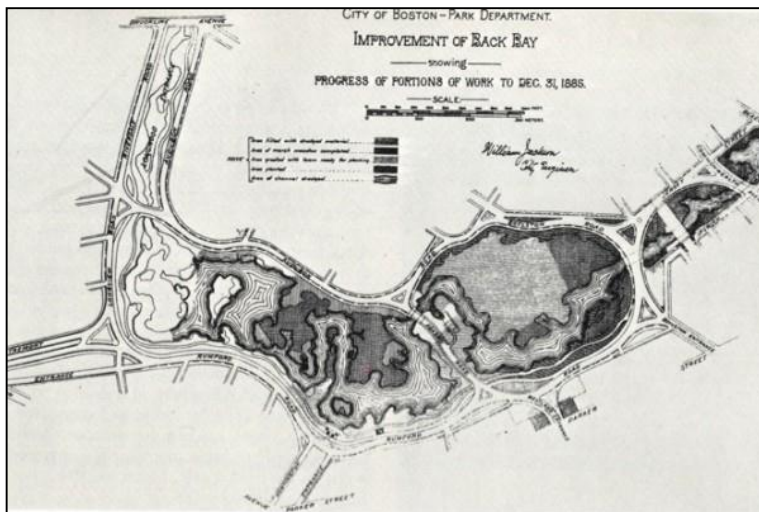
Week 8:

Tuesday, March 4:

- Outline due in class – must have working thesis

Thursday, March 6:

- Guest speaker



Sat 03-08 to Sun 03-16 Spring Recess

Week 9:

*****Paper 2 draft 1 posted by Monday at midnight*****

Tuesday, March 17:

- No class - Group conferences this week

Thursday, March 20:

- Draft due in class

Week 10:

Tuesday, March 25:

- Draft due in class

Thursday, March 27:

- Paper 2 due with bibliography

Friday, March 28: *Last day to drop with a "W" grade*

Week 11:

Tuesday, April 1:

- Discuss: Transition to “Paper 3”
 - Read: Kevin Lynch, TBD (BB)
 - Read: Nancy Seasholes, *Walking Tours of Boston’s Made Land*, Ch. 6: “Back Bay and Esplanade” (BB)
- Write: Reaction to one

Thursday, April 3:

- Draft of paper 3 due

Week 12:

Tuesday, April 8:

- Class work on site
- Final draft of paper 3

Thursday, April 10:

- No class

Saturday, April 12: Field Trip #2

Week 13:

Tuesday, April 15:

- In-class work session

Thursday, April 17:

- Final Site Due

Week 14:

Tuesday, April 22:

- In class: discuss final portfolio
- Review: Sample Final Portfolios (online)

Thursday, April 24: No Class – Monday Schedule

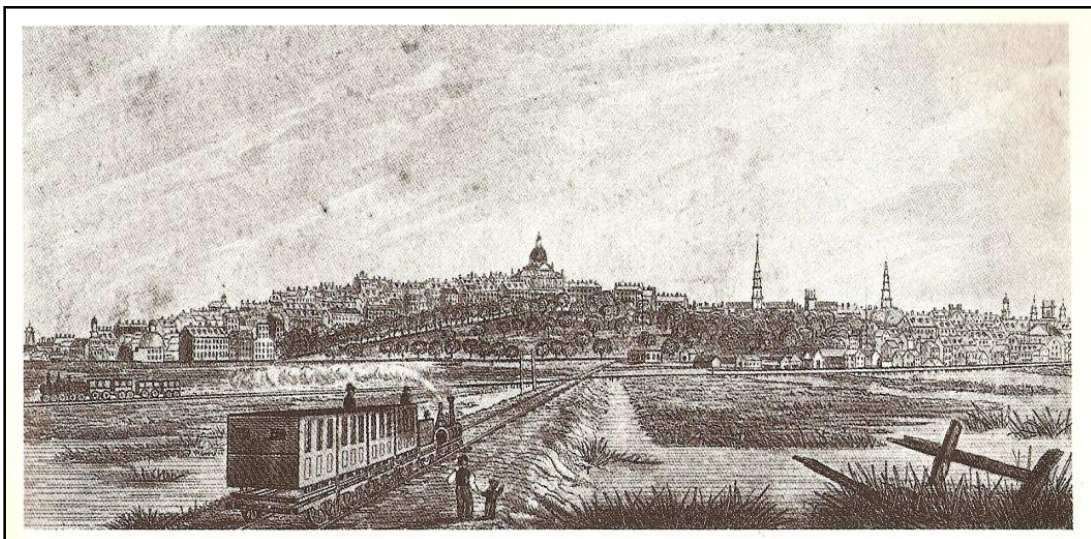
Week 15:

Tuesday, April 29:

- Draft of Final Portfolio due – edit introduction

Thursday, May 1:

- **Final Portfolio due**



WR 100 O2
Writing Seminar: Race and Boston
Fall 2010
CAS 225, 3:30-5

Instructor: Carrie Bennett
Office: 730 Comm. Ave, 3rd Floor Writing Center, Rm. 301C
Contact: carrie19@bu.edu, 617-938-9561
Office Hours: Tu and Th 1:15-1:45 and 5-6

“One labels people; one labels them Jew, one labels them fascist, one labels them Communist, one labels them Negro, one labels them white man. But in the doing of this, you have not described anything [...]

You have only described yourself” (132).

“I want to make it clear that when I talk about Negroes... I am not talking about race; I don’t know what race means. I am talking about a social fact” (132).

--James Baldwin, “The Uses of the Blues” from the January 1964 issue of *Playboy*

COURSE DESCRIPTION

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New England has long been racially and ethnically diverse, but the region has also experienced racial and ethnic strife. This seminar will introduce students to college-level reading and writing by exploring a number of significant moments in New England’s complex racial and ethnic history. The seminar will begin by examining the Civil Rights movement in Boston in the 1950s, progress to the bus riots that resulted from school desegregation in the 1970s, and conclude with contemporary concerns. We will consider a variety of perspectives as represented in popular and academic histories, journalism, photography, governmental documents, speeches, fiction, and poetry. Texts will include Michael Patrick MacDonald’s *All Souls*, Zadie Smith’s *On Beauty*, Afaa Michael Weaver’s *Multitudes*, and selections of Martin Luther King Jr., Malcolm X, and Fanny Howe, among others.

COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing these abilities while also learning to conduct college-level research.

COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

DAILY SCHEDULE

The assigned texts should be read in advance of the date on which they are scheduled for discussion.

Unit 1: Civil Rights and Civil Unrest*Week One*

Th 9/2 Introductions, review syllabus, review Self-Assessment assignment

Week Two

Tu 9/7 *Boston against Busing*, p. 26 (map), pp. 225-27; Malcolm X, “The Ballot or the Bullet” and “Homeboy” (handouts); *They Say/I Say*, Ch. 1; Review Paper 1 assignment

Th 9/9 *Common Ground*, Ch. 5 (handout); Dorothy West, “The Typewriter” (handout); *They Say/I Say*, Ch. 2

Self-Assessment Due

Last day to add or change writing seminars

Week Three

Tu 9/14 Martin Luther King, Jr., “I Have a Dream” (handout); *Common Ground*, Ch. 2 (handout); Review Final Portfolio assignment

Th 9/16 Jack Tager, *Boston Riots*, Ch. 8 (handout); *They Say/I Say*, Ch. 3; First draft of Paper 1 due for in-class workshop

Unit 2: Boston And Busing*Week Four*

Tu 9/21 *Common Ground*, Ch. 8 (handout); In-class screening of *Eyes on the Prize*, “The Keys to the Kingdom: 1974-1980”

Th 9/23 Jeanne Theoharis, “‘We Saved the City’: Black Struggles for Educational Equality in Boston, 1960-1976” (handout); *They Say/I Say*, Ch. 4; Review Paper 2 assignment

Final Version of Paper 1 due*Week Five*

Tu 9/28 *Boston Against Busing*, pp. 1-21; *They Say/I Say*, Ch. 5

Th 9/30 *Boston Against Busing*, pp. 88-89, 108-120; Slate.com *Soiling Old Glory* photograph (online); Landmark press conference (online)

Week Six

*Individual Conferences: 10/7 and 10/8 I will meet with students to review Paper 2

Tu 10/5 *All Souls*, Ch. 1-2

Th 10/7 *All Souls*, Ch. 3-4; First draft of Paper 2 due for in-class workshop; Individual Conferences
Last day to drop classes without a ‘W’ grade

Week Seven

*Individual Conferences: 10/12, 10/13, 10/14, and 10/15 I will meet with students to review Paper 2

M 10/11 Holiday—No Classes

Tu 10/12 Substitute Monday schedule of classes

Th 10/14 Second draft of Paper 2 due for in-class workshop (Three-Rounds Workshop); *They Say/I Say*, Ch. 6; Individual Conferences

Unit 3: The Contemporary Creative Response: Opening Up the Discussion*Week Eight*

- Tu 10/19 Fanny Howe, “Introduction” and selected poems from *Robeson Street* (handout); *They Say/I Say*, Ch. 7
- Th 10/21 Alexios Moore, “Field Studies: Roxbury, 1983” (handout); *They Say/I Say*, Ch. 8; Review Paper 3 assignment
Final Version of Paper 2 Due

Week Nine

- Tu 10/26 *Ethnic Notions* documentary; meet in the Geddes viewing room (CAS 537C— from the main CAS entrance, take the elevator on the *right*)
- Th 10/28 Susan Straight, “Aquaboogie” (handout); Selected poems from Afaa Michael Weaver

Week Ten

- Tu 11/2 Zadie Smith, excerpts from *On Beauty*; *They Say/I Say*, Ch. 9
- Th 11/4 Zadie Smith, excerpts from *On Beauty*; Fresh Air interview (online); *They Say/I Say*, Ch. 10
- 11/5 *Last day to drop classes with a ‘W’ grade*

Week Eleven

- *Group Conferences: During the course of this week, I will meet with small groups to workshop Paper 3
- Tu 11/9 First draft of Paper 3 due for in-class workshop; Group conferences
- Th 11/11 Oral Presentations

Week Twelve

- Tu 11/16 Oral Presentations
- Th 11/18 Oral Presentations

Week Thirteen

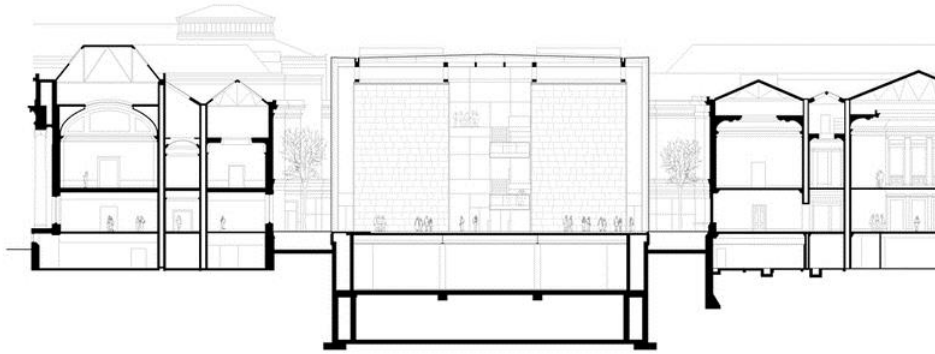
- Tu 11/23 Second draft of Paper 2 due for in-class workshop
- W 11/24-F 11/27 Fall recess

Week Fourteen

- Tu 11/30 **Final Version of Paper 3 Due**; In-class work on Final Portfolio
- Th 12/2 Draft of Final Portfolio due for in-class workshop

Week Fifteen

- Tu 12/7 In-class work and pair workshop of Final Portfolio
- Th 12/9 Last Day of Classes: Course Evaluations
Final Portfolio Due



MUSEUMS NOW

Luke: WR 150 Spring 2014 TBA T/TH: 2-3:30 / 3:30-5

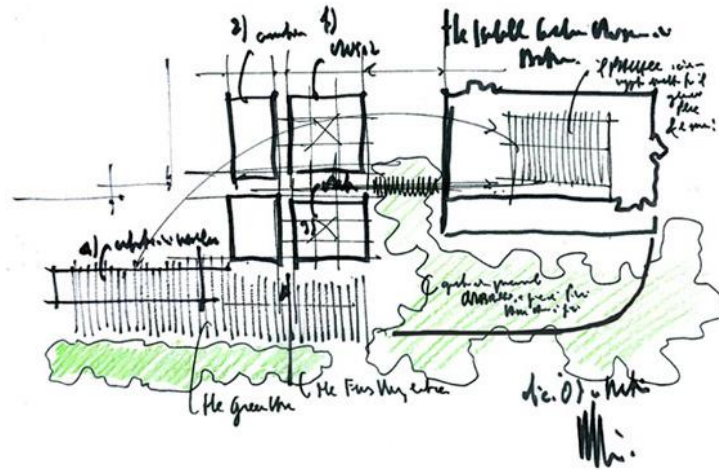
Instructor: **Christina Luke**
 Office: 351D (enter suite through 349)
 Contact: **cluke@bu.edu**
 Office Hours: **TH 8-12**

COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 150 is Museums Now.

The course focuses on the value of museums to civic life in Boston and the importance of international research and archaeological inquiry for launching exhibitions. Students explore the 19th c. legacies of collecting and excavation through the lens of 21st c. renovations and new installations at the Museum of Fine Arts, Boston and the Isabella Stewart Gardner Museum. Readings include academic essays and policies which will serve to ground our discussions in conversations happening now -- in Boston and beyond. Students will be expected to visit both institutions to assess permanent and traveling exhibitions; they are also expected to participate in one or more of the events offered to the public. In addition, the class will explore how the expanding sphere of digital humanities enhances the civic participation of Boston's museums locally and globally. For their final project students are asked to contextualize the place of Boston's museums as participants in city-wide and global arts initiatives.

"Now" courses emphasize interaction with students outside the classroom in a way that is more academically substantive than simply taking them on a "field trip." Outside-the-classroom activities relate in a fundamental way to the goals of the writing seminar and of the Provost's initiative of "supporting the arts at BU," which goals we believe are not only compatible but closely connected. In "Now" courses, students and faculty together explore culturally and artistically enriching points of interest in the greater Boston area; such exploration provides additional motivation as well as material for the writing assignments at the heart of all WR courses.



COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you developed your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research.

COURSE REQUIREMENTS

As a writing seminar, WR 150 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- self-assessment
- additional exercises as assigned
- three major papers
- final portfolio
- one conference with your instructor
- attendance and participation

WR 150 Schedule Spring 2014

All assignments for the respective day are due at the start of class. When the assignment requires reading (books, essays, websites), you should come having completed the reading and having filled-out the respective reading worksheet (all readings have worksheets posted on blackboard). When the assignment requires a visit to the MFA Boston or the Isabella Stewart Gardner Museum, you should have visited the institution prior to the start of class.

Plan accordingly. For example, if the assignment for Thursday is to visit a museum, plan to go over the weekend or during the evening. Be sure to check the respective websites for days/times.

Th 01-16: What is a Museum?

Assign Self-Assessment

Lecturer (Luke): Museums, Cities and Boston, consult MFA History, Pp. 1-26

M 01-20 *Holiday, Classes Suspended*

Tu 01-21: Mission Statements and Museums

***Self-Assessment due**; Assign Paper 1

Reading: MFA Mission Statement and explore the website (collections)

Norris and Tisdale, Acknowledgement, Intro, Pp. 6-17

W 01-22 *Last day to add or change WR courses*

Th 01-23: Making of Boston and the MFA

Primary and secondary sources

Peer-reviewed sources (focus: articles, edited volumes, single-author books), digital databases

*Visit MFA and complete worksheet

MFA History, Pp. 27- 62.

Peer-reviewed studies:

Work with your assigned group to fill in the reading worksheet; come prepared to present the article.

Prepare notes of the article for your classmates. Each group tackles only one reading.

Group 1: DiMaggio, Paul 1991 "Cultural Entrepreneurship in Nineteenth-Century Boston: The Creation of an Organizational Base for High Culture in America," in *Popular Culture: Contemporary Perspectives in Cultural Studies*, edited by Chandra Mukerji and Michael Schudson, pp. 374-397. University of California Press.

Group 2: Harris, Neil 1962 "The Gilded Age Revisited: Boston and the Museum Movement," *American Quarterly* 14(4): 545-566.

Group 3: Steffensen-Bruce, Ingrid 1998 "Establishing a Style: Boston, New York, and Chicago," in *Marble Palaces, Temples of Art: Art Museums, Architecture, and American Culture, 1890-1930*, pp. 16- 47. Bucknell University Press.

Tu 01-28: Talking with the Author

Guest Speaker, Rainey Tisdale

Norris and Tisdale, Chapter 1, Pp. 18-66

MFA History, Pp.63-93

Th 01-30: Integrating sources (places, lectures, essays, more)

Workshop: ***First draft of Paper 1 due**

Assign Final Portfolio

Tu 02-04: MFA Tours with provenance curator, Victoria Reed

Th 02-06 *Final version of Paper 1 due; Assign Paper 2
Workshop in-class.

Tu 02-11 Creative Spaces and Museums

Visit Isabella Stewart Gardner Museum
Reading: Isabella Stewart Gardner Museum website
Norris and Tisdale, Chapter 2, Pp.67-106
In-class session: Storyboard

Th 02-13 Narratives and Museums

Genre and history through writing
Reading: Griswold, Katie 2013 "Down the Street and Around the World: an Exploration of Everyday Exoticism in the Isabella Stewart Gardner Museum," *WR Journal* 5: x-x.
Vigderman: TOC, *About this Book*, *Preface*, *Beyond the Book*

M 02-17 *Holiday, Classes Suspended*

Tu 02-18 Narratives and Authors

Worksheet on genre, history and the author
Reading: Vigderman: *Part One*, *Part Two*

W 02-19 *Substitute Monday Schedule of Classes*

Th 02-20 Narratives and Cities

Worksheet on genre, history and cities
Reading: Vigderman: *Part Three*

Last day to drop without a "W" grade

Tu 02-25 **First draft of Paper 2 due**

Th 02-27 Tours at the Isabella Stewart Gardner
Vigderman: *Postscript*, *Gardner Museum / Memory Palace Tour*

Tu 03-04 **Second draft of Paper 2 due**

Workshop: Subject placement

Th 03-06 **Final version of Paper 2 due**

Workshop: Punctuation

Sat 03-08 to Sun 03-16 Spring Recess

M 03-17 *Classes Resume*

Tu 03-18 Researching creative spaces

Assign Paper 3: Research paper on Boston Museums
Norris and Tisdale, Chapter 3, Pp. 106-138

Th 03-20 Brain storming: topics/ideas & feedback

Details of preparing a prospectus and annotated bibliography
Norris and Tisdale, Chapter 4, Pp. 139-176

Tu 03-25

Prospectus due; workshop with groups

Th 03-27

Annotated bibliography
Working storyboard

F 03-28 *Last day to drop with a "W" grade*

Tu 04-01

Workshop: drafting and structure

Th 04-03

***First draft of Paper 3 due**
Workshop: refining introductions & conclusions

Tu 04-08

Refining prose

W 04-09 *Last day to officially take a leave of absence or withdraw from the University for Spring 2014.*

Th 04-10

***Second draft of Paper 3 due**
peer comments

Tu 04-15 Public Presentation

Alternative genre: Paper 3 into public product
Norris and Tisdale, Chapter 5, Afterword, Pocket Guide, The Get Going Game, Pp. 177-216

Th 04-17

Alternative genre: Paper 3 into public product
Consult Norris and Tisdale

M 04-21 *Holiday, Classes Suspended*

Tu 04-22

***Draft of Final Portfolio due**

Th 04-24 *Substitute Monday Schedule of Classes*

Tu 04-29

***Final version of Paper 3 due**

Th 05-01 Last Day of Class; Course Evaluations

***Final Portfolio due**

City of Ideas: A History of Innovation in Boston

Seminar E4: Monday, Wednesday, and Friday; CSS 322, 12.00pm-1.00pm

Seminar F4: Monday, Wednesday, and Friday; CSS 322, 1.00pm-2.00pm

Instructor: Dr. Deborah Breen
 Office: 100 Bay State Road, Room 328
 Contact: E: dfbreen@bu.edu T: 617 358 1512 (please use email to contact me)
 Office Hours: Monday and Wednesday 2.30-3.30pm; Thursday 9.30-11.00am; and by appointment

COURSE DESCRIPTION

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WR150 E4 and F4 focus on Boston's innovations, which have made important contributions to American economic, political and cultural life in areas as diverse as commerce and industry, education, civic life, the environment, the arts, and medicine. In this class, we look at innovations that have emerged from Boston from the colonial period, through the late eighteenth and nineteenth centuries, to more recent times. In each era, we focus on particular innovations, while gaining a broader understanding of the characteristics of Boston's creative culture. Reading for the class will be from a wide range of sources, both historical and contemporary.

COURSE GOALS

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- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research.

COURSE REQUIREMENTS

As a writing seminar, WR 150 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- self-assessment
- additional exercises as assigned
- three major papers
- final portfolio

WR 100-K2
Writing Seminar: Boston and Children's Literature
Fall 2012
CSS 440, Tues./Thurs. 9:30-11:00

Instructor: Dr. Anna Panszczyk
 Office: 100 Bay State Road, Room 308
 Contact: annapan@bu.edu
 Office Hours: Tuesdays 11-12 and 3:30-4:30, Thursdays 11-12

COURSE DESCRIPTION

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- self-assessment
- additional exercises as assigned
- three major papers
- final portfolio
- one conference with your instructor
- attendance and participation

COURSE MATERIALS

The following required texts are available at the Barnes and Noble in Kenmore Square:

Anderson, M.T. The Astonishing Life of Octavian Nothing, Traitor to the Nation: Pox Party. Boston, MA: Candlewick, 2011.

Cormier, Robert. I Am the Cheese. New York, NY: Knopf Books for Young Readers, 2007.

Field, Rachel. Hitty, Her First Hundred Years. New York, NY: Aladdin, 1998.

Hacker, Diana. Rules for Writers, 7th edition. Bedford/St. Martin's, 2012. (spiral bound).

Langton, Jane. The Fledgling. New York, NY: HarperCollins Children's Books, 1994.

McCloskey, Robert. Make Way for Ducklings. New York, NY: Puffin, 1999.

The following required readings are on electronic reserve at the class Blackboard:

Bush, Elizabeth. "The Astonishing Life of Octavian Nothing, Traitor to the Nation: The Pox Party (review)." Bulletin of the Center for Children's Books. 60.3. November 2006. pgs 112-113.

Iskander, Sylvia Patterson. "Readers, Realism, and Robert Cormier." Children's Literature. 15. 1987. pgs 7-18.

Sibley, Carol Hanson. "Jane Langton's The Fledgling: What If? Then What? So What?" *Children's Literature Association Phoenix Award Paper*. 2000.
http://www.childlitassn.org/index.php?page=about&family=awards&category=06--Phoenix_Award&display=129

Ulanowicz, Anastasia. "American Adam, American Cain: Johnny Tremain, Octavian Nothing, and the Fantasy of American Exceptionalism. The Lion and the Unicorn. 35.3. September 2011. pgs 267-295.

The following required readings can be found at the posted links:

Davidson, Jenny. "Slave to Science." (review of The Astonishing Life of Octavian Nothing, Traitor to the Nation: The Pox). New York Times. November 12, 1006.
<http://www.nytimes.com/2006/11/12/books/review/Davidson.t.html>

Thoreau, Henry David. "13. Winter Animals." Excerpt from Walden.
<http://thoreau.eserver.org/walden15.html>

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard page at:

<http://blackboard.bu.edu/>

Please note that you are required to bring a **hard copy** of any relevant reading material to class on the day it is being discussed (the children's literature, but also the blackboard readings, exercise prompts, models of drafts, handouts, etc.).

Email Policy: I welcome your email communications. Please allow 48 hours for a response.

ASSIGNMENTS

You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Much of this work will not be graded, but that does not mean it is unimportant. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

Self-Assessment: At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

Exercises: We will use the term *exercises* to refer to various low-stakes assignments and activities that you will be asked to complete over the course of the semester. You will do some of these exercises in class; others will be given as homework. I recommend that you purchase a notebook to contain your in-class writing and that you bring this notebook with you to class each day. Your exercises will not receive explicit grades, although you will receive credit for completing them on time. Your performance on these assignments may also affect your participation adjustment (see below).

Major Papers (drafts and final versions): We will use the term *draft* to refer to unfinished or preliminary versions of your three major papers. You will be required to write at least one draft of paper 1 and at least two drafts of papers 2 and 3. For papers 2 and 3, one of your drafts will receive comments from me, either in written or verbal form; the other will receive feedback from your classmates. Drafts will not receive explicit grades, although you will receive credit for

Syllabus for WR 100 H4, I1
Writing Seminar: Boston in Film and Literature
Fall 2013
CSS 440 Mondays, Wednesdays, and Fridays 3-4, 4-5

Instructor: Brandy Barents
 Office: 100 Bay State Road, Room 309
 Email: barents@bu.edu
 Office Hours: M/W 5-6 PM

COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Although all sections of WR 100 require the same intellectual rigor, use the same assignment sequence and portfolio approach to writing, and prepare students equally well for WR 150, this section is restricted to ESL students. By addressing ESL-specific language needs in an expert and prompt way through the stages of the writing process, we aim to provide students with an easier transition to WR 150 and a more coherent first year of writing instruction. Different sections of these courses address a range of different topics. The specific topic of this section of WR 100 is “Boston in Film and Literature.” In this seminar, we will look at Boston as subject and setting of a number of very different works in order to understand the social, political, historical, and artistic forces that have shaped this great American city.

COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing these abilities as you are introduced to college-level research and research-based writing.

COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- self-assessment
- additional exercises as assigned
- three major papers

- final portfolio
- one conference with me
- attendance and participation

COURSE MATERIALS

Required Texts

Another Bullshit Night in Suck City: A Memoir by Nick Flynn
W. W. Norton

The Rough Guide to Boston by Sarah Hull
Rough Guides; 6th edition

Mystic River by Dennis Lehane
Harper Paperbacks

Boston: Voices and Visions by Shaun O'Connell
University of Massachusetts Press

Student's Guide to Writing College Papers by Kate L. Turabian, Gregory G. Colomb, and Joseph M. Williams
University of Chicago Press

In addition, I will be handing out additional poems, prose, essays, interviews, etc. It's a good idea to invest in a folder for this class, as I will expect you to have your texts with you and we'll be referring to them throughout the semester. We will also be watching some films together, which might include *Mystic River*, *The Town*, *Gone Baby Gone*, *The Departed*, and *Good Will Hunting*. We will also have one class outside of the classroom (i.e. a fieldtrip). Please see the schedule and our Blackboard site for more detailed information, and I will be sure to announce this trip well in advance.

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard page at learn.bu.edu

ASSIGNMENTS

You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Much of this work will not be graded, but that does not mean it is unimportant. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

SELF-ASSESSMENT

At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester.

Syllabus and Schedule for:

WRITING SEMINAR

WR100 B1 & C4

Fall 2011

Boston's North End: A Social History

Section B1: MWF, 9-10AM, SOC B61

Section C4: MWF, 10-11AM, SOC B67

Instructor: Dr. James S. Pasto

Email: jpasto@bu.edu

Phone: (617) 358-1508

Office hours: M, 11:30-1:00 and W, 2:30-4:00

Office location: 730 Commonwealth Ave, RM 301L

OFFICE HOURS, CONFERENCES, AND EMAIL/CONTACT POLICY

- Do not hesitate to contact me at any time with any questions or comments. You can reach me by phone during office hours, and leave a message for a return call during non-hours. You may also contact me via email. I will respond to emails phone messages within 48 hours after I receive them.
- My schedule office hours are generally open for you to visit without an appointment. Please feel free to stop by any time during these hours.
- I am often on campus outside of these hours and generally available to meet with you, so please feel free to check with me for an alternative time to meet.
- In addition, each of you will meet with me twice during the semester for a schedule conference, some of which may take place during my office hours, as well as during additional scheduled time. I will be passing out and posting an online list.
- **Important Notice:** When you email me an attachment, please do so as follows:
 - Tell me in your message that you are sending an attachment and what it is.
 - Entitle the attachment with your last name, followed by the name of the particular content, followed by (if relevant) the name of the assignment or exercise.

For example:

I am sending a copy of the first draft of Paper 1, so I will entitle the attachment thus:

pasto.draft1.paper1

Or,

I am sending a copy of a homework assignment summary of John Smith's Chapter 1. I will entitle the attachment thus:

pasto.summarychapter1 Smith.homework

It is best to make a habit of giving all of your documents these titles when you create them.

COURSE MATERIALS

TEXTS

- Graff, Gerald & Cathy Birkenstein - *They Say I Say. The Moves that Matter in Academic Writing*. W. W. Norton & Company; Second Edition (December 22, 2009)
- Goldfeld, Alex. *The North End: A Brief History of Boston's Oldest Neighborhood*. The History Press (June 11, 2009)

- Lipson, Charles. *Cite Right: A Quick Guide to Citation Styles*. University Of Chicago Press (October 1, 2006)
- Puleo, Steve. *The Boston Italians: A Story of Pride, Perseverance, and Paesani, from the Years of the Great Immigration to the Present Day*, Beacon Press; 1st edition (May 15, 2008).
- Williams, Joseph & Gregory G. Colomb, *Style: Lessons in Clarity and Grace*, 4th Edition. Longman (October 11, 2019).

OTHER READINGS, BLACKBOARD SITE, DIGITATION.

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials, including other required readings. You can log in to our Blackboard page at:

<http://blackboard.bu.edu/>

Please take a look at this site as soon as possible, and email me if you have any questions.

We will also make use of BU Digication, where you will be able to submit and store all of your papers, exercises, and other course material. I will provide instructions on how to use this site, and I will also schedule a training session for additional instruction with a BU staff member.

You can access BU Digication from here:

https://bu.digication.com/home_guest.digi?sid=675&cid=o&tid=o&pid=o&

You can find some instructions on how to use the site here:

<http://www.bu.edu/eportfolio/howto/>

ASSIGNMENTS

You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Much of this work will not be graded, but that does not mean it is unimportant. Students who prepare diligently for class, participate actively, and take the Homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

Self-Assessment: At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock your reading and writing abilities and establish

SCHEDULE

NOTE: Be sure to follow all instructions, especially in regard to the submission of assignments, as the method will vary from class to class.

Wednesday, September 7

Class Topic: Introduction: Syllabus and Course Topic; Self-Assessment

For Next Class, Read: Boston Italians, "Introduction"

Homework: Read the following questions and sketch out some answers in your notebook.

- What is the opening sentence of the Introduction? What message does it convey? What impression does it give? What tone does it set?
- How does the opening section of the Introduction 'set up' the material that follows beginning about half-way down on page XI?
- Puleo claims in the Introduction that certain aspects of Italian migration to the United States and particularly to the North End set it apart from the migration of other immigrants. What aspects is he talking about? How did Italian migration differ from the migration of other groups to America? How was the North End "unique?"

Be sure to bring The Boston Italians to class on Friday.

Friday, September 9

Class Topic: Discussion of Reading

In-Class Exercise – Using Puleo's book and your notes, summarize his "Introduction." Basically, you want to tell me what he (Puleo) says in the Introduction. You need not include all of the elements you took notes on. Instead, use the handout as your guide.

For Next Class. Read: Bushee, "Italian Immigrants of Boston;" They Say, I Say, Chapters 1-2

Homework:

- Write a 1 paragraph summary of "Italian Immigrants" following the guidelines set in *They Say*. Be sure to include his main argument in your summary (which you must first locate – hint: it is on the last page of the essay).
- Then, write a response to Bushee that formulates some argument of your own, using one of the templates in the book. This argument can be 1-2 sentences in length and embedded in some introductory sentences if you like.
- When you are done with this, write a short account of if and how you found the chapters in *They Say* chapters helpful in wiring your summary and argument. Be honest – and specific.

Bring a hard copy of your summary to class on Monday and also send me a copy via email, *following instructions for emailing assignments as described in this syllabus*. I must receive this before class on Monday.

Monday, September 12 – Essay 1 Assigned

Class Topic: Discussion of Reading & Assignment

In-Class Exercise: Summary, argument and framing.

For Next Class. Read: *Boston Italians*, Chapters 1-4

Homework: In 1-2 paragraphs, summarize the life and accomplishment of George Scigliano. Include mention of how Puleo presents him (positive, negative, heroic, ordinary, etc.). Send your paragraphs to me via email before class on Wednesday, following instructions for emailing assignments as described in this syllabus.

Wednesday, September 13 – Meet in CAS 330

Class Topic: Getting Started Writing – Working With Your Peers

For Next Class: Read, *Boston Italians*, Chapter 5.

Homework: Complete the first paragraph of your essay. Be sure it includes your own argument. Write a second paragraph explaining why you constructed the paragraph the way you did?

Bring 4 copies of these paragraphs to class on Friday.

Friday, September 15 –

Class Topic – Paragraphs and Framing

Class Exercise: Peer Group Work

For Next Class: Read *They Say, I Say*, Chapter 3; *Cite Right*, Chapters 1-2; *Style*, Lessons 1-2

Homework: In a paragraph or two, explain why you should cite the works of others and provide some tips for quoting. Then, write the bibliographic reference for Bushee’s “Italian Immigrants” using the Chicago, APA, and MLA styles. You can locate the necessary information on the first page of the article. Then write a short summary of what you learned from Lessons 1-2 in *Style*. Send your responses to me via email before class on Monday.

Monday, September 19

Class Topic: Peer Group Work

For Next Class:

Homework: Bring 2 copies of the first draft of your essay to class. Bring whatever you have written. You will give one copy to me and one copy to your peer.

Wednesday, September 21

Class Topic: Peer Group Work

For Next Class: Read *They Say, I Say*, Chapter 4

Homework: Begin Revision Assignment.

Friday, September 23 –

Class Topic: Revision Work

For Next Class: Read, *Style*, Lesson 3

Homework: Complete all exercises from *Style*, posted on the Blackboard.

Monday, September 26 – Class Meets in CAS 330 – First Draft of Paper 1 Due; Bring Two Hard Copies of the Paper (and email an electronic copy to your peer).

Class Topic: Review of *Style* Lessons; In Class Revisions.

Class Exercise: Begin Revision Response Assignment.

Homework: Continue Revision Response

Wednesday, September 28 – Class Meets in CAS 330

Class Topic: Digication

For Next Class: Read *Boston Italians*, Part 2, Complete *Style*, Lessons 4-6.

Homework: Work on Revision Assignment and Revisions

Friday, September 30 – Class Meets in CAS 330

Class Topic: Review of Citation, Quotation and Bibliography, Proofreading, and Formatting.

For Next Class: Read, *Boston Italians*, Part 3, Chapters 8-9.

Homework : Complete Essay 1.

Monday, October 3 - Final Draft of Paper 1 Due – Post it To Digication as instructed in Syllabus.

Class Topic: Presentation on William Foote Whyte

For Next Class: Read: “Slum Sex Code.”

Homework: Write a paragraph or two that explains what Whyte means when he argues that the slum sex code aids Italian assimilation into American society. How, exactly, does the code do this? You will need to give a summary of the code to answer. Be sure to quote him where relevant. Be prepared to discuss your essays in class. Put paragraph on your digication site.

Wednesday, October 5

Class Topic: Discussion

For Next Class: Re-Read “Slum Sex Code” & *They Say, I Say*, Chapter 5

Homework: Revise your paragraphs per our discussion.

Friday, October 7 – Essay 2 Assigned

Class Topic: Archival Notes on “Slum Sex Code.” & Re-read *They Say, I Say*, Chapter 5

In Class Exercise: Write a short essay describing your immediate impressions upon reading the archival notes. What, if any, connections do you see between the notes and the article “The Slum Sex Code?” What differences in sentence structure, word choice, grammar, and style do you see?

For Next Class: Read Excerpts from “Rocco.”

Homework: Complete class exercise; begin Essay 2. Complete at least two paragraphs by Wednesday & bring 4 copies of these paragraphs to class.

Monday, October 10 – Holiday – No Class

Tuesday, October 11 – Film: “Sidewalk Society”

Wednesday, October 12 – Bring 4 copies of at least 2 paragraphs of your paper to class.

Class Topic: Discussion of “Rocco;” Peer Group Reading.

For Next Class: Write a Description of your paper, following the instructions provided today.

Homework: Complete Description

Friday, October 14 – Class Meets in CAS 330

Class Topic: In-Class Writing

Homework: Complete First Draft of Paper 2 - Post it on your Digication site, either as an attachment or as html document (or both). Send me a link to the site before class time. You will also bring 1 hard copy to class on Monday.

Monday, October 17 – First Draft of Paper 2 due – Bring 1 Hard Copy to Class

Class Topic: Peer Reading and Revision

For Next Class: *They Say, I Say*, Chapters 6-7

Homework: Begin assigned exercise.

Wednesday, October 19 –

For Next Class: *They Say, I Say*, Chapter 9

Homework: Complete assigned exercise.

Friday, October 21

Class Topic: Discussion

For Next Class: Read Fraggos, Chapter 5 from “Problems of Adjustment.

Read Re-Puleo, pp. xi-xv.

Homework: Summarize Fraggos: Describe the main lines of generational conflict as he reports it.

Monday, October 24 – Peer Review Report Due - Class Meets in CAS 330

Class Topic: Peer Reports

For Next Class: Portes, “For the Second Generation, One Step at a Time;” Re-read Puleo

Homework:

Wednesday, October 26 –

Class Topic: Read "Read Zhou, "Assimilation, the Asian Way."

For Next Class: Read "Generational Conflict Among the Hmong in the United States"

Homework: Write a paragraph linking Portes and Zhou: can you read one essay as supporting the other? How? Bring paragraph to class.

Friday, October 28 - Assign Paper 3

Class Topic: Paper Presentations

For Next Class: Read Alba, "Immigration and the American Realities of Assimilation and Multiculturalism"

Homework: Write up plan for Paper 3.

Monday, October 31 – Final Version of Paper 2 Due

Class Topic: Presentation: Immigration, Assimilation, and Integration

For Next Class:

Homework:

Wednesday, November 2 – Meet in Mugar Library

Class Topic: Tour of Library

For Next Class: Read Goldfeld, Introduction and Chapter 1.

Homework: Begin Library Exercise, Part I

Friday, November 4

Class Topic: On-Line Library & Other Resources

For Next Class: Read Goldfeld, Introduction & Chapter 1-3

Homework: Complete Library Exercise by Due Date

Monday, November 7 -

Class Topic: Presentation: Early History of the North End

For Next Class: Read Goldfeld, Chapter 4-6

Homework: Reading

Wednesday, November 9

Class Topic: Guest Lecture by Alex Goldfeld

For Next Class: Work on Paper 3

Homework: Work on Paper 3

Friday, November 11 First Draft of Paper 3 due

Class Topic: In-Class Readings of Paper

For Next Class: Read Cotton Mather, "A Brand Pluck'd From the Burning"

Homework: Write a short response to the reading: summarize it and then describe your reaction to it. Bring response to class.

Monday, November 14 -

Class Topic: Presentation: Witchcraft in Boston and America: An Anthropological View

For Next Class: "Telling it Slant, pp. 49-54

Homework: Above Reading

Wednesday, November 16

Class Topic: Discussion

For Next Class: "Telling it Slant, pp. 49-54

Homework: Assigned Reading

Friday, November 18 - Second Draft of Paper 3 due

Class Topic: Discussion

For Next Class: "Telling it Slant, pp. 49-54

Homework: Assigned Reading

Monday, November 21

Class Topic: Discussion

Class Topic: Group Presentation

For Next Class: Peer Report

Homework: Work on Paper 3

Monday, November 28

Class Topic: Group Presentation

For Next Class: Peer Report

Homework: Work on Paper 3

Wednesday, November 30 - Final version of Paper 3 due

Class Topic: Portfolios

For Next Class:

Homework:

Friday, December 2 - Class Meets in CAS 330

Class Topic: Portfolios

For Next Class: Read "Tourists R Us"

Homework:

Monday, December 5 - Class Meets in CAS 330

Class Topic: Discussion

For Next Class: Read "Working Paper on Gentrification in the North End"

Homework:

Boston University – Arts and Science Writing Program



Syllabus

Witchcraft in New England

Spring (2014)

WR150S F2/G2

Instructor Information

Instructor: James Pasto, Ph.D.

Office: 100 Bay State Road, Room 335

Office Hours: Mondays 3-5; Wednesdays 9-12; Thursdays by announcement; other hours by appointment.

Office Telephone: 617-358-1508

E-mail: jpasto@bu.edu

Course Description

- WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 150 seminar is witchcraft in New England.

COURSE GOALS

- Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you developed your abilities to:
 - craft substantive, motivated, balanced academic arguments
 - write clear, correct, coherent prose
 - read with understanding and engagement
 - plan, draft, and revise efficiently and effectively
 - evaluate and improve your own reading and writing processes
 - respond productively to the writing of others
 - express yourself verbally and converse thoughtfully about complex ideas.
- In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research. Specific goals here include:
 - advanced understanding of literacy and information literacy
 - techniques to search for materials using contemporary online search tools and databases
 - means to access materials online or in the library
 - development of your abilities to evaluate the authority and reliability of sources and to make critical choices among the materials at your disposal
 - advanced citation and bibliographic techniques
 - use of electronic bibliographic databases

Textbook & Course Materials

- Adams, Gretchin. *The Specter of Salem: Remembering the Witch Trials in Nineteenth-Century America*. University of Chicago Press, (2010).
- Boyer, Paul, and Stephen Nissenbaum. *Salem Possessed. The Social Origins of Witchcraft*. Harvard University Press, (1974).
- Miller, Arthur. *The Crucible*. Penguin Classics, (2003).
- Turabian, Kate L., Gregory G. Colomb, and Joseph M. Williams. *Student's Guide to Writing College Papers*. Chicago: University of Chicago, (2010).

- ✚ Other required readings are available at the Blackboard site. There you will also find posted a copy of the syllabus and other information. Go to <http://learn.bu.edu> and follow instructions to log in.
- ✚ In addition, you will find some required readings, including instructions for making and keeping your own blog, here: <http://jamespasto.blogspot.com/>
- ✚ Reserve material for this course can be found at <http://www.bu.edu/library/services/reserves/>. Search under course title, WR150 F2/G2 or by my name. You can also find the list by entering the same information in the main search page. Most of this material is here as potential sources for a final research paper. You are not required to read it.

Course Policy

Attendance

You are allowed 3 absences without loss of points. Each absence after this can result in the lowering of the final grade by 1/3 of the grade (e.g. B -> B-). More than six absences can result in failing the course. I will make exceptions for religious holidays, planned events (weddings, etc.), extreme illness and other emergencies, provided I am notified in a timely manner.

Tardiness

If travel distance from a previous class means you might be late, please let me know. If you are repeatedly late outside of this circumstance I will mark you absent from the class.

Late and Incomplete Assignments

Assignments cannot be submitted late without my prior permission. There is a 10% deduction for each day the assignment is late. Incomplete assignments will be accepted, but up to 25% may be deducted depending on the amount that was not completed.

Office Hours & Contacting Me

Unless otherwise announced, I will hold office hours in the Espresso Royale Coffee Shop at 736 Commonwealth Ave, towards the back. If I am with someone else, please let me know that you are there, and then find a place to wait. I prefer that you contact me via email. Please address me as "Professor Pasto" in the email and also identify yourself by name. Put the course name and section in the subject line of the email. *If you do not hear back from me within 24 hours, please send me another email indicating that it your second message about the same matter.*

Cellphones, Devices, and Laptop Usage

Friendly and fruitful classroom exchange is disrupted by the use of cell phones for any purpose in the classroom. So there is *no use of cell phones, or other devices.*

Plagiarism

The passing of another's words or ideas as your own – "plagiarism" – is serious academic offense. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in the universal Academic Conduct Code. All WR students are subject to the code, which can be read online at: <http://www.bu.edu/academics/resources/academic-conduct-code/>

Boston Writing Now
CAS WR100 L5
Fall 2012
CSS 322 Monday, Wednesday, Friday 1-1:50 p.m.

Instructor: Chris Walsh
Office: CSS 304
Contact: cwalsh@bu.edu
Office Hours: Friday 2-3 and by appointment

COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics.

This writing seminar will focus on contemporary Boston writing. We will read new non-fiction, fiction, and poetry, and, as we meet authors and editors and attend readings, we will explore what happens before publication: how writers draft and revise, how editors edit—in other words, how poems, essays, books, “little” magazines, and other literary products are created and presented to the world. Studying this process and these products will give us ample opportunity to practice how to become better readers and writers ourselves.

COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- self-assessment
- additional exercises as assigned
- three major papers
- final portfolio
- two conferences with your instructor
- attendance and participation

Boston Writing Now 2**COURSE MATERIALS**

Required Texts available at the Barnes & Noble in Kenmore Square:

Steve Almond, *God Bless America* (Lookout, 2011)

Kate L. Turabian, *Student's Guide to Writing College Papers*, 4th edition. (University of Chicago Press, 2010)

Joseph Williams and Greg Colomb, *Style: The Basics of Clarity and Grace*, 4th edition. (Pearson, 2010)

You will also have to purchase the following four texts by reimbursing me \$21:

Nicole Terez Dutton, *If One of Us Should Fall* (University of Pittsburgh, 2012)

Agni volume 75

apt volume 2

Salamander Vol. 17, No. 2

VISITS FROM WRITERS AND EDITORS

Nicole Terez Dutton will visit class on Monday, September 17. Her poetry has appeared in *Callaloo*, *Ploughshares*, *32 Poems*, *Indiana Review*, and *Salt Hill Journal*. Nicole earned an MFA from Brown University and is currently serving as the the 2013 Dartmouth Poet in Residence at the Frost Place. She has been awarded the fellowships at the Fine Arts Work Center, Bread Loaf Writers' Conference, Cave Canem and the Virginia Center for the Creative Arts. She is the winner of the 2011 Cave Canem Poetry Prize for *If One Of Us Should Fall*. She lives in Somerville, Massachusetts and teaches at the Solstice MFA Program at Pine Manor College and Grub Street .

Steve Almond, the author of *God Bless America*, will be visiting our class on Wednesday, October 3. Almond is the author of two story collections, *My Life in Heavy Metal* and *The Evil B.B. Chow*; the novel *Which Brings Me to You* (with Julianna Baggott); the non-fiction book *Candyfreak*; and two collections of essays, *(Not That You Asked)* and *Rock and Roll Will Save Your Life*. He has also worked as a journalist and columnist. He lives in Somerville, Massachusetts.

Randolph Pfaff and Carissa Halston, the editors of one of our course texts, the literary magazine *Apt*, will be visiting class on Friday, October 26. They will speak about how they design and publish the magazine, and will also be glad to talk about some of the specific texts that we have read. Randolph is co-founder of Aforementioned Productions and co-editor of *apt*. His poetry and art have appeared or are forthcoming in *PANK*, *Word Riot*, *The Destroyer*, *Heavy Feather Review*, and *Open Letters Monthly*, among others. Carissa is the author of *A Girl Named Charlie Lester* and *The Mere Weight of Words*. Her short fiction has recently appeared or is forthcoming in *Fourteen Hills* and *The Massachusetts Review*, among others. She currently lives in Boston where she runs a small press called Aforementioned Productions, edits a literary journal called *apt*, hosts a reading series called Literary Firsts, and is at work on a novel.

Catherine Parnell, the editor of one of our course texts, the literary magazine *Salamander*, and Tehila Lieberman, the author of the short story "Cul de Sac," which appears in that magazine, will be visiting class on Friday, November 9. They will speak about the design and publication of *Salamander* as well as about the editing process "Cul de Sac" underwent.

Boston Writing Now 3

Catherine teaches writing and literature at Suffolk University in Boston, as well as the occasional seminar at Grub Street in Boston. She's the fiction editor for *Salamander* and an associate editor for *Consequence Magazine*. Tehila has won the Stanley Elkin Memorial Prize and the Rick Dimarinis Short Fiction Prize and her fiction has appeared in many literary journals, including *Nimrod*, *the Colorado Review*, *Salamander* and *Cutthroat*. Her nonfiction has been published in *Salon.com* and in *Travelers' Tales Guides* anthologies, including Best Women's Travel Writing 2007. Originally from New York, she lived in Jerusalem before settling in Cambridge, Massachusetts, where she consults as a writing coach for Harvard Business School.

William Pierce will visit on Wednesday, November 21. He is senior editor of *AGNI* and contributes a series of essays called "Crucibles." His fiction has appeared in *Granta*, *American Literary Review*, *The Dos Passos Review*, and elsewhere. Other work has appeared in *The Cincinnati Review*, *The Writer's Chronicle*, and *Glimmer Train*. In 2007 he was editor-in-residence at the Summer Literary Seminars in St. Petersburg, Russia.

CLASS SCHEDULE

All readings and assignments must be *completed* by the dates marked below. Please be sure to bring all texts we might refer to in a given class. Because much of the reading will be determined by the class—by you—this initial schedule is very spare. It will soon be filled with your names and the titles of works you have chosen from the literary magazines. On the day your name appears, you will help us lead discussion of the work you have chosen.

W 09-05 Self-Assessment (assigned)

Read: Ricks, Introduction to *Poems and Critics*; David Foster Wallace, "This is Water"

Fr 09-07 **Due:** Peer Introduction

Read: Birkerts, "Vertigo" in *Agni*, 1-14; Brown, "The All-Fiction Issue" in *Salamander* front matter; "Editors' Note" *apt*, 1; Turabian Introduction and 5

Sun 09-09 **by midnight Self-Assessment posted to your Digication site. Please email Digication link to me at cwalsh@bu.edu**

M 09-10 **Due:** Assignment #1 stage 1

Read: Sample student papers and ~15 pages from *ASA*

W 09-12 **Due:** Assignment #2 stage 2

Read: Dutton, "Holding Us, This Away" (11), "Night" (34), "Every Song I Know" (40), "Welcome Home" (54); Turabian 8

Fr 09-14 **Read:** Dickinson/Legault handout

>>>>>> 7 pm BASH Reading Series: Nicole Terez Dutton and Paul Legault Brookline Booksmith, 279 Harvard Street Brookline, 7pm. Take Green line C train to Coolidge Corner.

WR 100 O2
Writing Seminar: Public Gardens and Urban Wilds: Boston's Natural History
Boston University
Fall 2013
CSS 322, T, Th 3:30-5:00

Professor Allison Blyler
 Office: 100 Bay State Road, 3rd floor, room 314
 Office Hours: T,Th 5:30-7-30 and by appt.
 Email: ablyler@bu.edu

Boston in our time is a great, sprawling port city stacked with the towering monuments of commercial accomplishment and set on the northwestern edge of a large bay dotted with many green islands.—John Hanson Mitchell

COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 100 is the “natural history” of Boston. This course will explore Boston's greener places, where we can read the evidence of its emergence from the hills and marshes of the past and witness the ongoing tension it maintains between human inhabitants and nature. How does Boston's current form demonstrate a desire to shape the natural for human purposes? How do parks function in the city? What is the value of undefined green space? How does the city address the concepts of recreation and public memory? Does wilderness still exist within the cityscape? In addressing these questions, this class will aim to gain an understanding of the convergence of human and natural history that characterizes one of America's oldest cities.

COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes

- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas

In WR 150, you will continue developing these abilities while working intensively on prose style and learning to conduct college-level research.

COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities.

Specific course requirements are:

- self-assessment
- miscellaneous homework exercises
- three major papers
- final portfolio
- one conference with your instructor
- attendance and participation

COURSE MATERIALS

Thoreau, *Walden*. (also available online at

<http://xroads.virginia.edu/~HYPER/WALDEN/walden.html>)

Mitchell, *The Paradise of all these Parts: A Natural History of Boston*

Kay, *Lost Boston*

Turabian, Kate L., Gregory G. Colomb, and Joseph M. Williams. *Student's Guide to Writing College Papers*. Chicago: University of Chicago, 2010.

Additional readings and resources are online and on our Blackboard site.

BLACKBOARD

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard page at:

<http://learn.bu.edu/>

Email Policy: I welcome your email communications. Please allow 48 hours for a response.

WRITING ASSIGNMENTS

You will be given a range of writing assignments in this course, including self-assessment, in-class writing, homework exercises, drafts, final papers, and a final

<http://www.bu.edu/shs/>
<http://www.bu.edu/shs/wellness/index.shtml>
<http://www.bu.edu/shs/behavioral/index.shtml>

SCHEDULE

This schedule may change according to the needs of the class.

T Sept 3 Course introduction, in-class writing.

The Urban Wild

“Hope and the future for me are not in lawns and cultivated fields, not in towns and cities, but in the impervious and quaking swamps...”—Thoreau

Th Sept 5 Thoreau, Walden. “Economy,” “Where I Lived and What I Lived For.”
Mitchell, Paradise, “A Short Walk on the Shawmut.” Discuss Paper 1.

M Sept 9 *Last day to add or change writing seminars.*

T Sept 10 Mitchell, “Crossing Avalon” and Thoreau, “Higher Laws,” “Solitude.” **Self-assessment due.**

Th Sept 12 Mitchell, “Scoundrel Spring,” Thoreau, “Spring.” In-class work on Paper 1.

M Sept 16 *Last day to add non-WR classes.*

T Sept 17 **Draft of Paper 1 due.** Workshop and introduction to peer review.

Th Sept 19 Workshop: introductions and claims. Peer review.

T Sept 24 Workshop.

Th Sept 26 **Final version of Paper 1 due.** Reflection on Paper 1; discussion of Paper 2.

T Oct 1 Mitchell, from Paradise, Cronon, “The Trouble with Wilderness.” (Cronon can be found on Blackboard, External Links section.)

Th Oct 3 Mitchell and Sullivan, TBA.

M Oct 7 *Last day to drop classes without a “W” grade.*

- T Oct 8 Mitchell and group topic workshop.
- Th Oct 10 **First draft of Paper 2 due.** Workshop and review.
- T Oct 15 *No class. Substitute Monday schedule of classes.*
- Th Oct 17 Peer review.
- T Oct 22 **Second draft of Paper 2 due.**
- Th Oct 24 Workshop.
- T Oct 29 Final version of Paper 2 due. Reflection on Paper 2; discussion of Paper 3.

City on a Hill

“I do not speak now with any fondness for the old town, but simply repeat a cold, historic truth. Boston commands attention as the town appointed by destiny to be the natural leader of civilization in North America.”—Ralph Waldo Emerson

- Th Oct 31 Kay, from Lost Boston and Kolb, reading TBA.
- T Nov 5 Kay, Kolb, and Morgenroth, reading TBA.
- F Nov 8 *Last day to drop classes with a “W” grade.*

Parks and Recreation

“The tree in the garden is in reality no less other, no less worthy of our wonder and respect, than the tree in an ancient forest that has never known an ax or a saw...”—William Cronon

- T Nov 12 Documents from the Boston Natural Areas Networks, the Boston Urban Wilds Initiative and the Boston Department of Parks and Recreation. Robert Lowell, “For the Union Dead” and other Boston poems. Discussion of paper topics.
- Th Nov 14 **First draft of Paper 3 due.** Peer review.
- T Nov 19 Peer review.
- Th Nov 21 **Second draft of Paper 3 due.** Workshop.
- T Nov 26 Workshop.

Boston University
CAS WR100, Section E1
Writing Seminar: Boston Jazz Now!
Course Syllabus: Fall 2013
CSS Room 440, MWF 12:00-12:50 pm

Instructor: Dr. Thomas Oller
 Office: 100 Bay State Road (CSS), Room 326
 Contact: e-mail: toller@bu.edu (preferred); phone: 617-358-1556
 Office Hours: Monday 3:00-4:00 pm; Wednesday & Friday 10:30-11:30 am, or by appointment

COURSE DESCRIPTION

WR100 and WR150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR100 and WR150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR100 is Boston Jazz Now! -- part of the Arts Now! Initiative. This course will examine Boston as a leading center for jazz in the US. We will study the evolution of jazz as a musical form and its spread to different regions of the country, focusing on the development of jazz in Boston, with special attention to the musicians and their music, the schools, and the clubs, both past and present. Because each of the three major essays for the course is connected with and based on a concert event, we will attend these three concerts as a class, and attendance is required. Readings for the course will be drawn from a variety of genres, including biography and autobiography, reviews, historical accounts, and scholarly articles.

Although all sections of WR100 require the same intellectual rigor, use the same assignment sequence and portfolio approach to writing, and prepare students equally well for WR150, this section is restricted to ESL students. By addressing ESL-specific language needs in an expert and prompt way through the stages of the writing process, we will provide you with an easier transition to WR150 and a more coherent first year of writing instruction.

This seminar also carries the Writing Program Information Literacy designation. The Information Literacy designation indicates enhanced instruction in Information Literacy, including: an orientation to Mugar Library; instruction in genre awareness (how to recognize and read different types of source material); instruction in how to implement genre awareness in essays (i.e., the effective use of various types of sources) and an introduction to the criteria for the effective selection of sources.

COURSE GOALS

Although they vary in topic, all sections of WR100 and WR150 have certain goals in common. In WR100, you will develop your abilities to:

- Craft substantive, motivated, balanced academic arguments

- Write clear, correct, coherent prose
- Read with understanding and engagement
- Plan, draft, and revise efficiently and effectively
- Evaluate and improve your own reading and writing processes
- Respond productively to the writing of others
- Express yourself verbally and converse thoughtfully about complex ideas.

In WR150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research.

COURSE REQUIREMENTS

As a writing seminar, WR100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- Self-assessment
- Additional exercises, drafts, and concert reviews as assigned
- Three major papers
- Final portfolio
- One required conference with your instructor and one recommended conference with a tutor
- Attendance and participation, including attendance at three concerts
- Strict English-only policy for all discussions in the classroom
- Strict focus on Writing activities: Anyone caught texting or doing work for another course during class time will receive an F for the current assignment

COURSE MATERIALS

Required Textbooks (Available at the BU Bookstore)

Gioia, Ted. *The History of Jazz*. 2nd ed. Oxford: Oxford University Press, 2011. Print. ISBN 978-0-19-539970-7. (**Gioia-History**)

Graff, Gerald, and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. 2nd ed. New York: Norton, 2010. Print. ISBN 978-0-393-93361-1. (**TSIS**)

Turabian, Kate L. *Student's Guide to Writing College Papers*. 4th ed. Chicago: The University of Chicago Press, 2010. Print. ISBN-13: 978-0-226-81631-9. (**Turabian**)

An advanced English-English dictionary.

A notebook with standard letter-sized (8.5x11-inch) removable lined paper for in-class writing.

Required Library Resources

(On reserve at the Music Library, on the Second Floor of Mugar Library)

Selected readings from Gioia, Ted. *The Jazz Standards: A Guide to the Repertoire*. Oxford: Oxford University Press, 2012. Print. ISBN 978-0-19-993739-4. (**Jazz Standards**)

Selected readings from Kirchner, Bill, ed. *The Oxford Companion to Jazz*. Oxford: Oxford University Press, 2000. Print. ISBN 978-0-19-518359-7. (**Oxford Jazz**)

Required Online Materials

Berklee College of Music. 2012. Web. <<http://www.berklee.edu/>>.

Boston University Libraries: Music Library. 2012. Web. <<http://www.bu.edu/library/music/welcome.html>>. [*BU Music Library*].

Friedwald, Will. "Archived Articles." *The Wall Street Journal*. 2012. <<http://online.wsj.com/search/term.html?KEYWORDS=WILL+FRIEDWALD&bylinesearch=true>>

Hentoff, Nat. "The Shape of Jazz That Was: A Native Son's Look Back at Jazz in Boston at Midcentury." *Boston Magazine*. Oct. 2001. Web. <http://www.bostonmagazine.com/articles/the_shape_of_jazz_that_was/>.

JazzBoston. 2012. Web. <<http://www.jazzboston.org/>>.

Jazz Music Library. 2012. Web. <<http://jazz.alexanderstreet.com.ezproxy.bu.edu/>>. (You will need your BU login name and password to access this site.)

John Coltrane Memorial Concert. 2012. Web. <<http://www.jcmc.neu.edu/>>

Keith, Jean Hennelly. "Taking a Listen with Eric: The 'Dean of Boston Jazz Radio' Celebrates 30 Years as WGBH Radio Host." *Boston University College of Arts & Sciences Magazine*. Fall 2011. Web. <<http://www.bu.edu/cas/magazine/fall11/jackson/index.shtml>>.

Louis, Godwin (composer and performer), and Hans Johnson (director). *Godwin Louis Plays His Sax @ Harvard Square*. 10 Nov. 2011. Web. <<http://www.youtube.com/watch?v=d2IgLvnpB8>>.

Myers, Marc. "Interview: Will Friedwald (Part 1)." *Jazz Wax*. 2010. Web. <<http://www.jazzwax.com/2010/11/interview-will-friedwald-part-1.html>>

New England Conservatory. 2012. Web. <<http://necmusic.edu/>>.

New England Jazz Alliance. 2009. Web. <<http://www.nejazz.org/>>.

PBS – Jazz: A Film by Ken Burns. 2000-2012. Web. <<http://www.pbs.org/jazz/>>. [*PBS – Jazz*].
The Phoenix. 2012. Web. <<http://thephoenix.com/Boston/Music/Jazz/>>.

WICN Public Radio. 2012. Web. <<http://www.wicn.org/>>.

WGBH Public Radio. 2012. Web. <<http://www.wgbh.org/Jazz/>>.

Blackboard: Our class has a Blackboard site (Blackboard Learn) that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard page at: <https://learn.bu.edu>. Check the Blackboard site regularly for updates and other special announcements. You will also deposit your portfolio materials on Blackboard.

Email Policy: I welcome your email communications. Please allow 48 hours for a response.

ASSIGNMENTS

You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, oral presentations & class discussions, three major papers, and a final portfolio. Much of this work will not be graded with a letter grade, but that does not mean that it is unimportant. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

Self-Assessment: At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

Exercises: We will use the term *exercises* to refer to various low-stakes assignments and activities that you will be asked to complete over the course of the semester. You will do some of these exercises in class; others will be given as homework. You should purchase a notebook to contain your in-class writing and bring this notebook with you to class each day. Homework assignments and exercises (including drafts of papers, your peer-editing worksheets on others' drafts, and concert reviews) will not receive letter grades, but they will receive one of the following notations: check plus ($\checkmark+$) = excellent; check (\checkmark) = good; check minus ($\checkmark-$) = poor; zero (0) = assignment not done.

Major Papers (drafts and final versions): We will use the term *draft* to refer to unfinished or preliminary versions of your three major papers. You will be required to workshop and write a draft of each major paper. On each draft, you will receive feedback from your classmates and from me, either in written or oral form. When you submit a draft of a paper, you may also be asked to submit your previously completed working materials, together with your classmate's peer-editing worksheet. Drafts will not receive letter grades, although you will receive credit for completing them on time. Remember that you are more likely to write a better final paper if you

SCHEDULE

Note that you should complete the reading/writing/listening assignments in advance of the date under which they are listed so that you will be ready to submit/write about/discuss them in that class. Bring to class the textbooks listed for each date. Read each assigned article thoroughly and be ready to discuss it in detail and/or write about it. In addition to the passages noted below, further readings will be assigned on an as-needed basis.

Week 1

W 09-04

- First day of class
- Discussion of Course Goals
- Listening to and writing about jazz
- In-class Diagnostic Writing Exercise: Self-assessment
- Overview of the textbooks, syllabus, and assignments
- Musical antecedents of jazz

F 09-06

- Read and be ready to discuss Gioia-*History* Chapter 1, pp. 1-12: African antecedents of jazz
- Read and be ready to discuss TSIS Preface and Introduction
- Feedback on the Self-Assessment
- Grammar trouble spots
- Preview the concerts and sign up for concert dates
- Form “Turabian Teams” to report on chapters of the textbook

Week 2

M 09-09

- Writing assignment due: Self-Assessment Final Version: Submit a printed copy in class **and** e-mail me a digital copy at toller@bu.edu
- Turabian Teams A and B report on the Introduction and Chapter 1; Teams C and D report on Chapters 2-3
- Read and be ready to discuss Gioia-*History* Chapter 1, pp. 12-25: Blues
- Grammar trouble spots
- Preparing for Concert 1: note-taking and what to listen for; directions to the venues
- Last day to add Writing courses

Concert 1 (Choose one):

The Funkhouser Band, David Friend Recital Hall, Berklee, Tues., Sept. 10, 7:30 pm

The Winnie Dahlgren Project, David Friend Recital Hall, Berklee, Wed., Sept. 11, 7:30 pm

Fabio Rojas, Kendall Square’s Cambridge Center Plaza, Thurs., Sept. 12, 5:00 pm

Arrive 20 minutes early to find a seat; bring pen and paper to take notes

W 09-11

- Read and be ready to discuss TSIS Chapter 1
- Turabian Teams A and B report on Chapter 4; Teams C and D report on Chapter 5
- Read and be ready to discuss Gioia-*History* Chapter 2, pp. 27-37: New Orleans jazz
- Discuss the Funkhouser Band concert

F 09-13

- Writing assignment due: Draft Concert Review: bring a paper printout to class for peer editing
- Feedback on the concert: in-class listening and discussion, video and audio clips
- Brainstorm topics for Paper 1
- Read and be ready to discuss TSIS Chapter 2
- Read and be ready to discuss Gioia-*History* Chapter 2, pp. 37-51: Jelly Roll Morton

Week 3

M 09-16

- Writing assignment due: Concert Review Final Version: Submit a printed copy in class ***and*** e-mail me a digital copy at toller@bu.edu
- In-class writing: Draft an Outline of Paper 1
- Read and be ready to discuss TSIS Chapter 3
- Turabian Teams A and B report on Chapter 6; Teams C and D report on Chapters 7-8
- Sign up for student-instructor conferencing

W 09-18

- *Library Orientation: Meet inside Mugar Library just past the entrance gate*
- Feedback on the Concert Review
- Grammar trouble spots

F 09-20

- Writing assignment due: Bring a printed copy of Paper 1 Draft 1 to class for peer editing
- Examine sample student essays
- Read and be ready to discuss Gioia-*History* Chapter 3, pp. 53-66: Louis Armstrong
- Read and be ready to discuss TSIS Chapters 4-5
- Library Orientation Feedback
- Student-instructor conferencing

Week 4

M 09-23

- Writing assignment due: Submit a printed copy of Paper 1 Draft 2 in class ***and*** e-mail me a digital copy at toller@bu.edu

- Read and be ready to discuss Gioia-*History* Chapter 3, pp. 66-80: Bix Beiderbecke
- BEAT/BEAM terminology
- Student-instructor conferencing (cont.)

W 09-25

- Feedback and Workshop on Paper 1 Draft 2: thesis statement, organization, use of concert review, argument sources, editing and proofreading, tutorial report policy
- Grammar trouble spots
- Turabian Teams A and B report on Chapter 9; Teams C and D report on Chapters 10-11
- Read and be ready to discuss Gioia-*History* Chapter 3, pp. 81-87: Frankie Trumbauer
- Preparing for Concert 2: note-taking and what to listen for; directions to the venues
- Student-instructor conferencing (cont.)

F 09-27

- Writing assignment due: Submit a printed copy of Paper 1 Final Version in class ***and*** e-mail me a digital copy at toller@bu.edu
- Preview of Concert 2 (cont.)
- Criteria for Paper 2
- Review of Gioia-*History* Chapters 1-3

Concert 2: Berklee BeanTown Jazz Festival, at the corner of Columbus Ave. and Mass Ave., Saturday, September 28, 12:00-6:00; bring pen and paper to take notes

Week 5

M 09-30

- Writing assignment due: Draft Concert Review: bring a paper printout to class for peer editing
- Feedback on the concert: in-class listening and discussion, video and audio clips
- Brainstorm topics for Paper 2
- Feedback on Paper 1
- Grammar trouble spots
- In class writing: Critique of Paper 1
- Read and be ready to discuss Gioia-*History* Chapter 4, pp. 89-100: Two Harlems

W 10-02

- Writing assignment due: Submit a printed copy of the Concert Review Final Version in class ***and*** e-mail me a digital copy at toller@bu.edu
- Outline of Paper 2
- Read and be ready to discuss Gioia-*History* Chapter 4, pp. 100-116: Duke Ellington
- Read and be ready to discuss TSIS Chapters 6-7

F 10-4

- *Library: Directed Research: Meet on the second floor of Mugar Library at the computer station, Friday, Oct. 4, at 12:00 noon*
- Feedback on the Concert Review

Week 6

M 10-07

- Writing assignment due: Bring a printed copy of Paper 2 Draft 1 to class for peer editing
- Read and be ready to discuss Gioia-*History* Chapter 4, pp. 116-125: The Cotton Club
- Last day to drop classes without a 'W' grade

W 10-09

- Turabian Teams A and B report on Chapters 12-13; Teams C and D report on Chapters 14-16
- Read and be ready to discuss Gioia-*History* Chapter 5, pp. 127-147 Benny Goodman

F 10-11

- Turabian Teams A and B report on Chapter 17; Teams C and D report on Chapter 19
- Read and be ready to discuss TSIS Chapters 8-9
- Read and be ready to discuss Gioia-*History* Chapter 5, pp. 147-156: Kansas City Jazz

Week 7

M 10-14

- *Columbus Day Holiday: No Classes*

Tu 10-15

- Substitute Monday Schedule: Writing class meets
- Writing assignment due: Submit a printed copy of Paper 2 Draft 2 in class ***and*** e-mail me a digital copy at toller@bu.edu
- Read and be ready to discuss Gioia-*History* Chapter 5, pp. 156-170: Jazz Combo Style

W 10-16

- Feedback on Paper 2 Draft 2
- Grammar trouble spots
- Read and be ready to discuss Gioia-*History* Chapter 5, pp. 170-183: Ellington (cont.)
- Turabian Teams A and B report on Chapters 21 and 23; Teams C and D report on Chapter 22

F 10-18

- Feedback on Paper 2 Draft 2 (cont.)
- Grammar trouble spots
- Read and be ready to discuss TSIS Chapter 10

- Read and be ready to discuss Gioia-*History* Chapter 6, pp. 185-200: Bebop

Week 8

M 10-21

- Workshop Paper 2 Draft 2
- Read and be ready to discuss TSIS Chapter 11
- Read and be ready to discuss Gioia-*History* Chapter 6, pp. 200-216: Bebop (cont.)

W 10-23

- Continue revising Paper 2 Draft 2
- Read and be ready to discuss TSIS Chapter 12
- Read and be ready to discuss Gioia-*History* Chapter 6, pp. 216-236: Modern Jazz Piano

F 10-25

- Writing assignment due: Submit a printed copy of Paper 2 Final Version in class ***and*** e-mail me a digital copy at toller@bu.edu
- Preview of Concert 3
- Criteria for Paper 3 and the Portfolio
- Review of Gioia-*History* Chapters 4-6

Week 9

M 10-28

- Feedback on Paper 2 Final Version
- Grammar trouble spots
- In-class writing: Critique 2
- Preview of Concert 3 (cont.)
- Read and be ready to discuss Gioia-*History* Chapter 6, pp. 236-251: Modern Big Bands

W 10-30

- Portfolio Workshop: Review of portfolio Artifacts: Bring to class all of your writing from this semester: in-class writing and annotation of the artifacts
- Preview of Concert 3 (cont.)
- Read and be ready to discuss Gioia-*History* Chapter 7, pp. 253-267: Trad and Cool Jazz

F 11-01

- Portfolio Workshop: Review of portfolio Artifacts (cont.)
- Preview of Concert 3 (cont.)
- Read and be ready to discuss Gioia-*History* Chapter 7, pp. 267-285: Miles and Trane
- Read and be ready to discuss TSIS Chapters 13-14

Week 10

M 11-04

- Preparing for Concert 3: note-taking and what to listen for; directions to the venue
- Read and be ready to discuss Gioia-*History* Chapter 7, pp. 285-307: Hard Bop, Postbop, and Soul Jazz
- Portfolio Workshop

Concert 3: Guitar Night: Jazz and Blues Showcase, Berklee Performance Center, Monday, November 4, 8:15 pm

W 11-06

- Writing assignment due: Draft Concert Review: bring a paper printout to class for peer editing
- Feedback on the concert: in-class listening and discussion, video and audio clips
- Brainstorm topics for Paper 3

F 11-08

- *Library: Directed Research: Meet on the second floor of Mugar Library at the computer station, Friday, Nov. 8, at 12:00 noon*
- Writing assignment due: Submit a printed copy of the Concert Review Final Version in class **and** e-mail me a digital copy at toller@bu.edu
- Last day to drop classes with a 'W' grade

Week 11

M 11-11

- Feedback on the Concert Review Final Version
- Grammar trouble spots
- Read and be ready to discuss Gioia-*History* Chapter 8, pp. 309-325: Free Jazz
- Work on Paper 3 Draft 1

W 11-13

- Writing assignment due: Bring a printed copy of Paper 3 Draft 1 to class for peer editing
- Read and be ready to discuss Gioia-*History* Chapter 8, pp. 325-338: Fusion Jazz

F 11-15

- Writing assignment due: Portfolio Draft 1: peer editing
- Paper 3 Workshop: Sources
- Read and be ready to discuss Gioia-*History* Chapter 8, pp. 338-343: Keith Jarrett and Classical Fusion

Week 12

M 11-18

- Continue working on the Portfolio
- Continue revising Paper 3
- Read and be ready to discuss Gioia-*History* Chapter 9, pp. 345-357: New and Old Traditionalists

W 11-20

- Writing assignment due: Submit a printed copy of Paper 3 Draft 2 in class ***and*** e-mail me a digital copy at toller@bu.edu
- Continue working on the Portfolio
- Read and be ready to discuss Gioia-*History* Chapter 9, pp. 357-367: The Postmodern Impulse

F 11-22

- Share your printed drafts of the Portfolio Introductory Essay with classmates
- Feedback on Paper 3 Draft 2
- Grammar trouble spots
- Read and be ready to discuss Gioia-*History* Chapter 10, pp. 369-380: “Virtual” Jazz

Week 13

M 11-25

- Continue working on the Portfolio Introductory Essay
- Grammar trouble spots
- Continue revising Paper 3 Draft 2
- Read and be ready to discuss Gioia-*History* Chapter 10, pp. 380-388: The Globalization of Jazz

Wednesday, Nov. 27-Sunday, Dec. 1: Thanksgiving recess: No classes

Week 14

M 12-02

- Create Portfolio presentation teams and begin working on the Portfolio Presentations
- Continue working on the Portfolio Introductory Essay
- Grammar trouble spots
- Continue revising Paper 3 Draft 2
- Review Gioia-*History*

Tu 12-03

- Last Day to Take a Leave of Absence or Withdraw from the University for Fall 2013