

SYLLABUS - FALL 2012
KHC STUDIO 111
MODERNITY AND ITS DISCONTENTS

I. Welcome to the KHC Studio

Your first year in the Kilachand Honors College introduces you to the modern university and to the intellectual life of metropolitan Boston, emphasizing the creative and multifaceted intellectual community of Boston University and its surrounding environment. The studio complements the other elements of the KHC curriculum by providing you with a structured, curricular setting in which you can develop your abilities in writing and communication and your understanding of research methods and ethics. In the writing and communication component of the course, students develop their abilities in written, visual, and verbal communication, as well library research skills. In the quantitative component, students will work to develop quantitative reasoning skills through exposure to social scientific problems and methods, in addition to continuing to develop their research competence.

II. Writing and Communication Course Overview: “Modernity and its Discontents.”

This course will explore a series of ethical, aesthetic, and social questions through reading important 'modernist' texts. Modernism was a radical shift in thought that emerged in the late-19th and early 20th centuries against the backdrop of democratic politics, industrial capitalism, and imperial expansion. Modernist artists and intellectuals responded to profound socioeconomic, political, and technological changes and rebelled against traditional styles, values, and conventions. Although the modernist texts that we will read in this course may seem distant, they raise fundamental questions about what is good, true, beautiful, and normal—views that shape contemporary intellectual discourse. Furthermore, these texts provide us with the opportunity to examine our own values, assumptions, and conflicts. The texts for the fall of 2012 are: Friedrich Nietzsche’s *Genealogy of Morals*, Sigmund Freud’s *Dora. An Analysis of a Case of Hysteria*, and E.M.Forster’s *Howards End*. Course assignments will foster independent reading, analysis, discussion, and writing skills that are essential to college coursework and to participation in the Kilachand Honors College community.

III. Course Objectives

By the end of this two-semester course sequence, students will be able to do the following:

- Converse thoughtfully about complex ethical, aesthetic, and social problems.
- Recognize, understand, and analyze diverse genres.
- Craft substantive, motivated, balanced academic arguments.
- Write clear, correct, coherent, stylistically sound prose.
- Respond productively to the writing of others.
- Acquire familiarity with academic research strategies.

IV. Required Texts and Materials

These texts are available at Barnes and Noble Bookstore in Kenmore Square. Please purchase a bound copy of each of the required texts in the edition listed below.

- Forster, E.M. *Howard's End*. Dover Books, 2012.
- Freud, Sigmund. *Dora, An Analysis of a Case of Hysteria*. Touchstone, 1997.
- Nietzsche, Friedrich. *On the Genealogy of Morals: A Polemic*. Oxford University Press, 2009.
- Williams, Joseph and Gregory Colomb. *Style: Basics of Clarity and Grace*, 4th edition, 2010.

V. Supplementary Texts and Materials

Library Reserves: A number of books and articles related to our main texts have been placed on reserve in the Mugar library. Instructions for locating this material can be found here:

<http://www.bu.edu/library/services/reserves/>

VI. Course Web Sites

A Digication site has been created for this Studio. It contains a copy of the syllabus, assignments, exercises, and other course information. You can access this site here:

https://bu.digication.com/2012_2013_khc_writing_communication_studios/Home/published

VII. Assignments

You will engage the reading material for this course through class discussion, oral presentations, and written responses. These are designed to allow you the widest opportunity to meet the course goals described above. You will be provided with detailed instructions for each of the following assignments:

E-portfolio: Throughout the semester you will assemble a portfolio of your writings, which you will introduce with an introductory essay and submit for a grade at the end of the course. The portfolio provides you with an opportunity to present selected writing assignments and other works to serve as artifacts to document and reflect on your development as a reader, writer, and scholar over the course of the semester. The essay is a 5-page introduction to your portfolio in which you present what you learned about conceptual problems and methods of writing, using your artifacts as evidence for your claims. Your introductory essay also explains the organizing principle of your portfolio to help the reader navigate through all the sections and artifacts contained within.

Reading Notebook: In one section of your e-portfolio you will compose a weekly entry of at least 500 words reflecting your evolving understanding of each Studio text. Your goal is to explore difficult texts independently, using a variety of genres in order to connect the interpretive processes of reading with those of writing and to prepare for class discussions. You will read the entries of other students, commenting or responding to them in your own entries. You will assemble these at the end of the semester with an introduction for grading.

Essays: You will complete three essays, each 3 pages in length, and each of which will engage a Studio text or texts with summary, analysis, and an argument. You will receive detailed comments on a preliminary draft of each essay, and then a grade and additional comments on a revision. The progression of the essays will ask you to conceptualize, draft, and revise with increasing independence.

Group Presentation: Working with other students in a group, you will lead the discussion of a Studio text by raising some questions informed by your independent reading. You will provide a document that briefly summarizes the readings and presents a set of discussion questions supported by relevant quotations that will direct the other students to the conceptual problems raised by the texts.

VIII. Grading

Your grade for the course will be calculated as follows:

Assignment	Percent of Final Grade
Reading Notebook	10%
Essay 1	20%
Essay 2	20%
Essay 3	20%
Final Portfolio	15%
Participation	10%
Presentation	5%

Late and Missed Assignments: Unless you make other arrangements with me in advance, papers will be penalized by one-third of a letter grade for each day they are late. If you submit a draft late, I cannot promise to read it in time for my comments to be useful to you. If you do not turn in drafts, you are still responsible for turning in final versions of your papers when they are due.

IX. Course Policies:

Attendance: Attendance is required. If you miss more than one meeting, your course grade may be lowered by 1/3 of a letter grade. I ordinarily do not distinguish between excused and unexcused absences. If you have a special obligation that will require you to miss several classes (e.g., varsity athletics, religious observances) please talk with me at the beginning of the semester to make special arrangements. Missed conference appointments will be counted as absences.

Participation: Class participation includes arriving on time, preparing and bringing assigned texts (in hard copy for our three books), offering thoughtful contributions to class discussions, listening carefully and responding to what fellow students have contributed, candid participation in peer review sessions, and fulfillment of ancillary obligations, such as exercises, library orientations, office consultations, etc.

Academic Conduct: You are expected to abide by the Kilachand Honor Code at all times including time spent in the Studio classroom. In addition to this code, you are also expected to follow Boston University’s Academic Conduct Code regarding “academic misconduct,” which is “conduct by which a student misrepresents his or her academic accomplishments, or impedes other students’ opportunities of being judged fairly for their academic work. Knowingly allowing others to represent your work as their own is as serious an offense as submitting another’s work as your own.” Examples include cheating on exams, falsifying data, theft of examinations, and plagiarism. Please review this code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>.

Email: Please feel free to contact me by e-mail with questions or comments. I will generally respond within 24-48 hours.

Technology in the Classroom: Laptops and tablets are permitted for taking notes and other classroom-related matters. On some occasions, I may ask you to bring in your laptop for class work. At other times, I may ask you to put away your laptop. Use of technology for reasons unrelated to the course may result in you being marked absent.

X. The CAS Writing Center

The Arts & Sciences Center for Writing is located at 100 Bay State Road, 3rd Floor. Here you will find the Writing Program’s Administrative Offices, most faculty offices, and student study space. The web address of the Writing Program is: <http://www.bu.edu/writingprogram>.

The Writing Center also offers a Writing Studio where students enrolled in the KHC studios can receive one-on-one consultations about their writing with well-trained undergraduate and graduate-student tutors who are familiar with our assignments and course objectives. The Center and Studio’s hours are Monday through Thursday 9:00 am to 7:30 pm and Friday 9:00 am to 5:15 pm. While the Writing Studio accepts walk-in visits, you are strongly encouraged to make an appointment in advance. Because of the high demand for consultations, students are limited to one reservation per week. You may schedule a session online at: <http://www.bu.edu/writingprogram/the-writing-center/>

You may also schedule a session in person at the Arts & Sciences Writing Center or by calling 617-358-1500. Cancellations must be made at least 12 hours in advance.

XI. Important Dates to Remember

Classes Begin	Tuesday, September 4
Holiday, Classes Suspended	Monday, October 8
Substitute Monday Schedule of Classes	Tuesday, October 9
Parents Weekend	Friday, October 19 – Sunday, October 21
Thanksgiving Recess	Wednesday, Nov. 21 – Sunday, Nov. 25,
Classes Resume	Monday, November 26
Last Day of Classes	Wednesday, December 12
Study Period	Thursday, December 13 – Sunday, December 16
Final Exams Begin	Monday, December 17
Final Exams End	Friday, December 21

Class Schedule

Introduction

Week 1

Classwork: Class Information
Discussion of Syllabus & All Assignments

Theme 1: Good and Evil

Week 2

Classwork: Discussion
Homework due:
- Read *Genealogy of Morals*, Preface & First Essay (pp. 3-38)

Week 3

Classwork: Presentations & Discussion
Homework due:
- Read *Genealogy of Morals*, Second Essay (pp. 39-76)

Week 4

Classwork: Presentations & Discussion
Homework due:
- Read *Genealogy of Morals*, Third Essay (pp. 77-136)

Week 5

Classwork: Workshops & Discussion
Homework due:
- Complete Essay 1

Theme 2: Eros and Civilization

Week 6 – Essay 1 Revision Due - (No class on Monday, October 8; Tuesday, October 9 runs on a Monday schedule; Tuesday Studio cancelled).
Classwork: Workshops & Discussion

Week 7

Classwork: Presentations and Discussions
Homework Due:
- Read *Dora*, pp. 1-56

Week 8

Classwork: Presentations and Discussions
Homework Due:
- Read *Dora*, pp. 57-124
- Complete Essay 2

Theme 3: Economics and Culture

Week 9

Classwork: Workshop on Essay 2

Week 10 – Revision of Essay 2 Due

Classwork: Discussion and Presentations

Homework due:

- Revision of Essay 2
- Read *Howards End*, pp. 1-81 (Chapters 1-13)

Week 11

Classwork: Discussion and Presentations

Homework due:

- Read *Howards End*, pp. 81-167 (Chapters 14-26)

Nov. 21-Nov. 25 STUDIOS WILL NOT MEET (Thanksgiving Holiday)

Week 12

Classwork: Discussion and Presentations

Homework: *Howards End*, pp. 167-246 (Chapters 27-44)

Conclusion

Week 13

Classwork: Workshop on Final Essay

Week 14

Final Portfolio & Essay 3, Final Draft Due

E1 (ESSAY ASSIGNMENT I):

3-PAGE ESSAY ON NIETZSCHE’S *ON THE GENEALOGY OF MORALS*

Goals: In this assignment you will practice the type of skills conducive to successful writing in college and beyond. The ultimate goal of the assignment is to produce a concise, persuasive argument about the source text. Your argument should rely on careful analysis of the text, and it should be delivered in eloquent prose. In order to accomplish this goal you will need to think carefully about the text, develop the substance of your argument throughout the drafting and revision process, and challenge yourself to say as much as possible in as few words as possible while maintaining a lucid, stylistically sound, engaging prose style.

Instructions: Write a 3-page essay on any aspect of Nietzsche’s *On the Genealogy of Morals* you wish to address. Although you are not obligated to do so, if you prefer you may write in response to the following prompt:

For Nietzsche morality is culturally constructed. How and why we act the way that we do is predicated on shifting social norms that come to be seen as “natural” and “eternal” overtime. Can we ever be free from social norms? Is it possible to achieve a state of pure morality? Or is morality an illusion?

Due Dates:

<i>Tuesday, October 2:</i>	Draft due via email by the time class meets
<i>Tuesday, October 16:</i>	Revision due via email by the time class meets

Further Specifications: To complete this assignment successfully you should do the following:

- Respond to Nietzsche with your own insights; do not just summarize his argument.
- Present a lucid, well-structured argument with a clearly identifiable main claim and supporting points in polished, stylistically sound prose.
- Revise effectively. The revision process should facilitate the evolution of your thinking about the subject matter. Keep in mind that a thorough revision tackles far more than mere proofreading and may involve wholesale rewriting of much of your essay.
- Do not exceed the page limit.
- Include a bibliography at the end of the essay on its own page (the bibliography does not count toward the page limit of the assignment).
- Format your essay properly:
 - Use Times or Times New Roman, 12 pt. font
 - Double-space the entire essay, but do not add extra space between paragraphs
 - Use 1” margins on all sides
 - Put your name, the course and section number, and your instructor’s name in the top-left corner of the first page
 - Number all pages consecutively
 - Follow the *Chicago Manual of Style* guidelines for all citations, using footnotes.

**E2 (ESSAY ASSIGNMENT II):
3-PAGE ESSAY ON FREUD'S *DORA***

Goals: In this assignment you will continue to develop the skills necessary for effective writing. As in the previous assignment, you should produce a concise, persuasive argument rooted in careful analysis of the source text. At this stage, however, you will need to exercise independence in locating those aspects of the text that merit a contemplative response. You should also focus more acutely on prose style and how that engenders the type of response you hope to evoke in your own readers. To accomplish this goal you will master the drafting and revision process, so that the substance of your analysis of the text, your central argument, and the stylistic dimension of your essay develop as inseparable dimensions of your work.

Assignment: Write a 3-page essay about Freud's *Dora*, focusing on what you consider the most crucial aspect of the text. Your essay should be similar in scope to the one you wrote for the first assignment. For additional guidance regarding stylistic aspects/choices, you should consult *Style* by Williams and Coomb.

Due Dates:

Tuesday, October 30th: Draft due via email and in hard copy by the time class meets
Tuesday, November 13th: Revision due via email by the time class meets

Further Specifications: To complete this assignment successfully you should do the following:

- Please note that you are required to meet with me between October 31st and November 9th to discuss your draft of this essay.
- Respond to Freud with your own insights; do not just summarize his case study.
- Present a lucid, well-structured argument with a clearly identifiable main claim and supporting points in polished, stylistically sound prose.
- Pay close attention to the stylistic dimensions of your essay. How might you make your essay more appealing to readers by means of good control over prose style?
- Revise effectively. The revision process should facilitate the evolution of your thinking about the subject matter. Keep in mind that a thorough revision may go far beyond proofreading and may involve wholesale rewriting of much of your essay.
- Do not exceed the page limit.
- Include a bibliography at the end of the essay on its own page (the bibliography does not count toward the page limit of the assignment).
- Format your essay properly:
 - Use Times or Times New Roman, 12 pt. font
 - Double-space the entire essay, but do not add extra space between paragraphs
 - Use 1" margins on all sides
 - Put your name, the course and section number, and your instructor's name in the top-left corner of the first page
 - Number all pages consecutively
 - Follow the *Chicago Manual of Style* guidelines for all citations, using footnotes.

E3 (ESSAY ASSIGNMENT III):
3-Page Essay on Forster's *Howards End*

Goals: In this assignment you will practice the type of skills conducive to successful writing in college and beyond. The ultimate goal of the assignment is to produce a concise, persuasive argument about the source text. Your argument should rely on careful analysis of the text, and it should be delivered in eloquent prose. In order to accomplish this you will need to think carefully about the text, develop the substance of your argument throughout the drafting and revision process, and challenge yourself to say as much as possible in as few words as possible while maintaining a lucid, stylistically sound, engaging prose style.

Assignment: Write a 3-page essay about Forster's *Howards End*. Although this essay should be similar in length and scope of argument to the first two assignments, in this case your argument should develop out of a close reading of the passage in the novel you deem most crucial to a broader interpretation of the entire work.

Due Dates:

Tuesday, December 4th: Draft due via email and in hard copy by the time class meets
Friday, December 14th: Revision due via email by 11:00 am

Further Specifications: To complete this assignment successfully you should do the following:

- Revise effectively. The revision process should facilitate the evolution of your thinking about the subject matter. A thorough revision may go far beyond proofreading and may involve wholesale rewriting of much of your essay.
- In this essay you will be doing a close reading of a literary text. If you choose to engage the text's underlying philosophical dimensions, then keep in mind that you must access those dimensions via an interpretation of the work of art. This is not the same exercise as responding directly to Nietzsche's claims or assessing Freud's methodology.
- Present a lucid, well-structured argument with a clearly identifiable main claim and supporting points in polished, stylistically sound prose.
- Pay close attention to the stylistic dimensions of your essay. How might you make your essay more appealing to readers by means of good control over prose style?
- Do not exceed the page limit.
- Include a bibliography at the end of the essay on its own page (the bibliography does not count toward the page limit of the assignment).
- Format your essay properly:
 - Use Times or Times New Roman, 12 pt. font
 - Double-space the entire essay, but do not add extra space between paragraphs
 - Use 1" margins on all sides
 - Put your name, the course and section number, and your instructor's name in the top-left corner of the first page
 - Number all pages consecutively
 - Follow the *Chicago Manual of Style* guidelines for all citations, using footnotes.

READING NOTEBOOK

Purpose: To explore difficult texts independently in a free and low-stakes way; to connect the interpretive processes of reading with those of writing; to prepare for class discussions.

Assignment: In one section of your e-portfolio you will compose a weekly entry reflecting your evolving understanding of a Studio text. Over the course of the term, entries should address some or all of the following:

- What problem provokes the text's creator? What ideas does he or she seem to be responding to?
- Characterize and react to an ethical position described in the text.
- Characterize and react to the text's form or aesthetics.
- How would you describe the genre of the text? Have you read other texts in this genre? How does thinking about its genre affect how you approach reading or interpreting it?
- Choose a passage that fascinates, inspires, or irritates you; explore its content and form in detail.
- Reread an important passage after an in-class class or out-of-class discussion and comment on how your understanding of it has changed.
- Cite and respond to one of your classmates' claims about the text.

Submission details:

- Entries should be about 500 words long.
- Post your notebook entry to your e-portfolio by 11:59 pm the night before your section meets.
- Bring a hard or electronic copy of your response to class.
- Post at least 8 entries on time by the end of the term.
- Evaluation based on completeness, promptness, and seriousness of the responses. Notebook grade is 10% of course grade.

E-PORTFOLIO ASSIGNMENT

Goals: To compile a portfolio that represents your work in this course and how it contributed to your development as a writer. The portfolio shall consist of artifacts selected and arranged according to a well-structured, meaningful organizing principle. This will help you to contextualize the final, polished, revised versions of your essay assignments within the larger body of work you produce in this seminar.

Assignment: Prepare a *Digication* E-Portfolio consisting of the following components:

1. *Introduction.* Your “Introduction” should describe the structure and meaning of the organizing principle that governed your selection (and omission) of artifacts. The “Introduction” should also address each artifact individually, giving an overview of why it was selected for the portfolio, how it relates to other artifacts, and how it fits into your organizing principle. Your introduction should be approximately 5 pages long.
2. *Artifacts.* You must select a minimum of 9 pieces of writing you have done this semester. These could be (but are not limited to) entries in your reading notebook, outlines, notes, the handouts you made for your presentation, or any draft or revision of an essay assignment. You must include the final revisions of your three essays.
3. *Captions.* Each artifact must be accompanied by a brief caption that expands your “Introduction’s” explanation of how the artifact fits into your organizing principle, the role it plays in the portfolio, and how it relates to other artifacts.
4. *Labels.* Label each artifact with a heading that clearly identifies it. Thus, for example, label the first draft of your second essay “Essay Assignment II, Draft 1,” “E2a,” or something like that. The artifact label and the title of your essay are not the same thing.

Due Date: *Friday, December 14th*. The portfolio must be complete 11:00 am.

Further Comments:

- Select artifacts based on how they relate to one another and how they represent your writing in general as well as your development as a writer in this course.
- Ideally, your portfolio will highlight crucial steps through which you developed your three essays. Each artifact should represent a step in that process, which your “Introduction” narrates.
- Your portfolio should address the following issues, either in the “Introduction” or within artifacts that display the comments you got during reviews:
 - What kind of feedback did you get on your assignments (e.g., peer-review, instructor’s comments, writing tutor’s comments)? This applies to drafts and revisions, and it should include written comments as well as oral comments you may have gotten.
 - How did the feedback you got impact your writing and revision?
 - What kind of changes do you make during revision, and what are the differences between your drafts and your revised essays?
- You should include all relevant written comments. Scan handwritten comments. Use a screen-capture application to make images of electronic comments.