

# Studio 1: Reimagining Stories

KHC ST111 [2 hours of course credit]

Fall 2022

## Course Description

The KHC Writing Studio is a two-semester themed course that introduces students to the college writing skills. The purpose of the Writing Studio is to cultivate critical thinking, problem solving strategies, and writing and research techniques. The first semester of the Writing Studio, ST111, focuses on developing effective writing, note-taking, discussion, oral presentation, and multi-modal skills. The Writing Studio courses require students to engage socially relevant texts, attend co-curricular events, and write critically about those experiences. The Writing Studio complements the other elements of the KHC curriculum by giving students the opportunity to refine their critical reading, writing, listening, and speaking skills. Finally, Writing Studio introduces students to the research techniques that they will continue to develop during their college career and deploy in their senior Keystone Projects.

The 2022-2023 theme is “Reimagining Stories.” Inspired by Tiya Miles’ *All That She Carried*, we will consider the importance of stories that reimagine our shared histories, knowledge, and mythologies in new ways. To what extent do such reimaginings reveal the power and politics of how history is told? What do these stories reveal that has otherwise been obscured? To what extent do these reimagined stories underscore the precarity and limitations of any act of storytelling? And how might the act of storytelling itself operate as a forum for confronting difficult truths, and for healing? This class will include a visit to the Boston Ballet production of *My Obsession*. For Studio 1, assignments will provide opportunities to build your skills with multiple genres of writing, including two short exercises, a traditional academic essay, a review, and a final presentation.

## Syllabus Contents

1-2: Contact info, description, office hours, texts

2-4: Course calendar

5-8: Brief overview of assignments and grading

8-9: Course policies, learning goals, library information, etc.

## Office Hours

The times for my office hours are listed above. You can walk in without an appointment, but to make sure that I am free you might want to reserve a spot here: <https://calendly.com/saofficehours/30min>.

What are office hours? Office hours are times I set aside to talk with you, the students. You can come in to ask me or talk with me about the course texts, assignments, your major, writing, research, or a host of other things. I, and most of your other professors, became professors

because we are profoundly curious people. I am so curious to hear your questions, thoughts, frustrations, and insights because each of you has a completely different perspective than I do. Come by for a chat, a quick comment, or question.

### Fall Texts

- Turabian, Kate L. *Student's Guide to Writing College Papers* 5<sup>th</sup> ed. Chicago UP, 2019. [e-book isbn#: 022643026X]. This is not a required text, but it is a helpful resource for writing college papers. Copies of it are available to read (and take photos of) in the Kilachand Office.
- Other required readings and supporting materials are available at on our class Blackboard website. Go to <https://learn.bu.edu> and follow instructions to log in. There you will also find posted a copy of the syllabus and other information. The Blackboard site also contains an area for you to upload assignments.

### Course Calendar

Date	Reading Due	Writing Due	Focus
Sep. 9	Tiya Miles, <i>All That She Carried</i> (ATSC)	Pre-class survey (check your email and blackboard)	What are we doing?  Who are we?  Reading practices
Sep. 16	ATSC: Prologue, xiii-xvii (5 pgs) Intro, 3-24 (22 pgs) Conclusion, 265-278 (14 pgs)  reread using the reading practices from day 1	Reading notes	Discussion practices  Turning reading notes into writing  Strategizing a syllabus
Sep. 23	Rosenwasser and Stephen, "Toolkit of Analytical Methods I: Seeing Better, Seeing More," <i>Writing Analytically</i> , 23-52 (30 pgs)  May-Curry and Miles, "Carrying Capacity" (the glossy section of <i>ATSC</i> )	Exercise 1: summary	Explication  Descriptive feedback

<p>It's time to schedule your first tutorial session with me for either September 27 or September 30.</p> <p>Bring: summary assignment, everything you have done on your explication assignment  Subjects: your goals for the class, your progress, and any questions you have Sign up for a slot here: <a href="https://calendly.com/saofficehours/30min">https://calendly.com/saofficehours/30min</a></p>			
Sep. 30	<p>ATSC, "Sampler: A Note on Terms," 287-289 (3 pgs)</p> <p>bell hooks, "Language," <i>Teaching to Transgress</i>, 167-175 (9 pgs)</p> <p>Jhumpa Lahiri, "Lingua/ Language," <i>Translating Myself and Others</i>, 131-140 (10 pgs)</p>	<p>Exercise 2: explication and analysis</p>	<p>Language/the importance of words</p> <p>Reviewing each other's and your own work for language and understanding</p>
Oct. 7	<p>"Writing a Dance Review" (2 pgs)</p> <p>Rosenwasser and Stephen, "Analysis: What It Is and What It Does," 53-84 (32 pgs)</p> <p>Find and read a review (from a major news outlet) of one thing you like or know a lot about.</p>	<p><b>Revised summary or explication, due 11:59 PM on Thursday, Oct. 6</b></p> <p>Bring your selected review article to class</p>	<p>What is a review?</p> <p>Prep for <i>My Obsession</i></p>
Oct. 13	<p><i>My Obsession</i> at Boston Ballet</p>		
Oct. 14	<p>Lamott, "Shitty First Drafts," "Writing Groups," and "Someone to Read Your Drafts," <i>Bird by Bird</i>, 20-26 (7 pgs), 142-159 (18 pgs)</p>	<p>Draft of Boston Ballet review</p>	<p>How to peer review</p> <p>Peer review</p>
<p>It's time to schedule your second tutorial session for October 25 or October 28. Bring: review draft</p> <p>Subjects: dialogic grading, draft feedback, your questions</p>			
Oct. 28	<p>Lamott, "Finding Your Voice," <i>Bird by Bird</i>, 182-187 (6 pgs)</p> <p>Goldner, "Balanchine's <i>Apollo</i> and the Paradox of Performance," 118-127 (10 pgs)</p>	<p>Bring your in-process revision of your review</p>	<p>Responding to feedback</p> <p>Finding your voice</p>

Nov. 4	Kennedy, Inaugural Address, January 20, 1961  Review your notes on Rosenwasser and Stephen, “Analysis: What It Is and What It Does,” 53-84 (32 pgs)	<b>Final version of Boston Ballet review, due Nov. 3, 11:59 PM</b>	What is critical analysis?  How do I start?
<p>Tuesday, Nov. 1st, 5pm, optional co-curricular: “Listening to the Material World: How do We Learn from Objects and Landscapes?” KHC Common Room Mark Auslander (Anthropology, Mount Holyoke College) and Rev. Avis Williams (Independent Scholar, Newton County, Georgia)</p>			
Nov. 11	Flower, “Writer-Based Prose: A Cognitive Basis for Problems in Writing,” 19-37 (19 pgs)  Pineda, <i>Seeing Like an Activist</i> , 1-21 (22 pages)	What texts will you be using?  Why?	Outlining  Thesis crafting  Citations
Nov. 18	Pineda, <i>Seeing Like an Activist</i> , 22-52 (31 pgs)  O’Raifeartaigh, “Investigating the Legend of Einstein’s ‘Biggest Blunder,’” short blog post on <i>Scientific American</i> (2-3ish pages)	Critical analysis draft	Reimagining through critical analysis
Dec. 2		<b>Presentation</b>  Your critical analysis revisions progress	
<p>It’s time to schedule your third and final tutorial session with me on November 29 or December 2. Bring: critical analysis draft, what you have prepared for your oral presentation Subjects: draft feedback, presentation plans or self-assessment, dialogic grading</p>			
Dec. 9		<b>Presentation</b>	
Dec. 12		<b>Final draft of critical analysis</b>  <b>KHC portfolio</b>	

## Studio Assignments

All of these will have more detailed instructions on Blackboard. This outline gives you a brief idea of what will be required of you throughout the semester.

Two Writing Exercises (300-500 words each)

-Print out and bring to class on the due date

Revision of One Writing Exercise (revision of already written 300-500 words)

-Submit on Blackboard by 11:59 PM the day before the class it is due

Review Essay (750-1000 words)

-Draft: bring to class on the due date

-Final version: Submit on Blackboard by 11:59 PM the day before the class it is due

Critical Analysis Essay (1000-1200 words)

-Draft: bring to class on the due date

-Final version: Submit on Blackboard by 11:59 PM the day before the class it is due

Oral Project (8-10 minute presentation)

-Presented in class

Individual Tutorials

-Three scheduled throughout the semester

Class Participation and Portfolio Completion

### Participation

To participate effectively in Studio, you must be present in class (and other scheduled obligations), arrive on time, bring the assigned texts, and having completed the readings and exercises. Participation will be assessed on your engagement in class discussions and your ability to respond to your classmates' contributions by offering candid feedback in peer review sessions. Collaboration, cooperation, and robust participation are hallmarks of the university seminar.

### Writing Exercises

Low-Stakes Writing Exercises are short assignments of about 300-500 words, printed out and brought into class on the due date. Exercises are built around the course goals and the assigned texts for the week they are due. These exercises will facilitate discussions on the readings and operate as a way to warm up your writing skills at the beginning of the semester.

### Review Essay

You will write a 750-1000-word review of the Boston Ballet production of *My Obsession*. The

review may engage with many different aspects of the performance, including but not limited to choreography, set and lighting design, and balletic performance. The review may include both interpretative analysis, and evaluative assessment. Your goal in the review is to help the audience understand the ballet, including its strengths and weaknesses, such that readers could use your review to decide whether or not to attend a future performance. This assignment includes a draft that will be workshopped in class.

### **Critical Analysis Essay**

You will write a 1000-1200-word essay that synthesizes two sources, authors, or ideas, exploring how one may help to illuminate, extend, challenge, apply, or otherwise complement the other. You will argue for the link between these sources in a centralized claim/thesis statement, and the essay will include appropriately cited paraphrase and quotation from each source. This essay may also feature your own position, especially in terms of whether you agree or disagree with the ideas or concepts presented in your chosen sources. This assignment includes a draft that will be workshopped in class.

### **Oral Presentation**

Students will develop an 8-10 minute presentation of either their critical synthesis essay or another topic relevant to our course theme, "ReImagining Stories." These presentations will take place in the final weeks of class.

### **KHC Portfolio**

During your four years at Kilachand, you will create and maintain an online portfolio of your work. This portfolio will not only provide a home for your course projects and reflections, but you may be able to use it in the future when applying to jobs. Your portfolio will be assessed by your Studio instructor at the end of each semester of your first year, the instructor of your Senior Seminar, and the directors as part of their yearly assessment of the Kilachand curriculum. At the end of the fall term, you will compose the first iteration of your KHC Portfolio. In a required but ungraded assignment, you will choose one major assignment from the class, feature it in your Portfolio, and write a reflective essay that considers this piece of writing and your progress in Studio. Portfolios will be created in the on-line platform [Digication](#). Instruction on how to use Digication will be covered in class.

### **Sharing of Student Writing**

Experienced writers routinely share their work with others, because they understand that the best way to improve a piece of writing is to test it out with actual readers. In this class, you will learn how to respond productively to the writing of others and how to use feedback from others to improve your own work. All students in the class will be invited to share at least one draft of each paper. If you are concerned about sharing your writing, please talk with me.

### **Tutorials**

Studio seminars require students to attend a series of individualized, one-on-one tutorials with the instructor. They are principally designed to address issues of writing and your projects; however, they also offer you the opportunity to go into greater depth to explore and discuss

aspects of the readings that interest you. This includes your experiences in the class as well as your goals and ambitions as a writer. We will hold four tutorials this semester according to the dates outlined on the syllabus schedule.

### **Dialogic Grading**

This course encourages you to step outside of your disciplinary comfort zone, take intellectual risks, and work collaboratively with your classmates. We are especially interested in encouraging you to be (1) open to learning new methods and exploring less familiar disciplines; (2) generous in sharing your insights, feedback, and questions with us and with each other; and (3) intrinsically motivated to stretch your thinking in new directions and to tackle challenges with no clear or “right” answers. To that end, we will be assessing individual assignments throughout the semester, but we will not assign letter grades. Nor will we allocate a specific percentage of the final grade to each component of the course. Our expectations are that you will participate fully in every class session, complete the weekly assignments for the learning opportunity they offer, and push yourself intellectually without being preoccupied with points, percentages, and grades. We will provide substantive written and/or verbal feedback on all assignments, asking questions and making comments that engage, rather than simply evaluate your work. You will also be given opportunities to reflect carefully on your own work and that of your classmates orally and in writing.

At the end of the semester, you will have a conference/final Tutorial in which you discuss your learning in this course and propose a final grade for yourself. We expect that these conferences will be rich and respectful at all times. We ask you to articulate answers to some of the following questions:

1. What aspects of your performance in the course did you think were most and least successful, and why?
2. What did you learn that you are most surprised and/or excited about?
3. What challenges did you encounter?
4. Is there any work of which you are particularly proud?
5. Did you miss any significant work?
6. What, if anything, would you have done differently?
7. Were there times in the course when you would have appreciated more help - either from instructors or peers - and if so, how could you have gone about seeking help?
8. How would you assess the work you did on the final project?
9. How would you characterize or describe the feedback you offered your classmates on their work?
10. How would you assess the ways in which you met (or did not meet) your own goals?
11. What letter grade would you give yourself?

We recognize that dialogic grading may be an unfamiliar and unconventional approach to assessment for many of you. If this process causes you more anxiety than it alleviates, please reach out to us at any point during the semester. We invite you to come to office hours to discuss your concerns and confer about your progress in the course to date. We look forward to working with

you to get the most out of this course and our dialogic grading process.

## **Course Policies**

### **Late and Incomplete Assignments**

Assignments should not be submitted late without my prior permission. While prompt submission of assignments is highly encouraged and facilitates timely feedback and fruitful peer review, I am aware that college students can encounter unexpectedly busy schedules and face other unforeseen obstacles. As such, I am typically quite generous with extensions of deadlines if you approach me ahead of time.

### **Attendance**

Class attendance is required. Because this class only meets once per week, missing more than one meeting may influence the final assessment of your Class Participation. 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 arrangements. Missed tutorial appointments will be treated the same as absences from seminar.

### **Participation**

Attendance includes class participation: arriving on time, preparing and bringing assigned texts to class, offering thoughtful contributions to class discussions, listening carefully and responding to fellow students' contributions, candid participation in peer review sessions, and fulfillment of ancillary obligations such as completion of exercises, attendance at library orientations, office hours, and so on. Please note that you must have access to the assigned texts during class.

### **Tardiness**

Regularly arriving late to class can be distracting to your fellow classmates and may become a hindrance to your Class Participation.

### **Office Hours & Contacting Me**

Unless otherwise announced, I will hold office hours at the appointed times, but if you are unable to attend office hours, you can contact me directly to schedule an appointment. I prefer that you contact me for all course-related communications via e-mail.

### **Academic Conduct**

You are expected to abide by the Kilachand Honor Code at all times, including time spent in the Studio classroom. 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 our code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>

## **Boston University Libraries**

The Boston University Libraries offer a wealth of online and print resources and research support. Research Librarians can help you select a database or other search tool, or find books, journal articles, news and newspaper sources, government documents, data, and any other information you might need for your research. They can work with you to develop a research plan and organize your sources.

Research librarians are available to assist you in a variety of ways, see: <https://askalibrarian.bu.edu>  
They are available via live chat Monday to Thursday 9:00am to 6:00pm, Friday 9:00 - 5:00pm, Saturday 11:00am to 6:00pm and Sunday 11am to 7pm.

You can also request appointments for consultations with one of the research librarians (Zoom or in person) at <http://www.bu.edu/common/request-an-appointment/>.

Mugar Memorial Library  
771 Commonwealth Avenue  
Phone: 617-353-2700  
<http://www.bu.edu/library>

## **About the KHC Writing Studio Curriculum**

### **Learning Outcomes**

The readings, exercises, and cultural experiences in this course will provide you with material to develop your critical reading and writing skills, with the following learning outcomes:

1. You will be able to read challenging literary, theoretical, and interdisciplinary texts with appreciation, critical judgment, understanding, and confusion—recognizing the texts' strengths, weaknesses, and rhetorical strategies.
2. You will learn to generate, and write from, problems and questions, and use moments of textual ambiguity and complexity as opportunities for exploration in class and in your writing.
3. You will learn to craft well-structured arguments both in writing and in oral/signed forms, using the genres, modes of expression, media, and evidence appropriate to the goals of the piece and its designated audience.
4. You will be able to communicate clearly and effectively in a range of genres and styles, including low stakes "thought pieces," exhibition reviews, formal essays, and oral/signed presentations, recognizing the conventions and standards of different genres and disciplines.
5. You will discuss your writing with peers and your instructor and learn to respond to readers' suggestions. You will learn to revise rigorously and courageously and to use the writing process to evaluate, generate and refine ideas.