This course examines the ways in which we bring our own life experiences to bear on the texts we read and interpret, the topics we choose to study, and the manner in which we write. We will explore these issues through a guiding question that, like the acts of reading, writing, and research, may at first seem neutral or obvious but on further inspection gives rise to a more nuanced set of questions: Is the body a biological fact, a social production, or some combination of the two? Is it a subject, an object, or both? How do race, gender, class, sexuality, and disability affect the way a person experiences his or her own body, makes assumptions about other bodies, and is perceived by other people? Whose or what kind(s) of bodies are at stake in a given text? Why those bodies and not others? What are the ethics of writing about others’ bodies? How do different academic disciplines think and write about the body? By negotiating these and other questions together, we will challenge each others’ viewpoints; expand our socio-cultural knowledge bases; and become more thoughtful, informed, and responsible scholars.

Readings


**Students must acquire a copy of this text. All other readings will be available on Moodle.**

**Learning Outcomes**

Though every first-year student at Davidson has had a fair measure of practice as a reader and writer, the faculty believes that every student should have the opportunity to take those writerly skills to a new level, to teach you how to practice sophisticated analysis and argument. We feel that this will place you squarely on the start of your intellectual pathway through Davidson’s curriculum. The Writing program has four learning goals, which manifest in the following student outcomes:

- Read texts closely and critically for analytic and rhetorical purposes.
- Make fair and effective use of the work of others.
- Draft and revise arguments.
- Draw upon multimodal and archival resources (visual, auditory, textual, digital) to serve specific rhetorical goals.

**Attendance, Tardiness, and Class Participation**

This course assumes that writing is a creative and evolutionary process spurred by the exchange and negotiation of differing viewpoints. Our classroom is a safe space for exploring new ideas and respectfully debating controversial issues. Your participation produces the non-judgmental, intellectually curious, and academically rigorous environment that will benefit you and your colleagues alike. Participation includes asking questions, actively listening, offering an interpretation of a text or of a colleague’s comment, providing oral or written feedback on colleagues’ essays, synthesizing differing arguments, promoting civil discourse, attending office hours, and meeting with a Writing Center consultant, to name just a few examples.

Given the discussion-based format of the course, it is very difficult to make up for material missed during an absence. Therefore, it is in your interest to attend every class meeting. You are, however, permitted 3 absences. Three instances of tardiness are equivalent to one absence. On the fourth absence, your final grade will be docked by 1/3 of a letter grade (i.e., from an A- to a B+ or from a B to a B-). More than five absences are grounds for failure of the course.

You are welcome to take notes on your smart phone, tablet, or laptop. However, if your cell phone rings or I catch you texting, emailing, tweeting, Instagramming, etc. for purposes unrelated to the course, you will bring cookies for everyone to the next class. (Yes, seriously.)

**Projects and Assignments**

This course involves daily reading and requires you to complete four major writing projects and one final presentation. Each writing project incorporates a planning exercise, a rough draft, and a final draft and incorporates some form of peer review. A good deal of class time will be devoted to planning, writing, and revising these projects. It may be useful to think of the writing we do for this class as a daily practice that, with repetition, becomes a habit—not unlike checking your Twitter feed between classes or commenting on a friend’s picture while waiting in line at the cafeteria.

**Grading**

Each assignment will include a grading rubric to help you understand ahead of time the criteria by which your work will be evaluated. Although your colleagues and I will provide you with feedback as you move through the writing and revision process of each essay, you will only receive a letter grade for the final draft. Please format essays in a 12-point, professional font with 1-1¼” margins. I do not accept late assignments. In extenuating circumstances, I will consider granting an extension, provided you approach me at least 24 hours before the deadline. Please keep in mind that this course is intended to benefit you, and my job is to help you develop as
a writer and critical thinker, not to punish you. I want you to succeed. So if you’re ever feeling stuck, unsure, or confused, don’t keep it to yourself: help me help you!

Project 1: Bodies in the News .................................................................15%
Project 2: Writing the Body I .................................................................20%
Project 3: Writing the Body II .................................................................25%
Project 4: Representing the Body (web project + presentation) ..................30%
Class Participation .............................................................................10%

Plagiarism and the Honor Code
I expect you to adhere to Davidson’s Honor Code in all of your work. We will talk about the charge of plagiarism, and I will instruct you in how to avoid this scholarly transgression. I encourage you to speak to others about your drafts: colleagues, friends, and Writing Center consultants. All of the writing that you do for the course must be your own, but you are welcome to get feedback and suggestions from anyone in the Davidson community. When you turn in the final draft of a project, I will ask you to affirm in writing that you have adhered to the regulations of Davidson’s Honor Code.

Resources for Writing and Research
The college provides free consultations on writing for any course. Writing Center tutors, who are themselves practiced writers from all areas of study and have been trained to help you with any aspect of your work—from forming ideas to developing arguments to structuring paragraphs to helping with grammar and style—will work with you individually. Visit their webpage for more information or to make an appointment: http://sites.davidson.edu/ctl/students/tutoring/writing-center/.

I also encourage you to explore a brand new web resource, Composing Arguments: A Resource on Academic Writing for Davidson Students. It includes materials on the nature of intellectual argument, fashioning sophisticated claims, responding robustly to the work of others, locating evidence, drafting, revising and styling sentences. Check it out at: http://sites.davidson.edu/composingarguments/.

Accommodations for Students with Disabilities and Learning Differences
Davidson College is committed to ensuring the full participation of all students. If you have a documented disability (or think you might) and, as a result, need a reasonable accommodation to participate in this class, complete course requirements, or benefit from the College’s programs or services, contact Nance Longworth (704-894-2129, nalongworth@davidson.edu) as soon as possible. To receive any academic accommodation, you must be appropriately registered with the Dean of Students Office, which works with students confidentially and does not disclose any disability-related information without their permission.

Schedule
Week 1 | First Impressions
T 8/23 In Class: Introduction to Rhetorics of the Body
Assignment: Read Fausto-Sterling

R 8/25 In Class: First Impressions of a “Live” Body
Assignment: Read Rosenwasser & Stephen, Ch. 1

Week 2 | From Impressions to Analysis
T 8/30 In Class: Five Analytical Moves, The Method
Assignment: Select a body-related news item for Project 1

R 9/1 In Class: Observations, Implications, Conclusions
Assignment: Project 1, Stage 1
Week 3 | Bodies in the News Workshop
T 9/6 In Class: Taking the Method to the Next Level
  Assignment: Work on Project 1, Stage 2 and bring laptop to next class meeting

R 9/8  Project 4 Proposal Due on Moodle by 11:59pm
In Class: Project 1 Workshop
  Assignment: Read Rosenwasser & Stephen, Ch. 7, pp. 196-203 and Ch. 8, pp. 220-228
  Download Zotero and bring laptop to next class meeting

Week 4 | Plagiarism & Citation/Project 1 Conferences
T 9/13 In Class: Plagiarism and How to Avoid It / Zotero Demo
  Assignment: Complete Project 1, Stage 2 and upload to Moodle before conference

R 9/15 In Class: Project 1 Conferences
  Assignment: Read Thomson

Week 5 | What's Normal? or How to Build a Circus Freak
T 9/20 In Class: What Is a “Normal” Body?
  Assignment: Read Rosenwasser & Stephen, Ch. 2

R 9/22  Project 1 Due on Moodle by 11:59pm
In Class: Reading (Thomson) Analytically
  Assignment: Complete Revisions to Project 1
  Choose which text you’ll write about for Project 2 and bring laptop to next class

Week 6 | Binaries and Assumptions Writing Workshop
T 9/27 In Class: Planning Your Analysis
  Assignment: Complete Project 2, Stage 1

R 9/29 In Class: Expanding the Outline
  Assignment: Work on Project 2, Stage 2 and upload to Moodle ahead of group meeting

Week 7 | Project 2 Draft Workshop
T 10/4 In Class: Round Robin Review Group 1

R 10/6 In Class: Round Robin Review Group 2
  Assignment: Read Rosenwasser & Stephen, Ch. 8 through p. 220
  Complete revisions to Project 2

Week 8 | Fall Break/Library Day
T 10/11 NO CLASS—FALL BREAK

R 10/13  Project 2 Due on Moodle by 11:59pm
In Class: Library Day
  Assignment: Read Foucault, pp. 170-184

Week 9 | Producing the Modern Body
T 10/18 In Class: What Is a Modern Body?
  Assignment: Read Foucault, pp. 184-194

R 10/20 In Class: What Makes a Body a Subject?
  Assignment: Work on Project 4 Annotated Bibliography
Week 10 | Evidence → Claims Writing Workshop
T 10/25 In Class: Watch Thin
   Assignment: Read Rosenwasser & Stephen, Ch. 3

R 10/27 In Class: Reasoning from Evidence to Claims
   Assignment: Read Rosenwasser & Stephen, Ch. 6

Week 11 | Thesis Statement Writing Workshop
T 11/1  In Class: The Eternal Riddle of the Thesis Statement
   Assignment: Bring Project 3, Stage 1 + 4 copies of passages only to next class

R 11/3 In Class: Project 3 Pitch Meetings/ Evolving a Thesis: Essay Development
   Assignment: Read Rosenwasser & Stephen, Ch. 4 (skip pp. 94-103)
   Work on Project 4 Annotated Bibliography

Week 12 | Project 3 Writing & Review Workshops
T 11/8  Paper 4 Annotated Bibliography Due on Moodle by 11:59pm
   In Class: Transitions and Organization Workshop
   Assignment: Work on Project 3, Stage 2 and bring copies to next class

R 11/10 In Class: Project 3 Peer Review (Instructor at conference)
   Assignment: Work on Project 3 revisions
   Bring laptop to next class

Week 13 | Digital Research and Storytelling
T 11/15 In Class: Project 4 Technology Demo
   Assignment: Read Rosenwasser & Stephen, Ch. 7, pp. 181-196
   Bring laptop to next class

R 11/17 In Class: Conversing with Sources
   Assignment: Work on Project 3 revisions
   Bring laptop to next class

Week 14 | Project 4 Writing Workshop
T 11/22 Project 3 Due on Moodle by 11:59pm
   In Class: Project 4 Curation
   Assignment: Work on Project 4, Stage 3
   Bring laptop to next class

R 11/24 NO CLASS—THANKSGIVING BREAK

Week 15 | Wrap Up + Presentations
T 11/29 In Class: Project 4 Curation, Final Thoughts, Evaluations
   Assignment: Work on Project 4, Stage 3

R 12/1 In Class: Project 4 Presentations

Weeks 16-17 | Presentations
T 12/6 In Class: Project 4 Presentations

M 12/12 Project 4 Due by Noon