

Spring 2021 - Writing as Critical Inquiry

WRCI-UF 9102 - F02: Mon, Wed 9-10:15 am CET

Online

Spring 2021

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support, policies and procedures.

Please contact florence.academicssupport@nyu.edu if you have trouble accessing the NYU Classes site.

Class Description:

NYU prerequisite: Writing for Exploration

This course continues to hone skills you developed last semester but in more challenging contexts. Pieces you produce here will resemble those you wrote for Writing I but with a twist: your personal approach to a variety of topics will be enriched by forays into the larger community of thought. We will consider the wide range of activities that constitute "research," examining, along the way, strategies for incorporating this outside information, these other voices, into your own essays in engaging ways with an aim at making a powerful, graceful entrance into civilization's Great Conversation. Like Writing I, this course demands your full involvement in our collaborative class activities and discussions. As members of the class community, you will be responsible for meeting deadlines and offering your thoughts about the pieces we consider in discussions and regular workshops dedicated to the constructive critique of class members' writing.

Instructor Details:

Name: Nicole Cuddeback

NYU Global Home Email Address: nc33@nyu.edu, cuddeback@nyu.edu

Office Hours: appointments available via Zoom M, W 10:15 – 10:45 or at a time that works better for you, by request.

Villa Ulivi Phone Number: +39 055 500 7300

[Zoom Personal Meeting Room](#)

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, "...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities." At NYU Florence, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

NYU Florence embraces diversity and recognizes our responsibility to foster an open, welcoming environment where students, faculty and staff of all backgrounds can collaboratively learn, work and communicate. We will continually strive to work together to nurture a culture of inclusivity, compassion and mutual respect.

There are both on-campus and NYU Global resources available to students and staff wishing to share their experiences with us or offer suggestions for improvement. On-campus, students, faculty and staff can contact any one of our three local [IDBE Liaisons](#), [Mary Barbera](#), [Lisa Cesarani](#) and [Angelica Pesarini](#). Students can also contact the [Office of Academic Support](#) or the [Office of Student Life](#) to talk to a member of staff. Students are invited to join the NYU Florence IDBE Student Committee and take on an active role in planning encouraging dialogues on issues around diversity and inclusion.

The Global NYU community can access the [Office of Global Inclusion, Diversity and Strategic Innovation](#) who works closely with students, faculty, administrators, and staff, regardless of where you may be located, to help make every aspect of NYU more equitable. You can contact them at globalinclusion@nyu.edu for more information and resources.

Bias Response Line

NYU's [Bias Response Line \(BRL\)](#) provides an open forum to members of our community and helps to ensure that our community is equitable and inclusive. It is a centralized way to share or report experiences and concerns regarding bias, discrimination, or harassing behavior that may occur within our local or global NYU community. To contact the BRL, please email or call: 212-998-2277.

Desired Course Outcomes

On completion of this course, along with having produced a selection of professional-quality final-drafts, you should be:

- fully accustomed to approaching writing as a process, revising through multiple drafts
- able to produce clear, sharp, purposefully organized prose free of mechanical errors
- able to work effectively in both small and large groups situations
- able to write a researched essay that employs secondary as well as primary sources, integrating them gracefully and correctly using paraphrase, summary and direct quotation
- accurately document sources used in your essays following MLA or another standard format
- in the habit of analytically reflecting on just about anything: published and student-written

- texts and non-written texts like objects, places, films, experiences, arguments
- at ease in the drafting process, writing fluidly, free of pain, in your own natural voice.

Assessment Components

30% Process**

- **10%**
 - Freewriting and regular out-of-class journal entries: a minimum of 35 single-sided hand-written pages by midterm and another 35 by the end of the semester. This page count refers to a 6 x 8 inch (or 15 x 20 cm) journal. To calculate page requirements for journals of other sizes:
 - in inches: $1680 \div (\text{length} \times \text{width})$ of your journal
 - in cm: $10500 \div (\text{length} \times \text{width})$ of your journal
 - Quality contribution to class discussions (outloud and/or through Zoom's chat function) and group activities;
 - Posting work and comments on time in our class Google Drive folder (1st draft: 2 points; 2nd draft: 10 possible points, depending on the degree of completion and state of the prose).
- **20%** incisive, constructive, and thorough comments on peers' work (written comments during small-group workshops and oral comments during full-group workshops).

70%* Product (graded for overall quality) = 30% Midterm Portfolio and 40% Final Portfolio:

30% Midterm Portfolio/Trial Portfolio* consisting of:

- The final draft of your Research Essay
- An analytic or narrative/creative reflection on the piece/s selected, with specific, behind-the-scenes glimpses into the problems encountered, strategies employed to develop and improve the works showcased, and the rationale behind your choice of strategies. For the Midterm reflection only: you might also touch on aspects of your writing which you will aim to develop further over the next half-semester.
- Optional: a selection of **final-draft** Bursts, Italian Pleasures, poems

30% Final Portfolio and Alternative Format Project*

- The final draft of a major essay from the 2nd half of the semester
- Optional: a selection of final-draft poems, Bursts, or Italian Pleasures that did not appear in the Midterm Portfolio
- An analytic or narrative/creative Reflection like the one described above for the Midterm Portfolio

10% Alternative Genre Project and its Written Rationale

- One of your major essays transformed into an alternate format and presented to the class during one of our final class meetings.
- It should be accompanied by a short (250–300-word) Project Rationale for your Alternative Genre, that explains your choice/s of media and approach based on your topic's particular audience and message. Final Presentations should be around seven and no more than 10 minutes long.

*The word count of both portfolios added together should total roughly 5000-6250 words.

****NB: "Process" is another word for student commitment or engagement and will be evaluated based on active participation, involvement and contribution in the course. As indicated above, this may include, but is not limited to, presence at synchronous class**

sessions, timely submission of predetermined course assignments to the instructor, collaboration with peers in group course work both during class time or independently outside of class time, and individual oral or written (through the chat function) contributions to synchronous course discussion. Academic commitment also takes the form of careful, thorough comments on peers' work posted to our course's shared Google Drive folder.

Failure to submit or fulfill any required course component can result in failure of the class.

Assessment Expectations:

A/A-: the student has consistently gone above and beyond, bringing extra effort, focus, openness and energy to all aspects of the course, and exceeding a satisfactory level in his/her final draft writing. In the drafting process the student has continually, independently delved for greater depth and complexity in clear, well-organized, error-free and vivid prose, distinguishing themselves throughout the semester through particularly insightful contributions to class discussions and thorough, specific suggestions to peers in both workshop discussions and in written comments.

B/B+: the student has performed well in all aspects of the class, has been consistently prepared for class, participated regularly, and made relevant comments. Through the drafting process this student has carried strong writing to above-average levels, correcting errors, honing clarity and expanding where necessary to enrich the prose. Their comments on peers' work are constructively critical. This student has done everything expected of them and done it well.

B-/C+/C: the student has performed acceptably, but continues to be in need of improvement in one or more of the following areas: writing clarity, completeness, conciseness, organization, development and revision, grammar or mechanics, content, attendance and/or participation.

C-/D+/D: The student's performance has shown some degree of merit. However, they seem to have made little effort to develop or strengthen their writing, or their attendance or participation has been weak.

F: The student has not fulfilled the requirements of the class, has appeared unprepared for class or accrued an excessive number of absences.

Grading Guidelines

A = 94-100

A minus = 90-93

B plus = 87-89

B = 84-86

B minus = 80-83

C plus = 77-79

C = 74-76

C minus = 70-73

D plus = 67-69

D = 65-66

F = below 65

Grading Policy:

Please refer to Assessment Expectations and the policy on late submission of work

Academic Accommodations: [Please use this text]

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see the [Moses Center](#) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see [Study Away and Disability](#).

Attendance Policy:

Study abroad at Global Academic Centers is an academically intensive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. In blended course format, students, based on need and circumstance may attend class sessions in-person or remote synchronously online. Both are acceptable and would be considered present in class. Since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. **To ensure the integrity of this academic experience, class attendance at the Global Sites is expected. Unexcused absences will affect students' semester participation grade.** Faculty will take attendance at the beginning of every class. For Go Local Students studying in Florence, **If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken.** Both in-person and remote students are responsible for making up any work missed due to absence. Repeated unexcused absences in a course may result in failure. Please be in contact with your professor via email to meet during office hours to discuss any missed lectures and assignments and arrange a timeline for submitting missed work.

Excused Absences:

In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student. Absences should be reported to the [Office of Academic Support](#) via email and to your faculty member BEFORE your class meets for lesson.

Categories of Excused Absences

Absence Due to Illness

- If you are a Go Local student present in Florence and feel sick, please contact the [Office of Student Life](#) for assistance.
- COVID-19 related family emergencies will be considered as an excused absence
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences

Due to Religious Observance

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday
- Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu

Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

Plagiarism Policy

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school.

Writing Center:

The NYU Florence Writing Center offers you feedback on any type of writing, at any stage in planning or drafting; very rough drafts are welcome. Sign up for an online consultation at the [Writing Center's website](#) and submit your working draft or ideas at least six hours in advance to [NYU Florence Writing Center](#). Please also note that the Writing Center does not correct or "fix" your writing but prompts you to think and work. The aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

Required Text(s):

All required texts are available online or through our course Classes site.

Internet Research Guidelines:

The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism. In researched writing for this class, please use MLA, Chicago, or APA format to cite your sources.

Additional Required Equipment:

- One or two lightweight notebooks for freewriting, journal entries, note-taking, and writing exercises (see 6 x 8 example notebook presented in class)
- Pen drives, an external drive, and/or some dependable system for saving your work in more than one place, constantly.

Class Schedule: Assignments, Due Dates, and Topics (Subject to change!)

Session 1 - M, 1 Feb.

Introduction to the course.

Session 2- W, 3 Feb.

For today have read: [“No Wonder They Call Me a Bitch,” Hodgman](#); “Kissing,” Ackerman; and the following excerpts from *Italian Pleasures*, Leavitt and Mitchell: “Cena,” “Nocturne,” “Pigeons,” “Life Always,” “Beautiful View.” Students who were not enrolled in Cuddeback’s course this past fall, please also read this week “Freewriting Exercises,” Elbow.

NB: the readings with no hyperlink--or whose hyperlink does not work--can be found in our Classes site’s “Resources” under “Reserve Reading.” If a reading does not appear among the individual scanned files there, see the scanned “RESERVE READING PACKET” which contains a copy of most of the assigned readings.

Burst One due. Prompt options: tell the story of an experiment you conducted, recently or in childhood, in order to get to the bottom of something; OR tell the story of a kiss--your first, your worst, maybe one that wasn't supposed to happen, one that unfortunately never happened. Remember to **label and date all bursts (this is #1)**, and give them your own title as well.

Also to do before class today:

- Review our syllabus, jotting down your questions; and
- read carefully and complete the Community Compact for Academic Integrity contract.

In class:

Burst One workshop.

Research topic brainstorm.

Group One, by end of day Friday, posts some prompts for **Burst Two**, based on the assigned readings for our next class meeting.

Session 3 - M, 8 Feb.

Reading for class: the excerpts from *Nickel and Dimed*, Ehrenreich. **Burst Two due. Also bring in at least three topics for research.**

In class: **Group One** kicks off discussion/short class activity based on today’s reading; question-asking exercise.

On your own: Each person in **Group One** comments on at least two Burst 2’s by end-of-day Wednesday. See the Commenting Pointers in our Google Drive folder “Guidelines.”

Session 4 - W, 10 Feb.

Read for today: excerpt from *Hiroshima*, Hersey. Also, dip into [this recent article about the beginnings of the Covid19 crisis in New York City](#). **Bring in two more topic ideas for research.** Question-asking exercise extended.

Session 5 - M, 15 Feb.

For class today have read the three past student essays: “Do You Like Gucci?” Sroczynski, “A Checkered Pursuit,” Carvalho, and “The Price of Beauty,” Latif. Also for class today, have viewed

“Planning a Research Paper” and on “Databases and Citation Tools” in our Classes site under “GUIDED RESEARCH RESOURCES.” It should take you an hour to watch these videos.

Literary Journalism/Documentary style Project topic idea/s due to present to the class, accompanied by at least three pieces of research (Start with the videos which are geared to helping you get started).

By end of day today **Group Two** posts prompts for Burst Three based on “Why Did God Make Flies?” Conniff, to be read for our next class.

Session 6 - W, 17 Feb.

[“Why Did God Make Flies?” Conniff.](#)

Burst Three due. Group Two kicks off discussion on today’s reading.

You should have at least five sources of research by today.

Discuss homework for Thurs.: making fake news.

Session 7- Th, 18 Feb., Make-up Class

Your own researched material is your reading for today.

Homework also due: create a piece of fake news, in the format you know well to present to the class.

Both Groups need to have commented on Bursts Two and Three by the end of day today to earn credit for your comments.

Dedicate this week and weekend to continuing to select research material, to read through and annotate your selections, and to conclude experiments, interviews, analysis of questionnaires.

Session 8 - M, 22 Feb.

Discussion on integrating outside sources into your text: source citation, paraphrase, summary.

Today is also the deadline for taking advantage of the option of sending NC, for her feedback, a **revised** Burst and/or typed _____ *Pleasure* that you are considering for the midterm portfolio.

Session 9 - W, 24 Feb.

1st draft Literary Journalism Project due for workshop.

Session 10 - M, 1 March

Midterm Portfolio Discussion. Alternative Genre Project discussion, exercise and brainstorming.

Session 11 - W, 3 March

2nd draft Literary Journalism Project due for workshop and for NC’s comments. Place a copy of it in Google Docs or Word format in the designated Google Drive folder.

As you receive your 2nd draft back with comments, carefully review all 2nd draft comments from peers and NC and continue developing and revising through the weekend and into next week.

Session 12 - M, 8 March

Poetry Pause #1.

Session 13 - W, 10 March

3rd Draft/Midterm Portfolio workshop.

Session 14 - M, 15 March

Have read "Letter from Birmingham Jail," King, underlining/noting what you see as the most effective passages in King's letter. Discussion about argument and effective letters of complaint.

Session 15 - W, 17 March

Midterm Portfolios due at the beginning of class. Sign up for midterm conferences. Poetry Pause #2.

Session 16 - M, 22 March

Have read "A Modest Proposal," Swift. Underline/note all the instances of irony you can find in Swift's essay. Discussion about the use of irony.

Burst Four due today; for it, in the spirit of King, confront in a controlled, concretely explained letter of complaint someone who has wronged you. Or, in the spirit of Swift, formulate an ironic proposal.

Session 17 - W, 24 March

Midterm conferences today: have carefully reviewed your portfolio and bring along your journal for page-count check.

Group One members post, by end of day today, prompts for Burst Five, based on the readings for Wed.

Session 18 - M, 29 March

"Spring," White and ["Beauty," Walker.](#)

Burst Five due. **Group 1** kicks off discussion. Discussion of Disjunctive Essay Project.

Group Two posts, by end of day Friday, prompts for Burst Six, based on the readings for Mon.

Session 19 - W, 31 March

"The Piano," Chan and ["If You Are What You Eat, Then What Am I?" Kothari.](#)

Burst Six due. **Group Two** kicks off discussion. Disjunctiveness discussion continued.

Week 10, M, 5 April: Italian holiday (no class)

Session 20 - W, 7 April

1st draft Disjunctive Essay / Essay Two due for workshop.

Session 21 - M, 12 April

Poetry Pause #3

Session 22 - W, 14 April

Have read "[Unchopping a Tree](#)," Merwin, "How to Clean Up a Dirty, Sticky Floor," Ferreira and "[How to Become a Writer](#)," Moore. Arguing through extended metaphor.

Burst Seven due: make a metaphoric argument, similar to those found in today's readings, or try out the 2nd-person you-voice in another way, as in Moore's work.

Final Portfolio discussion.

Alternative Mode/Media Project: if you haven't already done so, over the next week create, or begin creating, your Alternative Genre and drafting your short, written Rationale for its effectiveness, considering your particular message and audience.

Bursts Four through Seven must be commented on by end of day Friday, 16 April.

M, 19 April: New York holiday (no class): continue independently exchanging your work with others who have been especially good readers for your work this year.

Session 23 - W, 21 April

2nd draft Disjunctive Essay / Essay Two due in the designated Google Drive folder in Google Docs. or Word format. NC will read, comment on, and return the essays in the order in which they are posted: early submissions will receive feedback first.

Session 24 - M, 26 April

Alternative Mode/Media Project: bring in your presentation idea/plan and a rough draft of your Project Rationale for workshop feedback (see Assessment Components for a brief description of the Rationale).

Portfolio-Bound Burst/Poetry workshop: revise or type up to share today any shorter pieces that you are considering for your portfolio.

Midnight tonight your time is the deadline for taking advantage of the option to request from NC feedback on one or two revised Bursts or poems. Send them to her by email attachment or share them through Google Drive.

Session 25 - W, 28 April

Final Portfolio Component Workshop #1: 3rd-draft essays, reflections and/or whatever else is ready. If possible, bring in your complete portfolio for final editing assistance.

Session 26 - M, 3 May

Final Portfolio Workshop #2: bring in today your complete portfolio for final feedback and proofreading.

Session 27 - W, 5 May

Final Portfolios due.

Session 28 - M, 10 May

Alternative Genre Presentations.

Session 29 - W, 12 May

Alternative Genre Presentations.

Class Time Etiquette

Constantly showing courtesy and respect for classmates and professor and devoting your undivided attention to class discussions and activities will be essential to the success of this highly interactive, discussion-based course. Therefore, failure to fulfill these expectations will have a negative impact on the “Process” portion of your final grade.

Suggested Co-curricular Activities

Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.

Your Instructor

Nicole Cuddeback has a Masters of Fine Arts in Creative Writing and Literature from the University of Houston, a Bachelor of Arts from Sarah Lawrence College, and degrees in Archeology from the University of Florence. She has taught first-year Writing courses in NYU's Liberal Studies Program in Florence since 2000 and is the author of the book of poems *The Saint of Burning Down* and of other works that have appeared in various American literary magazines.