

DNA 108
Fall, 2006

Ettinger 205, TR, 11:00 – 12:15

other bodies

Professor – Dr. Jeremy Teissère
Office – New Science 219
Telephone – 484-664-3617
Email – teissere@muhlenberg.edu
Office Hours – TR, 1:00 – 3:00, and by appointment

Writing Assistant – Benjy Shaw '07
Email – bnjmsh@aol.com

course description

In current practice, Western medicine has been largely obsessed with cataloguing bodily deviations from the norm. These deviations – labeled “ugly”, “monstrous”, “freakish” – embody deep-seated cultural fears about the limits of normalcy. Representations of extraordinary bodies generally fall prey to two simultaneous arenas: the surgical suite, in which the freakish body is hidden and “cured” to pass as normal, and the freak-show, in which the same body is garishly displayed to satisfy cultural tastes for the amazing and fantastical. Our conversations in this seminar will be guided by the premise that definitions of the marginal body shape what counts as “normal,” “ordinary” and “healthy.” We will consider several bodily deviations, including nose shape, conjoinment, size, reproductive anatomies, and mobility differences, and their relationship to identity, power, and ideology. Our raw data will include histories of medicine, circuses, and sideshows; memoirs; critical theory; and representations in film and fiction.

major course goals & questions

As in any first year seminar, the major goal will be to model and develop effective writing, speaking, and critical reasoning skills. I believe that the theme of “other bodies” will be especially provocative and will create multiple opportunities for exciting discussion and analytical writing. Other *meta* goals for this seminar include: (1) to learn to critically engage with theory; (2) to clearly show, in both writing and conversation, the theoretical leaps and gaps between evidence and conclusion; and (3) to understand how history shapes and is shaped by cultural meanings.

In addition to the goals above, I have several specific questions related to the course topic that I will use to guide conversation and reading selection. In particular, I want us to tackle:

1. Why do we stare at otherness?
2. What is the boundary between “disease” and “identity”? (And who decides?)
3. What forces shape the cultural definition of a “normal” body?
4. How is identity shaped by science?
5. How do “other bodies” define themselves?
6. Can representations of bodily difference be politically empowering?
7. How do artists (filmmakers, writers, performers, etc.) represent bodily otherness?

assignment summary

It is my hope that these assignments will mobilize you as scholars, get you comfortable expressing your ideas *within* the community of writers we'll be reading, and encourage you to think beyond traditional disciplines in considering the issues & controversies of identity.

A preliminary writing exercise: *Defining Illness*

5 points

This early assignment will get you comfortable with the expectations of writing analytically.

Seven abstracts

5 points each

The essential components of an abstract are: (1) **two** arguments from an assigned reading and (2) **two** questions or ideas of your own that *respond* to these arguments. In service of the first goal, you will provide detail on a specific argument of an author, noting the evidence that the author uses to make this claim. In service of the second goal, you will provide a critical response to this argument in the form of a question or an idea. The evidence that you use to form your question or idea is “inspired” by the assigned reading but comes from your own experience, stuff you’ve read before or in another class, or ideas that we generate collaboratively in class discussion. A total of 8 abstracts are assigned but I will only use the 7 highest scores in calculating your grade. Thus, you may choose to opt out of writing an abstract, but it cannot be the first one.

Two analytical papers

10 points each

The major goal of an analytical paper is to present a novel, strong thesis on a body of work, rich in evidence, understanding, and complexity. **Prior to beginning work on an analytical paper, you will need to hand in a brief paper proposal.**

Class participation

10 points

This course depends on regular and engaged participation. **Please come to class ready to specifically discuss the assigned reading, and if required, your abstract.** Your fluency in discussion will be used to assign a daily participation grade; therefore, remaining silent or missing a class can significantly affect your final grade. Should you miss a class, you are responsible for obtaining any material you may have missed from your class colleagues.

TOTAL

70 points

evaluation

Grades will be assigned based on the sum of the total points you obtain by the end of the semester. Your score will be divided by *70 points* and will be translated into a letter grade as follows: A+ = 100-97%, A = 96-93%, A- = 92-90%, B+ = 89-87%, B = 86-83%, B- = 82-80%, C+ = 79-77%, C = 76-73%, C- = 72-70%, D = 69-60%, F = 59% and below.

academic behavior code

All assignments are to be completed in line with the Academic Behavior Code of Muhlenberg College. *I have zero tolerance for academic dishonesty.* By submitting work in this class, you are pledging that your work is not plagiarized and is representative of only your ideas. Please be sure to read the Code carefully (the complete version is in your Student Handbook).

course texts

1. Bogdan, Robert (1990) Freak Show: Presenting Human Oddities for Amusement and Profit. University of Chicago Press. ISBN #0226063127.
2. Dreger, Alice Domurat (2005) One of Us: Conjoined Twins and the Future of Normal. Harvard University Press. ISBN #0674018257.
3. Gilman, Sander (1999) Making the Body Beautiful. Princeton University Press. ISBN #0691026726.
4. Mannix, Daniel (2000) Freaks: We Who Are Not As Others. Juno Books. ISBN #0965104257.

You may wish to purchase these books from online distributors (Amazon, Alibris, Half, Powells), but please make sure to order them **early** so that you have them in time to do the assigned reading.

course resources

I will often supplement your reading with excerpted text or stand-alone essays. These readings are available in pdf format on **Blackboard**. Please read them, print them out at your leisure, and bring them to class on the appropriate discussion day. Additionally, all assignments will be posted on Blackboard for your reference.

We are lucky to have Benjy Shaw as our Writing Assistant for this course. Please take your meetings with Benjy very seriously: he is here to help strengthen your writing and to get you to think more deeply about your writing process. He does, however, balance his work with us with his own studies and extracurricular activities. Therefore, *be respectful of his time* and honor your appointments with him faithfully.

miscellany

- All assignments are due on the date indicated. **I do not** grant extensions on papers except in case of a medical emergency (documentation required). I will *accept* late assignments but please bear in mind that they will be penalized for each day that they are past due.
- Please turn in written work with a single staple in the upper left hand corner. Make sure that your paper is typed, bears your name and the date, is paginated, uses 10, 11, or 12 point font, and has been proofread for grammar and spelling errors. You may submit your paper to me electronically if you wish, but please make sure that your formatting is standard.
- Please let me know if you have a documented learning disability that will require special accommodation.
- As in any public gathering, please silence all electronic gadgetry **before** coming to class.

some words about course content

A large part of this class involves ripping open established beliefs and looking at how they work. If you are uncomfortable looking critically at dogma, this class may make you uncomfortable. One of the first challenges you will encounter in College is how to work critically with your own belief structure. As in athletics, it's important to stretch. I hope that our class conversations lead you to self-knowledge and a more rigorous articulation of your own beliefs.

course calendar

Symbol Guide

- Readings for which you must complete an abstract are noted by the symbol (â)
 - Readings available electronically on Blackboard are noted by the symbol (Δ)
-

film schedule

This course will require you to view three films outside of class. Please plan ahead and make sure that you can attend at these times. If you envision a potential conflict, please let me know *well in advance* of the showing. **All film showings will be held in the library viewing room at 7:00pm.**

:: Monday, September 25 ::
Sound and Fury (2000, dir. Josh Aronson)

:: Tuesday, October 17 ::
Stuck on You (2003, dir. Bobby Farrelly and Peter Farrelly)

:: Monday, October 23 ::
Freaks (1932, dir. Tod Browning)

I. illness as identity

Tuesday, August 29

- Introductions
- The body beautiful

Thursday, August 31

- Seeing and representing illness: Searching for the normative body

Tuesday, September 5

- Seeing and representing illness: Anxiety and aesthetics
- (â) Gilman, Chapter 1, "Judging By Appearances"

Thursday, September 7

- Seeing and representing illness: Anxiety and aesthetics
- Gilman, Chapter 1, "Judging By Appearances"

Tuesday, September 12

- Defining Illness due***
- Seeing and representing illness: Anxiety and aesthetics
- Gilman, Chapter 3, "The Racial Nose"

Thursday, September 14

- Seeing and representing illness: Anxiety and aesthetics
- (â) Gilman, Chapter 4, "Marks of Honor and Dishonor"

Tuesday, September 19

Seeing and representing illness: Anxiety and aesthetics

- Gilman, Chapter 5, “Noses at War”

Thursday, September 21

Seeing and representing illness: Anxiety and aesthetics

- Gilman, Chapter 6, “Assimilation in the Promised Lands”

Tuesday, September 26

Seeing and representing illness: Subcultures of survivorship

- (A ã) Ehrenreich, “Welcome to Cancerland”

Thursday, September 28

Seeing and representing illness: *Sound and Fury*

Tuesday, October 3

No Class – Fall Recess

II. “chained for life!”

Thursday, October 5

The politics of conjoinment: Identity and divisibility

- Dreger, Introduction and Chapter 1, “The Limits of Individuality”

Tuesday, October 10

Paper One Proposal Due

The politics of conjoinment: Identity and divisibility

- Dreger, Chapter 1, “The Limits of Individuality”

Thursday, October 12

The politics of conjoinment: Identity and divisibility

- (ã) Dreger, Chapter 2, “Split Decisions”

Tuesday, October 17 and Thursday, October 19

No Class – Society for Neuroscience Annual Meeting

Tuesday, October 24

The politics of conjoinment: *Stuck on You*

Thursday, October 26

Paper One Due

The politics of conjoinment: Identity and divisibility

- Dreger, Chapter 3, “What Sacrifice”

III. uncanny bodies

Tuesday, October 31

Spectacular bodies: Unusual Anatomies

- (ã) Dreger, Chapter 4, “Freeing the Irish Giant”

Thursday, November 2

Spectacular bodies: *Freaks*

Tuesday, November 7

Library session with Martha Stevenson

Thursday, November 9

Melissa Thompson guest stars

Spectacular bodies: Photographs of freaks

• (A) Thomson, “The Politics of Staring”

Tuesday, November 14

Spectacular bodies: Photographs of freaks

• (A) Thomson, “The Politics of Staring”

Thursday, November 16

Strange and familiar: The lives of freaks

• (A) Mannix, Chapters 1-3

Tuesday, November 21

Paper Two Proposal Due

Strange and familiar: The lives of freaks

• Mannix, TBA

Thursday, November 23

No Class – Thanksgiving Recess

Tuesday, November 28

Strange and familiar: The lives of freaks

• Bogdan, Chapter 2, “From Tavern to Madison Square Garden”

Thursday, November 30

Strange and familiar: The lives of freaks

• Bogdan, Chapter 4, “Exotic and Aggrandized”

Tuesday, December 5

Strange and familiar: The lives of freaks

• (A) Bogdan, Chapter 5, “The Exhibition of People We Now Call Retarded”

Thursday, December 7

An Ethics of Identity

TBA, Finals Week

Paper Two Due

writing abstracts

The major goals of the abstract assignments are to (1) continue advancing your reading and writing skills; (2) provide you with incentive for finding interesting arguments in assigned reading; and (3) generate some raw data and analysis that you might use foundationally for a formal paper assignment.

The essential components of an abstract are: (1) **two** arguments from an assigned reading and (2) **two** questions or ideas of your own that *respond* to these arguments. In service of the first goal, you will provide detail on a specific argument of an author, noting the evidence that the author uses to make this claim. In service of the second goal, you will provide a critical response to this argument in the form of a question or an idea. This question or idea is *yours*. The evidence that you use to form your question or idea is “inspired” by the assigned reading but comes from your own experience, stuff you’ve read before or in another class, or ideas that we generate collaboratively in class discussion. **Abstracts are an opportunity to show me that you are thinking about your own response to a reading.**

schedule

There are a total of 8 abstracts assigned over the course of the semester:

Tuesday, September 5	Tuesday, October 31
Thursday, September 14	Thursday, November 9
Thursday, September 26	Thursday, November 16
Thursday, October 12	Tuesday, December 5

On each of these due dates, please come to class with your abstract completed and ready to both discuss and hand-in your work.

Note: Although 8 abstracts are assigned, I will only use the 7 highest scores in calculating your grade. Thus, you may choose to opt out of writing an abstract, but it cannot be the first one. Each abstract is worth 5 points, or 7% of your grade.

format

You may devise any format that makes sense to you to fulfill the goals of the abstract. Abstracts should be typed; **contain page numbers**; bear your name and due date; and possess 1” margins on all sides. Should you directly or indirectly cite a source, please provide both in-text citations and a works cited page. Please see the MLA guidelines for questions about formatting citations.

tips for writing a strong abstract

I imagine that the first part of an abstract – that is, providing two arguments from the assigned reading in specific detail – will not be a difficult challenge. This part of the assignment shows me that you can

identify authorial voice and can understand an argument deeply. Here are ways that this part of the assignment could go wrong:

- You've glossed over the argument, making it too superficial and simple.
- You've identified an argument with the author, but it's actually an argument from someone that the author is citing.
- You've misunderstood the argument in some key way.

The second part of an abstract is more advanced. It provides you with an opportunity to interface with the ideas that an author is raising – that is, it's an invitation to dialogue and allows you to speak from your own critical voice (a tool that we will be honing over the course of the semester). You will provide me with two of your responses (either new ideas or new questions) to the two arguments you've outlined in the first part of the assignment. Here are ways that this part of the assignment could go wrong:

- You tell me merely about your *feelings* about the arguments. This is not an opportunity for that sort of opinion. You must tell me what new ideas you have in response to the ideas of the assigned article.
- Your ideas or questions do not logically follow from the ideas of the article.
- Your ideas or questions merely restate ideas that are already present in the article.
- You have difficulty articulating your ideas or finding your own critical voice.

defining illness: evidence, analysis, & your voice

In this assignment, you are asked to (1) find an advertisement from a contemporary media source; (2) draw some conclusions about how illness (or the lack of health & beauty) are represented in your advertisement; and (3) share your evidence and conclusions with your class peers. Your research will be formalized in a short paper. This assignment is worth 5 points, or 7% of your final grade.

locating an advertisement

You have free reign here: any kind of printed advertisement that features images of illness will do. Advertisements may be extracted from magazines, newspapers, the sort of brochures that lie around a doctor's office (that is, paid-for publication), the internet, campus publications, or elsewhere. Please make sure that the advertisement is large enough for the class to see comfortably (or enlarge it on a photocopier or computer).

analysis

As you examine your chosen advertisement, please consider the following questions:

- What is the major narrative behind your advertisement? (What story is being told?)
- What images or parts of images in your advertisement suggest disease or illness?
- How does your advertisement define illness or disease? How does it define health or beauty?
- How is science and/or medicine employed in the advertisement?
- What about the advertisement is normative? Are the representations of illness or disease normative? Or do the representations seek to subvert the normative? How can you tell?

You are not required to submit formal answers to these questions in writing. However, you may wish to make notes in which you sketch out your answers. Careful consideration of these questions in advance will make your class discussion more economical and focused.

presentation

Be prepared to speak informally for ~4-5 minutes about your chosen advertisement and analysis. Expect that we will have questions for you about your interpretations and arguments.

Go wild with your choice! Make sure you pick an advertisement that makes you laugh or strikes you as interesting – it will make the assignment more enjoyable.

Your presentation will be due in class on Thursday, August 31.

paper

You have found an advertisement and made some observations about illness – so you have already taken the first step in clarifying your response to your data. The arguments you've developed in your informal notes and in your class presentation will help you to craft a more formal analysis of your advertisement.

In this paper assignment, you are asked to write economically and specifically about how your advertisement reflects ideas in Gilman's *Making the Body Beautiful*. You will need to do two things very clearly here: (1) describe data from your advertisement as specifically as you can; (2) make an argument about why this data does or does not fit within the theoretical framework that Gilman is building. Obviously you will need to be well-versed in Gilman's arguments (at least the ones we have discussed in class) in order to write a convincing analysis. There is no right or wrong answer to the second goal of this assignment – it is up to you to make a strong argument, supporting your voice with well-chosen data from your advertisement.

paper format

Please refer to the course syllabus for paper guidelines. Papers should be typed; **contain page numbers**; bear your name and due date; and possess 1" margins on all sides. Should you directly or indirectly cite Gilman, please provide both in-text citations and a works cited page. Please see the MLA guidelines for questions about formatting citations.

Your critique should not require more than 3-4 pages if double spaced (not including the works cited page). Please include a copy of your advertisement when you turn in this assignment.

Your paper will be due in class on Tuesday, September 12.

paper one

Proposal due date: Tuesday, October 10

Paper due date: Thursday, October 26

crafting a proposal

Before you begin to write a formal paper, you must first identify your thesis. Before you identify your thesis, you must first read, research, and think. I assume on beginning this assignment that you have **already** begun to think about your paper topic (and your research and reading process, if not yet completely begun, is beginning **now**).

The main goal of the **proposal** portion of the paper assignment is to help you develop your ideas for your final paper. It is also a gentle encouragement to pick a topic now in order to allow your thoughts time to germinate. Although your topic may change after you read, research, and think (and after you have written your proposal), you will be working from structure rather than from nothing, a method I find to be much more efficient. The lesson here is *work now so you can work less later*. Should you decide to change your paper topic from the one you write in this proposal, no sweat. You do not need to turn in another proposal. It is my hope, however, that should you change your topic, the transition will be much more effortless & elegant than if you had never written a proposal in the first place.

You paper proposal should be no longer than one page. This is an opportunity to practice writing as specifically as you can while still keeping in mind the virtue of economy. Your proposal should contain the following elements:

- (1) the arguments you intend to make in your paper;
- (2) the authors/ideas you intend to cite; and
- (3) a rationale for why your topic and arguments fit within the dimensions of the assignment (see below).

It should be clear that the abstract assignments are very congruent to the work of this proposal.

paper assignment

In an essay of ***no more than 6 typed, double-spaced pages in length***, you are to analyze an identity that can be seen as defined by medicine and/or science. We have already discussed “racial” noses, the community of cancer “survivors”, and deafness. Please do not choose your identity from one of these three (rather, let these examples guide you to something new).

The major goal of this paper is definitional. A successful example will work to define the relationship of medicine to this identity in clear and fluent prose. You may wish to reflect on the following questions to help you in your analysis:

For your chosen identity,

- how is medicine both improving the body and improving the State?
- how is medicine enabling individuals to feel happy and/or pass?
- how is medicine creating an *essential* identity?

A note on research: In documenting your example, you may need to do some research. The internet will be your friend here – the data you collect about your chosen identity need not be peer-reviewed (thus, blogs, wikis, and *Teen Beat* are fair game). However, a caveat: because of the limitations of time and space (as well as library resources) for this project, please choose an identity that does not require an excessive amount of research. In the end, I will be much more interested in the arguments that you make about your topic than in the depth of your research.

A note on quotations: Please be mindful of overusing quotations – they detract from your voice and unnecessarily fill space. Treat quotes like a very rich, expensive butter: a little bit, used sparingly, goes a long way. This strategy will force you to select only those quotes that you feel are highly emblematic and significant for your argument. Better yet, instead of quoting, you should restate everything in your own words, then cite the source.

miscellany

- Please use MLA citation to document your sources.

- Please turn in written work with a single staple in the upper left hand corner. Make sure that your paper is typed, bears your name and the date, is paginated, uses 10, 11, or 12 point font, and has been proofread for grammar and spelling errors. You may submit your paper to me electronically if you wish, but please make sure that your formatting is standard.

- The paper (including the proposal) is worth 10 points, or 1/7 of your final grade.

paper two

Proposal due date: Tuesday, November 21

Paper due date: Wednesday, December 13 (Finals Week), by 5:00pm

crafting a proposal

Before you begin to write a formal paper, you must first identify your thesis. Before you identify your thesis, you must first read, research, and think. I assume on beginning this assignment that you have **already** begun to think about your paper topic (and your research and reading process, if not yet completely begun, is beginning **now**).

The main goal of the **proposal** portion of the paper assignment is to help you develop your ideas for your final paper. It is also a gentle encouragement to pick a topic now in order to allow your thoughts time to germinate. Although your topic may change after you read, research, and think (and after you have written your proposal), you will be working from structure rather than from nothing, a method I find to be much more efficient. The lesson here is *work now so you can work less later*. Should you decide to change your paper topic from the one you write in this proposal, no sweat. You do not need to turn in another proposal. It is my hope, however, that should you change your topic, the transition will be much more effortless & elegant than if you had never written a proposal in the first place.

You paper proposal should be no longer than one page. This is an opportunity to practice writing as specifically as you can while still keeping in mind the virtue of economy. Your proposal should contain the following elements:

- (1) the arguments you intend to make in your paper;
- (2) the authors/ideas you intend to cite; and
- (3) a rationale for why your topic and arguments fit within the dimensions of the assignment (see below).

It should be clear that the abstract assignments are very congruent to the work of this proposal.

paper assignment

In an essay of ***no more than 6 typed, double-spaced pages in length***, you are to analyze a “freakish” identity that can be seen within the performances of freak shows, side shows, and/or museums of medical curiosity (such as the Mütter). You may use *Freaks* or Mannix’s *Freaks: We Who Are Not as Others* to help you identify your subject of study.

The major goal of this paper is to get you thinking like a cultural theorist of both **identity** and **performance**. A successful example will work to define the relationship between “freakery” and performance in clear and fluent prose. You may wish to reflect on the following questions to help you in your analysis:

- For whom is this identity performed? Why is this identity represented in performance?
- In what ways is the performance exploitative? Empowering?
- In what categories (see Thomson) would we place images of this performance?
- Given the context of the performance, what narrative is being told? Why is the narrative “amusing”?

A note on research: In documenting your example, you may need to do some research. The internet will be your friend here – the data you collect about your chosen identity need not be peer-reviewed (thus, blogs, wikis, and *Teen Beat* are fair game). However, a caveat: because of the limitations of time and space (as well as library resources) for this project, please choose an identity that does not require an excessive amount of research. In the end, I will be much more interested in the arguments that you make about your topic than in the depth of your research.

A note on quotations: Please be mindful of overusing quotations – they detract from your voice and unnecessarily fill space. Treat quotes like a very rich, expensive butter: a little bit, used sparingly, goes a long way. This strategy will force you to select only those quotes that you feel are highly emblematic and significant for your argument. Better yet, instead of quoting, you should restate everything in your own words, then cite the source.

miscellany

- Please use MLA citation to document your sources.

- Please turn in written work with a single staple in the upper left hand corner. Make sure that your paper is typed, bears your name and the date, is paginated, uses 10, 11, or 12 point font, and has been proofread for grammar and spelling errors. You may submit your paper to me electronically if you wish, but please make sure that your formatting is standard.

- The paper (including the proposal) is worth 10 points, or 1/7 of your final grade.

a guide to **MLA** citation

(Adapted from The University of Wisconsin – Madison Writing Center, © 2003)

General information about MLA parenthetical citations

When you quote or paraphrase a specific portion of a text in a source, give enough information--most typically the author's last name and the page number--to identify the exact location of the borrowed material.

The parenthetical material should complement, not repeat, information given in your text (e.g., if you mention the author's name in your text, you do not include it in the citation).

Use the **block quotation** format for quotations more than four lines long:

- Introduce the quotation with a colon.
- Indent the quotation one inch from the left margin.
- Double-space the quotation.
- Do **not** use quotation marks.

Place the parenthetical citation (author and page number) **after** the period (or other mark of style) that closes the block quotation.

Formatting MLA parenthetical citations

Use the table below to learn how to format various types of MLA parenthetical citations.

Author's name in text	Magny develops this argument (67-69).
Author's name in reference	This argument has been developed elsewhere (Magny 67-69).
Quotation found in indirect or "secondhand" source	The philosopher Alain states that "admiration is not pleasure but a kind of attention. . ." (qtd. in Magny 66).
Reference to material found in indirect source	Alain's words seem to dissociate admiration from pleasure (in Magny 66).
Authors' names, page number in reference	The most notorious foreign lobby in Washington is the "Sugar Mafia" (Howe and Trott 134).

Name of author of multi-volume work, volume and page numbers in reference	As a painter Andrea was "faultless" (Freedberg 1: 98).
Reference in text to whole volume	In his second volume, Freedberg gives an account of Andrea's whole painting career.
Two works on list of works cited	Frye connects Burgess' <i>A Clockwork Orange</i> to romance tradition (<i>Scripture</i> 110).
Two locations in same source	Dabundo deals with this problem (22, 31).
Two works cited	(Magny 69, Dabundo142)
Personal interview, name given in text	Roberts advocates a national service program for high school students.
Corporate author	As of August 1995, the resident population of the United States was estimated to be 262,569,000 (United States Bureau of the Census). White advocates a national service program for high school students.

Formatting the MLA Works Cited page

On (a) separate page(s) at the end of your paper, list alphabetically by author every work cited in your paper, using the basic forms illustrated on the previous pages. List only those sources you actually cited in your paper.

As illustrated on the previous pages, the rule for referring to material in an [indirect or secondhand source](#)--that is, for citing when you have not seen the original but have obtained the information from another document that cited the original source--is the list the source you *have* seen, not the original.

Obey the following formatting rules:

- Title the page *Works Cited* (not *Bibliography*), at the top of a new page, centered
- All entries should be double-spaced, unless your assignment instructs you otherwise.
- Begin an entry at the margin; indent the remaining lines five spaces.
- Underline or italicize titles of books, periodicals, films, and television series (but not individual episodes).
- Use a comma to separate: surnames from initials; a newspaper title from p. or pp.; a journal title from volume number; a volume number from page numbers; when given, an issue number from page numbers; (Ed.) from book title; city of publication from state

Articles

- Journal Article** Dabundo, Laura. "The Voice of the Mute': Wordsworth and the ideology of Romantic Silences." *Christianity and Literature* 43:1 (1995): 21-35.
- Magazine Article** Alpern, David M. "Has Moscow Violated SALT?" *Newsweek* 22 Oct. 1984: 32.
- Newspaper Article** Crossette, Barbara. "India Lodges First Charges in Arms Scandal." *New York Times* 23 Jan. 1990, natl. ed.: A4.
- Article or Chapter in Anthology** Magny, Claude-Edmonde. "Faulkner or Theological Inversion." *Faulkner: A Collection of Critical Essays*. Ed. Robert Penn Warren. Englewood Cliffs: Prentice-Hall, 1966. 66-78.

Books

- Book:
Single Author** Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 1957.
- Another Work:
Same Author** ---. *The Secular Scripture*. Cambridge: Harvard UP, 1976.
- Book:
Two Authors** Howe, Russell Warren, and Sarah Hays Trott. *The Power Peddlers*. Garden City: Doubleday, 1977.
- More than Three Authors
or Editors** Edens, Walter et al., eds. *Teaching Shakespeare*. Princeton: Princeton UP, 1977.
- Multivolume Work** Freedberg, S. J. *Andrea del Sarto*. 2 vols. Cambridge: Harvard UP, 1963.
- Book: Corporate Author** National Institute for Dispute Resolution. *Dispute Resolution Resource Directory*. Washington D.C.: Natl. Inst. For Dispute Res., 1984.
- An Edition** Malory, Sir Thomas. *King Arthur and his Knights*. Ed. Eugene Vinaver. London: Oxford UP, 1956.
- Anthology** Harari, Josue, ed. *Textual Strategies*. Ithaca: Cornell UP, 1979.
- Second or Later Edition** Altick, Richard, and John J. Fenstermaker. *The Art of Literary Research*. 4th ed. New York: Norton, 1993.

Miscellany

Personal Interview

White, Donna. Personal Interview. 25 Dec. 1992.

Film

Lee, Spike, dir. and prod. *Do the Right Thing*. Forty Acres and a Mule Filmworks, 1989.

Television Program

“Voyage to the Galapagos.” *Scientific American Frontiers*. Host Alan Alda. PBS.. 5 Oct. 1999.

paper scoring rubric

9-10 (extraordinary)

The paper develops an analysis that is coherent, strong, and substantial. The complexity of the thesis is not skirted but treated deeply and centrally with relevant evidence. Counterarguments (if required) are developed with a careful, critical eye. The essay's organization demonstrates a subtle unity (as opposed to a clunkier, overt organizational scheme). Transitions in the essay are logical and diction is extraordinarily clear. The paper does not contain unnecessary redundancy; breaks in reasoning; or extraneous material. Grammatical structures and mechanics are virtually error-free.

8 (excellent)

The paper develops a strong analysis. The thesis (and counterargument, if required) is/are clear and substantial arguments and evidence are presented. The complexity of the thesis has been taken into account, but some understanding OR necessary reasoning is lacking. Transitions in the essay are logical and the paper demonstrates unity, though there may be occasional lapses in organization, or the organization may be too overt and awkward. The paper demonstrates strong language control and reads smoothly. Grammatical structures and mechanics are generally correct.

6-7 (good)

The paper considers the issues but lacks substantial development, argumentative focus, or sufficient evidence. However, the paper does show an understanding of the complexity of the thesis, and makes an attempt to account for other viewpoints (if required). The organization is appropriate but not excellent. Transitions are generally in place and effective, though there may be some breaches in fluency. Grammatical structures and mechanics express meaning but with occasional errors and intermittent breaks in fluidity.

5 (fair)

The paper talks about the issues at stake but tends to rely on bald assertions, opinions, or misunderstood arguments from other sources. The position of the paper needs to be clearer or the arguments require further development. Only partial success in understanding the complexity of the thesis is demonstrated. The organizational control is uneven and lacking in unity. Grammatical structures and mechanics express meaning but errors are frequent and/or the choice of language is limited.

4 and below (poor)

The paper talks generally about the topic but does not arrive at a thesis. Arguments are superficial and do not yield significant analysis. The organization and the fluidity of the paper are weak, lack control, and obscure meaning. Diction is weak. Grammatical structures and mechanics show substantial errors.