

BRANDEIS UNIVERSITY
Myra Kraft Transitional Year Program

**TYP 9a: Writing
Spring 2017**

**EXPRESSING AFFLICTION:
EMBODIED ILLS FROM HORROR
FICTION TO THE HALLS OF MEDICINE**

INSTRUCTOR: Doug Bafford

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OFFICE LOCATION: Brown Social Science Center, Room 322a

OFFICE HOURS: Mondays 11:45 AM – 12:45 PM and
Wednesdays 3:30-4:30 PM

MAILBOX: Academic Services, Usdan Student Center

CLASS MEETING TIME: Mondays and Wednesdays, 2:00 – 3:00 PM

LOCATION: Kutz Hall 132



COURSE DESCRIPTION:

This semester continues our exploration of the myriad channels through which people express affliction with an emphasis on psychological and bodily suffering. We will examine both fictional and non-fictional accounts of individual pain and consider the collective, therapeutic means by which people alleviate and treat these ills, at times through the cathartic narration thereof. Case studies will be drawn from the genre of the horror novel and studies of contemporary biomedicine, both of which address physical problems embedded in flesh, blood, and mind. At the same time, we will analyze the ways in which individual suffering—even at the inner psychological or corporeal level—may be entangled with more widespread patterns of social suffering akin to the material explored last semester. These themes serve as a medium through which to develop proficiency in academic writing, research, and oral presentation. In their critical approach to these topics, students will gain skills needed to compose the final two assignments of the Brandeis writing program: a lens essay analyzing two texts and a research essay utilizing multiple texts.

REQUIRED READINGS:

The following required books are provided by the program. All other required and supplementary readings will be available online via the course site, LATTE.

Diana Hacker, *A Writer's Reference*, Sixth Edition with 2009 MLA and 2010 APA Updates.
Boston: Bedford/St. Martin's, 2010.

Stephen King, *The Shining*. New York: Random House, 1977.

---, *Misery: A Novel*. New York: Scribner, 1987.

---, *On Writing: A Memoir of the Craft*. New York: Scribner, 2000.

William Strunk, Jr. and E.B. White, *The Elements of Style*, Fourth Edition. London: Longman, 1999 [1918].

LEARNING GOALS:

By the end of this semester, you should be able to

- Write increasingly well-organized academic essays
- Produce written work without substantial grammatical error
- Argue insightful, non-obvious, and well-motivated theses in concise papers
- Analyze literary works from multiple disciplinary perspectives
- Adopt the expectations of writing in professional and academic environments
- Master the skills needed to compose a Brandeis lens essay
- Formulate creative yet feasible research questions
- Develop a research project that synthesizes information from a variety of reputable sources
- Communicate the results of independent research to peer scholars through oral presentation
- Examine accounts of bodily affliction across fictional and non-fictional genres
- Understand some of the connections between social constraints and physical illness
- Articulate the role of history and past experiences in conditioning present suffering, especially in the realms of addiction, disease, and abuse
- Recognize the potential for critical analysis to address social problems and increase equity

CLASS POLICIES:

In order to create the most effective learning environment possible and for the consideration of your fellow students, I ask that we all follow these simple guidelines while in class:

1. Arrive on-time having read the assigned materials and completed any written work due that day. If you come to class after the designated starting time, you will have to produce a convincing excuse, on the spot, related to the day's readings (or the previous day's, if no new readings are due for that class).
2. Turn off all cell phones and other electronic communication devices. This simple step is a common courtesy to fellow classmates and mitigates the temptation to check in continuously with electronics. If you must have your cell phone on (e.g., you are waiting for an important call or otherwise need use of your device), please let me know at the start of class. This course demands your full presence, undistracted by concerns outside the room.
3. Always have a notebook and writing utensil in front of you. We will be writing in *every class*, and having quick access to something with which to jot down notes will help cultivate a habit of writing, which will serve you well in other coursework. **Laptops should not be used except in cases of documented disability (see below in "Students with Disabilities").**
4. Allow for an atmosphere of respectful academic discourse. This course covers inherently tumultuous, painful, and potentially controversial themes on which many people (including me) have strong opinions. Try your best to debate respectfully and sympathetically, even when you disagree with your classmates or with me. We want to allow everyone to express his or her perspective in a safe yet academically critical setting. You may find it helpful to think of our job as to debate *ideas*, not other people.
5. Ask questions about anything (terms, concepts, history, etc.) you do not know or are unsure of. Even if it seems like a silly question, chances are that other people have the same uncertainty.

6. If you have concerns with anything in the course, please see me as soon as possible. Concerns that build over the course of the semester become more difficult to address; it will be much easier to deal with them as early on as possible. I am always available to find a solution that works best for you, regardless of what issues come up.

WORKLOAD EXPECTATIONS:

This course is designed with the expectation that you will spend at least nine hours each week outside of class in preparation for our discussions. The elements of this work may vary at different points in the semester and will typically include combinations of reading assigned texts, drafting or revising written essays, and preparing for presentations. Success in this class is predicated on maintaining this level of effort and engagement throughout the semester. Please let me know if you have any questions about this requirement or if you are having trouble with time management, as there are resources to help.

ASSIGNMENTS:

Your primary requirements for this class include two major papers: a lens essay and a research essay. The first assignment is similar to the lens assignment you completed in the fall semester but will address a different topic. This essay of six to seven double-spaced pages should use a theoretical reading—in this case, one exploring the connection between the concept of “haunting” in literature and complex social and historical factors—in order to examine a novelistic text in a different light. The second assignment consists of an extended research project, for which you will conduct library research to make a comprehensive argument about a form of affliction and people’s responses to it. The final version of this project will be at least ten double-spaced pages, and you will choose the specific topic on which you wish to write. More detailed guidelines for both of these assignments are available on LATTE and will be discussed in class.

Since editing is at the heart of good writing, the editorial process for each of these main papers will last longer than the initial writing of it. A first (albeit *complete*) rough draft will be due two-to-three weeks before the final version is to be turned in. After I provide feedback on the **argumentation** of your writing (including the organization of ideas, quality of argument, etc.) and you receive peer feedback, you will then produce a second rough draft. This second rough draft, like the first, will be graded for completeness, and I will return it to you to correct **grammatical and mechanical errors**, after which you will submit a polished final version. Since there are only two major essays to write in this class and you will have a significant amount of time to work on each one, my expectations are high, but support is available at each stage of the process to help you meet these expectations.

In addition to these two primary assignments, you will be asked to write four “mini-essays.” These one-to-two page assignments will be scrutinized less intensively than the lens and research essays. They are an opportunity for you to practice your writing skills and to reflect on course themes; you should also use them as an opportunity to practice writing *concisely*. Another requirement that fulfills this function is the set of impromptu written assignments and/or quizzes related to the day’s topics that will be completed during class. There will also be an in-class midterm exam covering the course material discussed in the first half of the term. You will have the full class period to complete a series of short-response and essay prompts.

PAPER FORMAT AND SUBMISSION:

The presentation of your written work is an important component of college writing that we will develop in this course. *All* written assignments (with the exception of in-class exercises and exams), even rough drafts, will be expected to conform to the following guidelines. These rules may seem arbitrary or complicated, but they will enhance the professionalism of your work. (We will discuss how to format each one in class.)

Papers must be typed and checked for spelling and grammatical mistakes to the best of your ability. Printed copies should be on white 8 ½-by-11-inch paper with **1-inch margins**, stapled in the upper left-hand corner, double-spaced, and in 12-point Times New Roman font. Electronic copies, except for submissions to Nota Bene, should be in Microsoft Word format (.docx or .doc). Even though Word automatically adds extra space after each paragraph, kindly remove these before submitting. Please also include your last name and the page number in the header of each page. All references to material not your own **MUST** be cited according to MLA format both in the text and at the end (i.e., a “Works Cited” list). Every submitted document should list at the top of the first page, in order, your name, your instructor’s name, the course number, the date you *finished* the draft, and a unique title. A sample of this format is available on LATTE.

The notation found in the class schedule tells how each draft ought to be submitted. PAPER indicates a printed hard copy is required at the *beginning* of class. The marker LATTE means that an electronic copy is **due to LATTE by 12:00 PM noon** that day. Finally, NB indicates that you should submit your current draft to **Nota Bene (nb.mit.edu) by 12:00 PM noon** that day to allow both fellow students and me to provide comments and suggestions. Note that these last two submissions are due two hours before class meets; it is helpful for me to be able to glance over these essays prior to our discussion, so please make sure you allow enough time to get your work in punctually. If for some reason you have difficulty submitting through LATTE or NB, send it to me by email. (Assume I did *not* receive it if you do not get a simple email confirmation back from me.)

For each day (or portion thereof) that your paper is late, your grade will be reduced by one-third of a letter (e.g., from B+ to a B). This rule applies to both the rough drafts and the final version. *Please* remember to read through your entire draft at least once before printing it. If I do not think you have spent a reasonable amount of time on a draft, your lack of effort will be reflected in your grade. Extensions are granted *automatically* for circumstances outside your control equal to the number of study days lost, provided you let me know ahead of the due date. If the new date falls outside our class meeting days but you need to submit a paper copy, you may (1) place it in my mailbox or (2) email it to me and submit a paper copy the next time we meet.

READINGS:

In this as in other college classes, you are expected to come to class having carefully read *all* the assigned materials. Due to our small class size, I expect everyone to contribute to discussion at each class meeting. If you have not closely read the materials for the day, it will be noticeable, and your participation grade will be affected. Since many of our readings will be available electronically on LATTE, some students find it helpful to print them out to annotate while they read and to refer to during class. While you are not *required* to print out all the readings, if you do not have them in front of you during class, I expect you to have taken notes on some of the important passages, and I may call on you to answer questions about

them. Nevertheless, I want you to see the readings for this course not as a burden but as a chance to connect with people's experiences across gulfs of social difference, even if many of them may be difficult to read (in both senses of the phrase).

ATTENDANCE AND PARTICIPATION:

Attendance at all classes is expected as a basic requirement of the course. You cannot learn this material if you are not present in class, since the core of what we will be covering will be brought out through discussion and many important points are not covered in the readings. Each student will begin with an A in attendance. After the first missed class, each subsequent absence will result in lowering your attendance grade by one-third of a letter (e.g., to an A-, then to a B+, etc.). However, I realize that unexpected things may come up during the semester (e.g., illness, family concerns, etc.) that may prevent you from being in class. Therefore, if you come to see me during office hours to talk about the course content that you missed, this reduction in your grade will be waived. Habitual absences will be addressed with the MKTYP director, Dr. Kathryn Bethea.

Furthermore, while attendance will play a crucial part in determining your grade, there is more to being "present" than simply showing up. Your mental presence at and participation in each class period is a crucial component of this course and your participation grade, which will be calculated separately from your attendance grade. You cannot earn an A for this component simply by showing up; you must earn it through consistent, careful, thoughtful, and eager engagement in class discussions. Careful preparation does not necessarily exclude taking risks; feel free to try new ideas without fear of being wrong. Your participation grade is a function not of correctness but of intellectual boldness and effort exerted. As part of your full participation in the class, **each of you will choose one of the supplementary readings on which to give a brief oral report** to the rest of the class on the day it is originally assigned. More details about this requirement are available on LATTE. Finally, I understand that outgoing conversation or debate is not a style suited to all learners. Therefore, if you feel you are not able to participate rigorously during class, please let me know so that we can figure out an alternative mode of participation, whether through office hour visits or other activities.

EXTRA CREDIT:

An opportunity for extra credit is being offered in conjunction with certain on-campus events. In the spirit of engaging in critical analysis of creative products, you may select one exhibit or event and write a two-page reflection paper in response. This brief essay should do more than simply describe the art itself; you should offer a *close reading* in the style we have developed in class. If you have given serious thought to the topic, you will receive either four extra points on the midterm exam OR an increase of one-third of a letter grade on one of your mini-essays. You may also use this paper to excuse an absence in lieu of coming to office hours. You can find a list of most of the arts events held on campus here, although other exhibitions, presentations, or lectures may also be eligible, so feel free to see me for further details about possible topics or whether an event is eligible for this extra credit assignment:

<http://www.brandeis.edu/events/arts.html>

Additionally, for the same amount of extra credit, you may choose a *second* supplementary reading from the class schedule and give the same kind of presentation as outlined in the preceding

section. You may only choose an article that no one else has already selected as part of the course requirements. There will be a place on the sign-up sheet in LATTE for anyone to list readings for this purpose. You may only complete one additional presentation to be applied toward extra credit.

STUDENTS WITH DISABILITIES:

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately at the start of the semester.

COUNSELING SUPPORT:

This course covers material that may be considered traumatic or difficult to read and discuss. We will write about some of the most challenging dimensions of the human experience, and these class exercises will have different effects on each of us. There is no way to guarantee you will not feel uncomfortable with the themes we encounter in and outside the classroom; however, we can provide as much support as possible for anyone who may feel distressed. Please feel free to reach out to the Brandeis Counseling Center, located on the first floor of Mailman House, at <http://www.brandeis.edu/counseling/index.html>. They provide a host of free therapeutic services for all students, and their sessions are strictly confidential. You are also more than welcome to talk with me or the MKTYP director about any issues concerning your participation in this course or any troubling themes that arise over the course of the semester. If you believe there are sections of this course that would be too difficult to speak openly about, please come to see me privately at any time. Remember that your peers also comprise a stalwart pool of support.

ACADEMIC INTEGRITY:

You are expected to be familiar with and to follow the university’s policies on academic integrity and plagiarism (see <http://www.brandeis.edu/studentlife/sdc/ai>). Faculty may refer any suspected instances of alleged dishonesty to the Office of Student Development and Conduct. Instances of academic dishonesty may result in sanctions, including but not limited to failing grades being issued, educational programs, and other consequences.

GRADING:

You will be evaluated based on the quality of your assignments, the degree of improvement throughout the semester, and the value of your participation in class. Each component of the course will be weighted as follows:

Lens Essay.....	20%
Research Essay	35%
Research Presentation	5%
Midterm Exam.....	5%
Mini-Essays and In-Class Assignments	15%
Attendance and Participation.....	20%

Your final grade will be calculated based on the average score of all these categories and will fall on the following scale, as defined by the university:

- A.....High Distinction (for exceptional work)
- A-
- B+
- B.....Distinction (for very good work)
- B-
- C+
- C.....Satisfactory (for acceptable work)
- C-
- D+
- D.....Passing, but Unsatisfactory (for poor work)
- D-
- E.....Failing Grade

WRITING CENTER:

One of the best resources at Brandeis to improve your writing is the on-campus Writing Center, located in the Goldfarb Library, room 232 on the upper level. They offer free 45-minute sessions to help improve the organization, conciseness, and impact of your essays. (They will also work, to a lesser extent, on recurring grammatical concerns.) To register for a session, go to

<http://www.brandeis.edu/writingprogram/writingcenter/register.html>

or stop by during their evening drop-in hours starting at 6:00 PM (Monday through Thursday). If you make an appointment, please be sure to keep it, since they have had problems with some students not showing up in the past. Students who attend a full session will receive an automatic 24-hour extension on ONE of their drafts (either rough draft or final) for any of the written assignments. (Remember to ask for a sheet of paper confirming you were there!)

CLASS SCHEDULE:

<i>Class Unit</i>	<i>Day</i>	<i>Reading Due (wavy underline = supplementary reading)</i>	<i>Writing Due</i>
Week 1: Prologue – Affliction Reconsidered	January 18	None	
<u>PART I: Madness, Hauntings, and the Body</u>			
Week 2: Whence Do Ailments Originate?	January 23	Syllabus Stephen King, <i>The Shining</i> , Part One (Prefatory Matters) and Two (Closing Day)	Mini-Essay – Contrasting Etiologies (LATTE)

	January 25	Diana Hacker, <i>A Writer's Reference</i> , E4, C1-d, G2-c, G2-d, and G2-f	
Week 3: The Ghosts of Demons Past	January 30	Stephen King, <i>The Shining</i> , Part Three (The Wasps' Nest) Avery Gordon, <i>Ghostly Matters</i> <u>Shelly Rambo, "Haunted (by the) Gospel: Theology, Trauma, and Literary Theory in the Twenty-First Century"</u>	Mini-Essay – Policy Brief (LATTE)
	February 1	Diana Hacker, <i>A Writer's Reference</i> , MLA-5 Stephen King, <i>On Writing</i> , C.V. up through section 15	
Week 4: The Grotesque and the Horrific	February 6	Stephen King, <i>The Shining</i> , Part Four (Snowbound) Ben P. Indick, "King and the Literary Tradition of Horror and the Supernatural" <u>Robert Waugh, "Looming at the Mountains of Madness: Lovecraft's Mirages"</u> <u>Donald R. Burleson, <i>H.P. Lovecraft: A Critical Study</i></u>	Mini-Essay – Lens Text Summary (LATTE)
	February 8	Diana Hacker, <i>A Writer's Reference</i> , MLA-2 and MLA-4	
Week 5: The Past in the Present	February 13	Stephen King, <i>The Shining</i> , Part Five (Matters of Life and Death) Laura Miller, "What Stanley Kubrick Got Wrong about 'The Shining'" <i>(cont'd)</i>	Lens Essay Outline (LATTE)

		<p><u>Nina Kammerer and Ruth Mazelis, “Trauma and Retraumatization”</u></p> <p><u>Erin Sanders-McDonagh, Lucy Neville, and Sevasti-Melissa Nolas, “From Pillar to Post: Understanding the Victimization of Women and Children Who Experience Domestic Violence in an Age of Austerity”</u></p>	
	February 15	<p>Diana Hacker, <i>A Writer’s Reference</i>, W3 (review W5)</p> <p>William Strunk, Jr. and E.B. White, <i>The Elements of Style</i>, Principles 14, 15, and 16</p>	

PART II: Theories of Affliction

Week 6: Explaining Addiction	February 27	<p>Peter E. Nathan, Mandy Conrad, and Anne Helene Skinstad, “History of the Concept of Addiction”</p> <p>Marc Lewis, <i>Memoirs of an Addicted Brain: A Neuroscientist Examines His Former Life on Drugs</i></p> <p>Terry E. Robinson and Kent C. Berridge, “Addiction” (skim)</p> <p><u>Andrew Kolodny et al., “The Prescription Opioid and Heroin Crisis: A Public Health Approach to an Epidemic of Addiction”</u></p>	Lens Essay First Rough Draft (NB)
	March 1	<p>Diana Hacker, <i>A Writer’s Reference</i>, Review A2 and MLA-1</p> <p>Stephen King, <i>On Writing</i>, “On Writing” Review Section 11</p>	

Week 7: Psychoanalytic Roots	March 6	Stephen King, <i>Misery</i> , Part I (Annie) Julia Shaw and Bianca Baker, “You Unintentionally Reference Freud All the Time” <u>Sigmund Freud, “The Uncanny”</u>	
	March 8	Diana Hacker, <i>A Writer’s Reference</i> , G3-d and W1 (special attention to affect/effect, bad/badly, could care less, could of, hopefully, however, its/it’s, kind of/sort of, mankind, raise/rise, set/sit, suppose to, than/then, that/which, there/their/they’re, utilize) William Germano, “What’s the Matter with ‘Me’?”	
Week 8: Calculated Suffering	March 13	Stephen King, <i>Misery</i> , Part II (Misery) Natasha Schüll, <i>Addiction by Design: Machine Gambling in Las Vegas</i>	Lens Essay Second Rough Draft (PAPER)
	March 15	Diana Hacker, <i>A Writer’s Reference</i> , R1 and R2 Stephen King, <i>On Writing</i> , “On Writing” Section 8	List of Three Potential Research Topics (LATTE or PAPER)
Week 9: Finding Catharsis	March 20	Stephen King, <i>Misery</i> , Part III (Paul) and IV (Goddess) <u>Cecilia Åse, “Crisis Narratives and Masculinist Protection: Gendering the Original Stockholm Syndrome”</u> <i>(cont’d)</i>	Lens Essay Final Draft (LATTE and PAPER)

		<u>Sara Martín Alegre, “Nightmares of Childhood: The Child and the Monster in Four Novels by Stephen King”</u>	
	March 22	MIDTERM EXAMINATION	
Week 10: King Reconsidered	March 27	Dale Bailey, “Unmanned by the American Dream: Stephen King’s <i>The Shining</i> ” <u>Tony Magistrale, “Why <i>The Shining</i> Still Matters: Revisiting and Reinterpreting the Novel and Films”</u> <u>John Sears, “Misery’s Gothic Tropes”</u>	Research Essay Proposal (LATTE)
	March 29	Stephen King, <i>On Writing</i> , C.V. sections 15-38	
<u>PART III: Coping and Healing</u>			
Week 11: Medical Institutions as Sites of Culture	April 3	Anita Hannig, “Sick Healers: Chronic Affliction and the Authority of Experience at an Ethiopian Hospital” <u>João Biehl and Amy Moran-Thomas, “Symptom: Subjectivities, Social Ills, Technologies”</u>	
	April 5	Diana Hacker, <i>A Writer’s Reference</i> , R3 and R4 Stephen King, <i>On Writing</i> , “On Writing” Section 16 (<u>Sections 13-14 optional</u>)	
Week 12: Embodying Social Inequalities	April 19	Noah Pisner, “The Loss” Kristi Coulter, “Giving Up Alcohol Opened My Eyes to the Infuriating Truth about Why Women Drink” <i>(cont’d)</i>	Research Essay First Rough Draft (NB)

		<u>Françoise Dussart, “It Is Hard to Be Sick Now’: Diabetes and the Reconstruction of Indigenous Sociality”</u>	
Week 13: Medicine and Religion	April 24	Wendy Cadge, <i>Paging God: Religion in the Halls of Medicine</i> <u>John S. Welch, “Ritual in Western Medicine and Its Role in Placebo Healing”</u>	
	April 26	Jonny Geber, “Skeletal Manifestations of Stress in Child Victims of the Great Irish Famine (1845-1852): Prevalence of Enamel Hypoplasia, Harris Lines, and Growth Retardation” Diana Hacker, <i>A Writer’s Reference</i> , R2	Research Essay Second Rough Draft (PAPER)
Week 14: The Semiotics and Affect of Affliction	May 1	Douglas Bafford, “On the Therapeutic Virtues of Unexpected Fieldwork” <u>Greg Urban, “Ritual Wailing in Amerindian Brazil”</u>	
	May 3	Diana Hacker, <i>A Writer’s Reference</i> , G2-f, G5, and G6 William Strunk, Jr. and E.B. White, <i>The Elements of Style</i> , Principle 21 Stephen King, <i>On Writing</i> , On Living: A Postscript	Research Essay Final Draft (LATTE and PAPER)
Final Exam Week: Epilogue	May 9 at 1:30 PM, Shiffman 201		Mini-Essay – Reflections on Writing (PAPER)

*****NB: This schedule and syllabus are subject to change as we move through the semester.*****

Source for Image on First Page: Edvard Munch, The Scream (Lithography), 1895