

Fall 2022 WR 153 Syllabus v.14

**WR 153: Writing, Research & Inquiry with Creativity and Innovation**  
*Smart Girls and Strong Women in Japanese Anime*

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Office Hours: T/Th 7:30am-9am and by appointment via Zoom/Apple FaceTime

Course Section, Time & Location:

**K2:** T/Th 9:30am-10:45 CAS 323B

**L2:** T/Th 11am-12:15pm PRB 146

**M1:** T/Th 12:30-1:45pm CAS 323B

Course Credits: 4 credits + 3 BU Hub Units (Writing; Research and Information Literacy; Creativity and Innovation)

### Course Description

Although we are often encouraged to write what we know, the best research writing is motivated by our interest in the unknown: What do we want to discover, how can we discover it, and what are the most effective ways to communicate our discoveries? These questions will drive our work in WR 153.

Building on WR 120 or its equivalent, this class will help you cultivate your writing and research skills through a range of assignments, including significant research-based writing in which you will be responsible for identifying and refining a topic, devising research questions, and answering those questions by finding and using a range of scholarly and non-scholarly sources. As a course that earns a Hub Unit in Creativity and Innovation, WR 153 will give you an opportunity to design, research, and execute a sustained project or series of projects with an emphasis on the stages of design thinking. Through generating ideas, imagining an audience's needs, developing strategies for implementation, offering feedback to your peers, redesigning in response to feedback and reflection, and risking productive failure, you will develop the skills and persistence to bring your project to fruition. You will also come to understand creativity as a learnable, iterative process that can be applied in any area of study.

The specific topic of this section is the tradition of “smart girls and strong women” in Japanese anime. We will begin with an investigation of how four of the greatest Japanese anime directors view female characters. Hayao Miyazaki (e.g., *Spirited Away*), Makoto Shinkai (e.g., *Your Name*), Satoshi Kon (e.g., *Paprika*), and Hosoda Mamoru (e.g., *Belle*) all feature female protagonists. We will pick films from each director's collection, understand the nature of their female protagonists, and then write our own studies, culminating in an original short story featuring female protagonists. You will have an opportunity to design, research, and execute a sustained project with an emphasis on the stages of design thinking. Our overall goal is to understand creativity as learnable, iterative process that can be applied to any area of study...even anime!

## Course Objectives

You will receive three Hub units for this class: Writing, Research and Information Literacy, and Creativity and Innovation.

You will develop your abilities to:

- Generate ideas and create strategies for implementing those ideas
- Strategically search for and select both scholarly and non-scholarly sources and read them with understanding, appreciation, and critical judgment
- Express yourself orally and converse thoughtfully about complex ideas
- Engage a range of sources in order to address research questions and to communicate findings in the form of responsible, considered, and well-structured arguments
- Produce clear, coherent work in a range of genres and styles, using different media and modes of expression as appropriate
- Plan, draft, and revise efficiently and effectively, and help your peers do the same by responding productively to their work
- Reflect on how research, reading, writing, and revision practices differ for varied audiences, genres, and purposes
- Identify approaches that promote creativity and innovation

## Instructional Format, Course Pedagogy, and Approach to Learning

Although they differ in their subject content, all WR seminars share common goals and lead you through a sequence of assignments that emphasize a process of planning, drafting, and revising informed by feedback from your classmates and instructor. Seminar activities also give you opportunities to engage in focused scholarly inquiry and discussion.

In WR 153, you will learn about and practice ♦ **Design Thinking** ♦ as you undertake a sustained project or series of projects related to our course topic. Design thinking is a non-linear creative process that will help you develop the skills and persistence to bring your project to fruition and can be applied to practical and conceptual problems in other areas of study and life. The process involves the following steps:

### ♦ Understand

Students will develop a foundation for their work by exploring issues and approaches relevant to the course topic, as well as previous work in the field.

### ♦ Empathize

Students will practice empathy by demonstrating their awareness and understanding of the audience for whom they write or create.

### ♦ Define

Based on their observations and insights, students will articulate a problem or question that will motivate their work over the course of the semester.

♦ Ideate

Students will generate new ideas and possible solutions by challenging assumptions and engaging in a variety of creative activities.

♦ Prototype

Students will start to create solutions and implement their ideas into written, digital or other forms in order to capture ideas, but also redefine choices.

♦ Test

Students will share drafts with others in order to gain feedback and insight into improving final versions.

♦ Assess/Reflect

Students will regularly reflect on and evaluate their peers' and their own processes and final outcomes.

In this course, you will also conduct individual and/or group research for your project, exploring new ways to find, evaluate, and engage with information from different sources and in different formats. You will become better able to select and use information sources strategically to formulate and respond to research questions and to participate in scholarly and non-scholarly conversations about your topic. You will become a more flexible writer by adapting your inquiry to address different audiences and integrating research into your writing in various ways to create new knowledge. Reflecting on your approaches to creativity, research, and writing will prepare you to adapt these to future occasions.

### **Required Course Materials**

- Latest version of MS Word. BU offers free MS Office software (which includes Word and PowerPoint) to all enrolled students. Written assignments that are handed in directly to me at [aadalia@bu.edu](mailto:aadalia@bu.edu) will ONLY be on MS Word. Other assignments will come in via our Blackboard. The submission address will be indicated in the assignment.
- The suitable cable connector (HDMI) to connect your computer to the classroom AV system when you have to do a class presentation. BU IT should be able to help you with that if you have questions.
- A "Writer's Notebook" for notes on class proceedings, readings, film reviews, and essay drafts. This can be a paper notebook or a computer file that is dedicated to notes for this class.

### **Courseware**

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log into our Blackboard page at: <http://learn.bu.edu/>

### **Course Requirements and Assignments**

- Assigned readings
- Frequent low-stakes writing exercises, homework, and in-class writing
- Metacognitive and reflective writing, including an initial self-assessment and a final reflective essay
- Frequent and varied activities engaging in innovative and creative practices and design thinking
- A semester-long research project in the form of an original short story and author's reflective essay.
- Regular peer review
- Two (or more) instructor conferences; Zoom meetings are also fine.
- Regular class attendance and active participation
- Films are available for viewing at Geddes Language Center, 725 Commonwealth Ave. (phone: 617-353-2640; email: [geddes@bu.edu](mailto:geddes@bu.edu)); movies may not be removed from the Center. Further, there is a list on our Blackboard>documents>Movie Locator that lists where our movies can be found on line, but will entail a subscription to the various streaming services. Sorry about that, but probably cheaper than buying a textbook, and more fun! For "legal" reasons, BU will not allow films to be made available on our Blackboard.

### **Course Policies**

#### **Grading and Evaluation**

**Note: Explanation and requirements for all assignments are found on our Blackboard>Assignments and will be explained in class.**

#### **How Your Semester Grade is Determined v.05**

**NOTE: This is a Hybrid Contract/Assigned Grade System**

**Half of your Final Semester Grade is based on Contract Grading (Part 1) and Half is Based on Traditional Grading (Part 2).**

#### **Contract Assignments for Section 1 (50% of Final Grade (max. 50 points)**

If your assignment meets all of the requirements, you will receive a V (check) that confirms that you have fulfilled the contract for this assignment. If your work falls short of the assignment requirements, you will receive a v- (check minus) that notes that you are at risk of lowering your grade.

A sure way of not meeting the assignment requirements (including the Graded Assignments) is to submit sloppy or incomplete work (including less than 80% of the target word count for drafts/exercises, failure to include citations, or writing that is unintelligible/has not been edited for clarity and correctness to the best of your ability) which constitutes a breach of contract. If you are unsure whether you are addressing the requirements fully, please ask me.

I will also note work that clearly demonstrates extra effort and exceptional insight.

#### **1. Contract Graded Assignments: (50% of Final Grade (max. 50 points)**

- ♣ Self-Assessment Form
- ♣ Creative Assignments (CA)#: 1,2,3,4,8,9

- ♣ QuickCuts #1,2,3,4
- ♣ ReadingReflections #2,3,4
- ♣ Movie Panels (Oral Presentations) #1 & 2
- ♣ Director Panel (Oral Presentation)

### **Contract Requirements for Section 1:**

#### **To Earn an “A”**

- Miss no more than 2 class meetings
- Follow **all** the assignment requirements missing only two or less of the total assignments in Section 1.
- Regularly volunteer to speak in class
- Fulfill all peer review obligations
- Copyedit all minor and major assignments (spellcheck writing done in Word, check for grammatical error and consistency, etc.)
- Participate in all Class Workshops
- Attend two conferences with your instructor

#### **To Earn a “B”**

- Miss no more than 3 class meetings
- Follow **all** the assignment requirements neglect to complete three of the total assignments in Section 1.
- Volunteer to speak in class from time to time
- Fulfill all peer review obligations
- Participate in all Class Workshops
- Copyedit all minor and major assignments (spellcheck writing done in Word, check for grammatical error and consistency, etc.)
- Attend two conferences with your instructor

#### **To Earn a “C”**

- Miss no more than 4 class meetings
- Follow **all** the assignment requirements missing only four of the total assignments in Section 1.
- Speak when called upon in class

- Fulfill all peer review obligations
- Participate in all Class Workshops
- Copyedit all minor and major assignments (spellcheck writing done in Word, check for grammatical error and consistency, etc.)
- Attend two conferences with your instructor

## **2. Graded Assignments (50% of Final Grade – max. 50 points)**

Major Assignments (Traditional A, B, C, etc. grades):

- |                        |   |
|------------------------|---|
| 50% - Two Major Works: | 30% for an original fiction short story based on researched movie rubrics along with an author's reflective essay and annotated bibliography. <b>Note:</b> Only the Author's Reflective Essay will receive a grade. |
|                        | 20% - Final Course Reflective Presentation.   |

**Limited Extra Credit Opportunities** - I will also provide occasional opportunities for limited extra credit. These are primarily intended to be used to make up minor breaches of contract such as a missed or incomplete Contract Grading exercise.

### **Participation and Attendance**

Since this course is a seminar, your regular attendance and active participation are essential both to your own learning and to your classmates' learning. Under ordinary circumstances, missing more than one week of class (2 or more classes) may lower your final grade. Missing more than two weeks of class (4 or more classes) may lead to failing the course. If you become ill at any point during the semester, do not come to class. If you have a special obligation that will require you to miss classes (e.g., religious observances, family obligations), please talk with me at the beginning of the semester. If there are extraordinary circumstances that cause you to miss more than 2-3 classes, please contact me so we can discuss how to best handle the situation. In the case of significant absences, I'll contact CAS Advising to discuss next steps.

### **Late and Missed Assignments**

Unless you make other arrangements with me in advance, graded assignments will be penalized by one-third of a letter grade for each day they are late. Please note too that we will regularly work with our exercises and drafts in class. If you are late with your assignments, you will be unable to participate fully in the class. Key to this is keeping in contact with me if you are having problems getting your assignment in on time; show me that you are a diligent class participant!

### **Instructor Feedback**

I am committed to providing you with timely written or oral feedback on one draft of each major assignment and written feedback on the final version of each major assignment. You can generally expect my responses to your drafts within one week of your punctual submission of them; I will do my best to return final versions within two weeks.

## **Resources**

### **CAS Writing Center**

The CAS Writing Center offers free, one-on-one appointments with well-trained peer writing consultants for students to discuss their work for WR courses. These writing consultations are collaborative conversations in which you can expect to be actively involved. Our consultants will not edit or correct your work for you, but they will ask you questions and offer suggestions to help you do your own best work.

Consultants will work with you at any stage in the drafting or revision process, and on any type of assignment for your WR course, including non-academic and creative writing assignments, presentations, and multimedia projects. The Writing Center strives to be an inclusive space for students of all identities and all linguistic and cultural backgrounds. We are particularly eager to support multilingual students, first-generation college students, and anyone else who is hoping to build their confidence and skill as a writer.

To ensure that we can offer support to as many students as possible, students can typically book one 45-minute consultation each week. You can schedule an appointment by visiting our website:

<http://www.bu.edu/writingprogram/the-writing-center/>

### **Academic Integrity**

In this class, we will discuss conventions for using and citing sources in academic papers and in other genres we study. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in Boston University's Academic Conduct Code. All WR students are subject to the CAS code, which can be read online: <http://www.bu.edu/academics/resources/academic-conduct-code/>

### **Additional Resources**

Additional student resources can be found [here](#).

## **Inclusion in Our Community**

### **Classroom Climate**

In this class, we are committed to treating each other equitably and inclusively. We respect one another's dignity and privacy; treat one another fairly; and honor one another's experiences, beliefs, perspectives, abilities, and backgrounds, regardless of race, religion, language, immigration status, sexual orientation, gender identification, ability status, socio-economic status, national identity, or any other identity markers. We appreciate the language variation within our community, and as we develop strategies to communicate effectively in college and beyond, we recognize that the norms of academic writing, and of writing in general, are constantly evolving. We value open-minded inquiry, and we critically engage with ideas in diverse texts to learn about perspectives diverging from our own. We

acknowledge that doing so may be uncomfortable at times, although it should not make anyone feel unsafe. We seek to challenge ourselves and help one another learn.

This commitment reflects values shared across the [Writing Program](#) and the [University](#). If you ever have any concerns about the classroom climate, you are welcome to reach out to me or, if it is more comfortable for you, to the [CAS D&I office](#) and its [Community Values & Resources Team](#).

### **Name and Pronouns**

I will ask that all students share their names and pronouns at the beginning of the semester. Please feel free to use any name, given name, nickname, etc. that you wish, keeping classroom civility in mind. Your name is not “too hard,” and I will work to pronounce it correctly. If you have questions or concerns, or if you need to make a change in your name and/or pronouns mid-semester, please do not hesitate to contact me if you decide to do that so I can update my grade book.

For further information on how to change your name at BU (and for additional support related to gender diversity), please click [here](#). You can also change your name on Blackboard by editing your profile. Please remember to let me know if you change your name!

### **Office of Disability and Access Services**

I recognize that all of us learn in different ways. If there are circumstances that may affect your performance in this class, please talk to me as soon as possible so that we can work together to develop strategies for accommodations that will meet your learning needs and the requirements of the course. Whether or not you have a documented disability, BU provides many support services that are available to all students.

Disability & Access Services (<https://www.bu.edu/disability/>) is the office responsible for assisting students with disabilities. If you have a disability that interferes with your learning (whether visible or invisible, physical or mental), you are encouraged to register with this office. Disability & Access Services will work with you to determine appropriate accommodations for your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations you need that you can share with your teachers; specific information about your disability will remain private. If you have any questions about accommodations or what constitutes a disability, I invite you to speak with me or to Disability & Access Services.

### **Land Acknowledgment**

Boston University is [located](#) on the unceded ancestral homelands of the Massachusett and Pawtucket Peoples. We pay respect to them and to the neighboring Wampanoag and Nipmuc Peoples of this region—past, present, and future. We acknowledge the history of settler occupation of this land. In our classrooms, we can seek understanding of our place within that history.

Indigenous organizations in Massachusetts:

[Massachusetts Center for Native American Awareness \(MCNAA\)](#)

[North American Indian Center of Boston](#)



Tribal nations in Massachusetts:

[Chappaquiddick Wampanoag](#)

The Cowasuck Band of the Pennacook - Abenaki People

[Herring Pond Wampanoag Tribe](#)

Mashpee Wampanoag Tribe

[Massachusetts Tribe at Ponkapoag](#)

[The Nipmuc Nation](#)

[Pocasset Wampanoag Tribe of MA and RI](#)

## Fall 2022 WR 153 Smart Girls and Strong Women in Japanese Anime Class Schedule

→**Remember:** “The more you know, the better you can imagine.” Twyla Tharp

→**However:** “In the beginner’s mind there are many possibilities; in the expert’s mind there are few.” Shunryu Suzuki Roshi

**NOTE:** “**DUE**” means a particular assignment needs to be handed into me **before class** on the date noted.

♦ - Denotes a basic concept of Design Thinking

### ♦ Understanding = ♦ Empathy – Four Great Anime Directors

Students develop a foundation for their work by exploring issues and approaches relevant to the course topic.

In this unit, you will conduct open-ended research to develop an understanding of the creators of outstanding Japanese anime. We will consider the backgrounds of four major anime directors.

**NOTE:** Student participation in class discussions is a factor in the Contract Grade.

### Week 1

T 9/6

*First Day of Class*

**Self-Assessment DUE** - Submit to me: [aadalia@bu.edu](mailto:aadalia@bu.edu) by **9/8 class time** – (form is on BB>Course Documents). Use correct file format: WR153, sec. XX, Surname, Given name, Self-Assess

**Discussion:** Explain course and various assignments.

Class: Self-introductions

**Creative Assignment (CA) #1: Your Creative Manifesto**

**DUE: 9/8 by end of day to [aadalia@bu.edu](mailto:aadalia@bu.edu)**

Will review in class 9/8; See Blackboard>Assignments for details.

Reading Assignment #1 – “Writing About the Movies,” Timothy Corrigan (BB>Course Documents)

**PLEASE NOTE:** Assignments that are to come to me, send to [aadalia@bu.edu](mailto:aadalia@bu.edu); they **must** be formatted as **MS WORD** docs **ONLY** and **must** use the following file label format:

WR153 Section xx, Surname, Given name, Assignment Name.

For example: WR153 K2, Dalia, Albert, CA#1

**NOTE:** Since these instructions are part of the assignment, failure to follow them will disqualify the assignment as abiding by the conditions of the contract grading agreement.

Th 9/8

**DUE:** Self-Assessment form to [aadalia@bu.edu](mailto:aadalia@bu.edu) – use correct file name.

**DUE:** CA #1 to [aadalia@bu.edu](mailto:aadalia@bu.edu) – use correct file name.

\* Brief discussion of Reading #1 “Writing About the Movies”

\* Pick four work groups based on our four anime directors – each group researches one anime director.

- \* Assign four movies to each group.
- \* **Read: Research Group Dynamics** doc on how to organize you Group: BB>Documents
- \* **Creative Assignment #2: Create Group Research Plan DUE: 9/13 end of day (midnight) and #3 Annotated Bibliographies.** Will discuss in class; also see BB>Assignments for details.

Th 9/8 Last Day to add WR courses

## Week 2

T 9/13

**DUE by end of class today: CA #2**, your write-up and/or notes on your research plan ideas. See

BB>Assignments> CA #2

Start work on **CA #3 Annotated Bibliographies** – See BB>Assignments>CA #3

Discussion: Film and Director Research

Individual Group in-class discussions/research regarding their respective director: background history and film career in preparation for class presentation. This research should also involve discussing which two of the four films the group wants to nominate for class viewing and research. Students will need to review their group films for the 9/13 meeting.

Along with this research, each group should be compiling a tentative annotated bibliography on their respective director they will present to class.

Time permitting, we will do an open class discussion of your ideas.

Th 9/15

**DUE: Group 1** - Class presentation of their respective director: Background, significant filmography, and thematic interests, especially regarding female characters.

**DUE: Group 1** – Publish an annotated bibliography pertaining to their respective director and upload it to the class Blackboard: BB>Groups>File Exchange.

**Reading Reflection Assignment #2** – “Magic Girls & Fantasy Worlds” & “The Enchantment of Estrangement...,” Susan Napier

## Week 3

T 9/20

Start Work on:

**Assignment #4: Scratching for Ideas** – Will discuss in class; see BB>Assignments for details. DUE: 11/3.

**DUE:** Group 2 class presentation of their respective director: Background, significant filmography, and thematic interests, especially regarding female characters.

**DUE:** Along with the oral presentation, the group should also publish an annotated bibliography pertaining to their respective director and upload it to the class Blackboard: BB>Groups>File Exchange.

**DUE:** Reading Reflection #2, “Magic Girls & Fantasy Worlds” & “The Enchantment of Estrangement...,” Submit to BB>Groups>Group Discussion Board.

Discussion of RR#2.

**Reading Reflection Assignment #3** – “Hayao Miyazaki & The Art of Being a Woman,” Gabrielle Bellot

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♦ **Define – Part 1: Film Research – Understanding Our Selected Directors**

**Week 4 – Revised**

T 9/27

**DUE:** Group 1 – Miyazaki + Films nominations class presentation

**Note:** (This applies also to Groups 2, 3, & 4) Send Presentation Outline and Director bibliography at least the day before class via Word at [aadalia@bu.edu](mailto:aadalia@bu.edu) so I can give comments. Once you've gone over my comments, you can put these documents on the Blackboard>Groups>File Exchange so the class has access to them.

**DUE:** Along with the oral presentation, the group should also publish an annotated bibliography pertaining to their respective director and upload it to the class Blackboard: BB>Groups>File Exchange.

**DUE:** Reading Reflection #3, ""Hayao Miyazaki & The Art of Being a Woman." Submit at class time to [aadalia@bu.edu](mailto:aadalia@bu.edu)

If possible, a brief discussion of RR#3.

**Notes on Panel Presentations:** For ALL Director/Film Combo Presentations: We will use the "funnel approach" in these presentations – broad emphasis (director's background) to specific focus in terms of your nominated films:

- ♦ Starting "wide" with the directors' background: career beginnings, early creative influences, favored film themes/subjects gradually focusing on the two films your group has nominated for class consideration.
- ♦ You should focus on the course theme: smart girls and/or strong women in looking at your director's interests.
- ♦ In presenting your two nominated movies, try to be objective and not biased toward one or the other of your nominated films. Focus on why you think the particular movie exhibits the director's understanding/interpretation of "smart girls and/or strong women."
- ♦ Hold an election: have the class vote on which movie they want focus on for the rest of the semester. Tally the votes and declare the majority choice.
- ♦ Remember: Each student should have an equal amount of time in the group presentation.

Reading Reflection Assignment #4 – "Excuse Me, Who are You?...", Susan Napier

### Th 9/29 - **Revised**

#### **DUE** Group 2 - Shinkai + Film nominations Presentation

Send the initial drafts of your presentation and director's bibliography to me at least a day before via Word at [aadalia@bu.edu](mailto:aadalia@bu.edu) so I can give comments. Once you've gone over my comments, you can put these documents on the Blackboard>Groups>File Exchange so the class has access to them.

**DUE:** Along with the oral presentation, the group should also publish an annotated bibliography pertaining to their respective director and upload it to the class Blackboard: BB>Groups>File Exchange.

### **Week 5**

#### T 10/4 - **Revised**

#### **DUE** Group 3 - Hosoda + Film nominations Presentation

Send the initial drafts of your presentation and director's bibliography at least a day before to me via Word at [aadalia@bu.edu](mailto:aadalia@bu.edu) so I can give comments. Once you've gone over my comments, you can put these documents on the Blackboard>Groups>File Exchange so the class has access to them.

**DUE:** Along with the oral presentation, the group should also publish an annotated bibliography pertaining to their respective director and upload it to the class Blackboard: BB>Groups>File Exchange.

**DUE:** Reading Reflection #4, "Excuse Me, Who are You?...", Submit at class time to [aadalia@bu.edu](mailto:aadalia@bu.edu) Brief discussion of RR#3.

#### Th 10/6 - **Revised**

#### **DUE** Group 4 – Kon + Film Nominations Presentation.

Send the initial drafts of your presentation and director's bibliography to me at least a day before via Word at [aadalia@bu.edu](mailto:aadalia@bu.edu) so I can give comments. Once you've gone over my comments, you can put these documents on the Blackboard>Groups>File Exchange so the class has access to them.

**DUE:** Along with the oral presentation, the group should also publish an annotated bibliography pertaining to their respective director and upload it to the class Blackboard: BB>Groups>File Exchange.

### **Week 6**

Mon 10/10 Indigenous People's Day

Tues 10/11 **No class** – Monday's schedule

#### Th 10/13 - **Revised**

Research Class: We will break into our Research Groups and work on the upcoming next round of Group Presentations.

♦ **Define – Part 2: Identify Our Female Characters**

**Week 7**

T 10/18

Film Panel Presentations begin with Focus on the Nature of Female Characters Begin

Group 1 – Presents a panel discussion of the film they represent as chosen by the class. Also **DUE** is the group film bibliography, which along with the film presentation outline is also uploaded to BB>Groups>File Exchange.

**DUE:** QuickCut #1 short written response to my written questions regarding the presented film.

Submit at class time to aadalia@bu.edu

Th 10/20

Group 2 – Presents a panel discussion of the film they represent as chosen by the class. Also **DUE** is the group film bibliography, which along with the film presentation outline is also uploaded to BB>Groups>File Exchange.

**DUE:** QuickCut #2 A short written response to my written questions regarding the presented film.

Submit at class time to aadalia@bu.edu.

**Week 8**

T 10/25

Group 3 – Presents a panel discussion of the film they represent as chosen by the class. Also **DUE** is the group film bibliography, which along with the film presentation outline is also uploaded to BB>Groups>File Exchange.

**DUE:** QuickCut #3 A short written response to my written questions regarding the presented film.

Submit at class time to aadalia@bu.edu.

Th 10/27

Group 4 – Presents a panel discussion of the film they represent as chosen by the class. Also **DUE** is the group film bibliography, which along with the film presentation outline is also uploaded to BB>Groups>File Exchange.

**DUE:** QuickCut #4 A short written response to my written questions regarding the presented film.

Submit at class time to aadalia@bu.edu

## ♦ Ideate – Thinking about Short Story Writing

### Week 9

T 11/1

**DUE: CA #4 Scratching for Ideas** to [aadalia@bu.edu](mailto:aadalia@bu.edu)

“Pixar in a Box” film series – Pixar creatives explain how they develop stories. Nice intro to “short story” writing.

Th 11/3

Pixar in a Box film series, continued.

**DUE:** Each Group publishes a list of movie story rubrics that will form the basis of the short stories.

Class will then compile a master list of the various rubrics. BB>Group>File Exchange

Story Workshop:

**Creative Assignment #5: Creative Fiction (Original Short Story) and Author’s Statement** - see Blackboard>Assignments for Details

Fri 11/4 Last day to drop courses with a “W”

### Week 10

T 11/8

**DUE: CA #4 Scratching for Ideas.** Send notes, outlines, whatever you have to [aadalia@bu.edu](mailto:aadalia@bu.edu) for my review.

Story Workshop: Story Spine and compiling the Master Anime Rubrics List

**Creative Assignment #6: Finding Your Story Spine** - see Blackboard>Assignments for Details

**Creative Assignment #7: Ideate: Observation Practice** - see Blackboard>Assignments for Details

Video Presentation: Alan Moore on Writing – Selected Lectures from his BBC Maestro Series on Storytelling.

Highly Recommended Supplementary Reading: George Saunders, “Office Hours.” BB>Course Documents.

Th 11/10

**Assignment CA #8: Workshopping a Creative Project – Formal Peer Review Series – 11/10, 15, & 17.**

**DUE:** Preliminary draft of Short Story (can just be an outline) for initial group consideration and discussion – share your short story preliminary drafts/outlines/ideas with group members.

In class student – teacher conference: Discuss story ideas and techniques.

Work on upcoming Short Story peer review drafts with each Group working among themselves.

### Week 11

T 11/15

Story Workshop (1<sup>st</sup> short story rewrite) - student – teacher discussion of story ideas and techniques.

Work on upcoming Short Story peer review drafts with each Group working among themselves.

Th 11/17

**DUE:** Stage 2 of Peer Review (2<sup>nd</sup> short story rewrite) – In Class

Group work on 1<sup>st</sup> complete draft of Short Story and Author Statement Essay assignments for group evaluations.

♦ **Prototype (Story drafts) and ♦ Test (Peer Reviews) – Evolution of Ideate Stage**

**Week 12**

T 11/22

**DUE:** Final 2<sup>nd</sup> Draft of Short Story and Author Statement Essay (3<sup>rd</sup> short story rewrite) – upload in Word format ONLY: [aadalia@bu.edu](mailto:aadalia@bu.edu). This will be returned during your Thanksgiving Holiday to be revised for the **Final Version due 11/29**

Good, Bad, Ugly Session: Student by student comments on their writing process and experience.

Discussion of **Creative Assignment #9: Quality of Failure Assessment**; see BB>Assignments for Details.

**Th 11/23 to 11/25 No Class – Thanksgiving Holiday – At home work on Final Versions: Short Story and Reflective Essay.**

**Week 13**

Tues 11/29

**DUE: Final version:** Short Story and Reflective Essay (4<sup>th</sup> short story rewrite). Upload in Word format ONLY, to [aadalia@bu.edu](mailto:aadalia@bu.edu)

**DUE: CA #9 Quality of Failure Assignment** – BB>Group>Group Discussion Board. Also uploaded in Word format ONLY, to [aadalia@bu.edu](mailto:aadalia@bu.edu)

Good, Bad, Ugly Session: Individual reflections on student writing experience including failure experiences.

♦ **Assess and Reflect**

Th 12/1

In this unit, you will reflect on what you have learned in this course and consider how you can transfer your new knowledge to other areas of your studies and your life.

**DUE:** Student Final Course Reflection Presentations: Each student does a 5-minute presentation summing up your course experience, which should include a “quality of failure assessment”. See BB>Assignments>Final Course Reflective Presentation for details.

**Week 14**

Tues 12/6

**DUE:** (Continuation) Final Course Reflection Presentations

Th 12/8

Summing up course experience - Course evaluations