

**WR 100 07**  
**WRITING SEMINAR: GODDESSES, CONCUBINES, AND MIDWIVES:**  
**WHAT ARCHAEOLOGY CAN TEACH US ABOUT GENDER AND SEXUALITY**

**FALL 2016**  
**TUESDAYS AND THURSDAYS, 3:30-5PM**  
**CAS 428**

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Office Hours: September: Mondays 2-5pm, October-December: Wednesdays 1-4pm; and by appointment

**COURSE DESCRIPTION**

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics. The specific topic of this section of WR 100 is the archaeology of gender and sexuality.

This course will examine how historians and archaeologists study gender and sexuality in the past. We will explore the wide diversity of human gender and sexuality by studying historical texts and objects and their archaeological and historical interpretations. We will also look at how some of these cases are depicted in modern pop culture and news media. Case studies will include Stone Age “goddess worshippers,” Aztec midwives, and enslaved Africans in North America.

**COURSE GOALS**

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research.

Along with the Writing Program course goals, this section will develop your abilities to:

- understand the wide variety of beliefs about gender and sexuality in human society
- think critically about arguments about gender and sexuality in the past.

**EMAIL POLICY**

I welcome your email communications. Please allow 48 hours for a response. On the day before an assignment is due, I do not check email after 5pm, so any questions about assignments must be sent by 5pm the day before the due date.

## CLASSROOM POLICY

Not everyone prefers to be called by their legal name, and not everyone's preferred pronouns (for example, she/her/hers, he/him/his, they/them/their, ze/hir/hirs) are obvious to others. In this class, everyone has the right to go by the name and pronouns that they prefer. You may introduce yourself using whatever name you wish to use, and should write your preferred name on all assignments. If your name or pronoun preference changes during the semester, please let me know so that I can refer to you by the correct name and pronouns.

I prefer that my students call me Laura (rather than Ms. Heath or Prof. Heath) and I prefer the pronouns she/her/hers.

We all learn in different ways. Please feel free to manage your classroom experience in the way that is best for you. You may make audio recordings of lectures or discussions, take pictures of the board, use a computer or other device to take notes and complete in-class assignments, sit or stand wherever you like in the classroom, bring in food or beverages, leave the classroom when necessary, etc. Students who want transcripts for audio/visual material should let me know as soon as possible so that I can make them. If there is something I can do to create a more comfortable learning environment for you, please never hesitate to ask (for example, "can you speak more slowly/loudly/clearly?" or "can you make the image brighter/more high-contrast?" or "can you ask Jack to wear less cologne in class?"), even if you're not registered with Disability Services.

The Office of Disability Services has resources and technologies to help you manage your learning environment. If you have a disability, you are encouraged to register with this office. You may be entitled to accommodations in 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 to which you are entitled that you can share with your teachers. Whether or not you choose to register with Disability Services, I encourage you to talk to me about any accommodations that would improve your experience of WR100.

Office of Disability Services  
19 Deerfield Street, 2nd floor  
Phone: 617-353-3658  
<http://www.bu.edu/disability>

## COURSE MATERIALS

Turabian, Kate L., Gregory G. Colomb, and Joseph M. Williams. *Student's Guide to Writing College Papers*. Chicago: University of Chicago, 2010.

Our class has a Digication site that contains the syllabus, assignments, readings, and other course-related materials. You can log in to our site at [https://bu.digication.com/wr\\_100\\_o2\\_goddesses\\_concubines\\_and\\_midwives\\_fall\\_2016/](https://bu.digication.com/wr_100_o2_goddesses_concubines_and_midwives_fall_2016/)

## COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Much of this work will not be graded, but that does not mean it is unimportant. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

**Self-Assessment:** At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

**Exercises:** We will use the term *exercises* to refer to various low-stakes assignments and activities that you will be asked to complete over the course of the semester. You will do some of these exercises in class; others will be given as

homework. I recommend that you purchase a notebook to contain your in-class writing and that you bring this notebook with you to class each day. Your exercises will not receive explicit grades, although you will receive credit for completing them on time. Your performance on these assignments may also affect your participation adjustment (see below).

**Major Papers (drafts and final versions):** We will use the term *draft* to refer to unfinished or preliminary versions of your three major papers. You will be required to write at least one draft of essay 1 and at least two drafts of essays 2 and 3. For each paper, one of your drafts will receive comments from me, either in written or verbal form; the other will receive feedback from your classmates. Drafts will not receive explicit grades, although you will receive credit for completing them on time. Remember that you are more likely to write a better final paper if you write a substantive draft. Your course grade will be determined primarily by the quality of the final versions of your major papers. All drafts and final papers must be word-processed and be documented in MLA style. Please include a *word count* (available as a function on most word processors) at the end of all written work.

**Portfolio:** At the end of the semester, you will be asked to submit a portfolio containing your self-assessment, major papers (drafts and final versions), other supporting artifacts, and an introductory essay. The portfolio provides you with an opportunity to document and reflect on your development as a reader and writer over the course of the semester. Your portfolio will contain work that has already been graded. This work will not be re-graded in the portfolio. Rather, your grade for the portfolio will be based on those things that make the portfolio itself a coherent work: the introduction, additional framing (annotations, captions, etc.), the selection and arrangement of artifacts, and overall organization. You will use the online platform Digication to create your portfolio.

**Conference with Instructor:** All students are required to have a one-on-one conference with me during the fourth week of the semester, during the process of writing essay 1. You are also welcome to schedule a conference with me about essay 2 or 3. You should send me your working draft 24 hours before your scheduled conference, and should come prepared with a “conference notes sheet” (found on the course Digication website).

**Sharing of Student Writing:** Experienced writers routinely share their work with others, because they understand that the best way to improve a piece of writing is to test it out with actual readers. In this class, you will learn how to respond productively to the writing of others and how to use feedback from others to improve your own work. All students in the class will be required to share at least one draft of each paper. If you are concerned about sharing your writing, please talk with me about your concerns.

**Participation and Attendance:** Since this course is a seminar, your regular attendance and participation are essential both to your own learning and to your classmates’ learning. Consequently, your final grade may be adjusted up or down by one-third of a letter grade to account for the quality of your participation and ungraded work over the course of the semester.

After two absences, I will lower your final grade by a third of a letter for each class missed (e.g., B becomes B- →C+→C→C-). Seven or more absences could be grounds for an “F” in the course. Missed conference appointments will be counted as absences. Promptness is also important for seminar participation: every three tardy arrivals or early departures will count as an absence for the purposes of grading. If you have a special obligation that will require you to miss several classes (e.g., varsity athletics, religious observances), please talk with me at the beginning of the semester.

## GRADING AND EVALUATION

Your final grade will be calculated as follows:

Exercises and Drafts (credit for submission):	15%
Paper 1:	15%
Paper 2:	25%
Paper 3:	35%
Final Portfolio:	10%

**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. If you submit a homework exercise or draft late, I cannot promise to read it in time for my comments to be useful to you. If you do not turn in drafts, you are still responsible for turning in final versions of your papers when they are due. Please note too that we will regularly work with our exercises and drafts in class. If you are habitually late with your assignments, you will be unable to participate fully in the class.

As your instructor I am committed to providing you with timely written or verbal feedback on one draft of each major paper and written feedback and a grade on the final version of each major paper. You can generally expect my responses to your drafts within one week of your punctual submission of them; graded final versions will be returned to you within two weeks.

### **PLAGIARISM**

Plagiarism is the passing off of another's words or ideas as your own, and it is a serious academic offense. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in the College of Arts and Sciences 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/>

Penalties for plagiarism can range from failing an assignment or course to suspension or expulsion from the university. In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism, I invite you to speak with me.

### **CAS CENTER FOR WRITING**

At the CAS Center for Writing (100 Bay State Road, 3<sup>rd</sup> floor with a satellite office at Mugar Library) students enrolled in WR courses can receive one-on-one consultations about their writing with well-trained tutors familiar with WR assignments. When you visit the center, you should expect to be actively involved in your session. Tutors will work with you at any stage in your writing process, but they will not edit or correct your paper for you. Rather, they will work with you to help you do your own best work. The center is a resource for all WR students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from consulting with a tutor.

The CAS Center for Writing is open Monday through Friday. Hours for the current semester are posted on the website below (common hours are between 9 a.m. and 5:15 p.m. or 7:30 p.m.). While the center accepts walk-in visits, you are strongly encouraged to make an appointment in advance. Because of the high demand for consultations, students are limited to one reservation per week. You may schedule a session online:

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

You may also schedule a session in person at the CAS Center for Writing or by calling 617-358-1500. Cancellations must be made at least 9 hours in advance.

The CAS Writing Program offers referral-based intensive writing tutoring and pronunciation workshops for non-native English speakers. If you are interested and would like to know whether you qualify, please contact me. Referrals are made within the first two weeks of the semester.

### **WR Journal**

The CAS Writing Program publishes *WR*, an online journal of exemplary writing from WR courses. If you are interested in looking at samples of successful WR papers, or if you just want to read some good essays, I encourage you to visit the journal:

<http://www.bu.edu/writingprogram/journal/>

## RESOURCES

CAS Writing Program: Administers all WR courses and the CAS Center for Writing. You may contact the Writing Program if you have any concerns about your WR class.

100 Bay State Rd., 3<sup>rd</sup> Floor  
617-358-1500  
<writing@bu.edu>

Boston University Libraries: Offer a wealth of online and print resources. Research Librarians will introduce you to the many resources the library offers in any field of research. They can work with you to develop a research plan and organize your sources. The Research Center welcomes you for walk-in consultations on the first floor of Mugar Memorial Library or at any other library on campus.

Research appointments can be made at <http://www.bu.edu/common/request-an-appointment/>.

Mugar Memorial Library  
771 Commonwealth Avenue  
Phone: 617-353-2700 / <http://www.bu.edu/library>

Educational Resource Center: Offers tutorial assistance to all undergraduate students in a range of subjects, including writing. You should use the Writing Program's Center for Writing for your WR classes, but you may wish to visit the ERC for tutorial assistance in other subjects.

100 Bay State Rd, 5<sup>th</sup> floor  
Phone: 617-353-7077  
<http://www.bu.edu/erc>

CAS Academic Advising: A central resource for all questions concerning academic policy and practice in the College of Arts and Sciences. The office is headed by the Associate Dean for Student Academic Life and has a staff of fifteen faculty advisors and five academic counselors. All students can receive academic advice about and assistance through this office. Students who have not yet declared concentrations can receive pre-registration advising through this office.

100 Bay State Rd. 4<sup>th</sup> Floor  
Email: [casadv@bu.edu](mailto:casadv@bu.edu)  
Phone: 617-353-2400  
<http://www.bu.edu/casadvising/>

Here are links to the advising offices of other BU colleges:

CFA: <http://www.bu.edu/cfa/resources/advising/>  
CGS: <http://www.bu.edu/cgs/students/fact-sheets/academic-advising/>  
COM: <http://www.bu.edu/com/current-students/student-services/>  
ENG: <http://www.bu.edu/eng/current-students/ugrad/advising/>  
SAR: <http://www.bu.edu/sargent/current-students/academic-services-center/>  
SED: <http://www.bu.edu/sed/faculty-staff/handbook/admin-and-org/> (see Student Affairs Offices)  
SHA: <http://www.bu.edu/hospitality/academics/advising/>  
SMG: <http://management.bu.edu/undergraduate-program/academics/advising/>

Reading the syllabus: Thank you for reading through the syllabus. Please email me to confirm that you have completed this reading assignment.

Office of Disability Services: see "Classroom Policy" section above

19 Deerfield Street, 2nd floor  
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## SCHEDULE

### Week 1: Introduction to the Course and Feminist Archaeology

Tuesday, 9/6: Introduction to the Course, "Gender in a Cemetery" Exercise

Thursday, 9/8: Introduction to Feminism, Feminist Archaeology, and Stone Age Archaeology

Reading: syllabus

excerpt: "Archaeology and the Study of Gender" by Margaret Conkey and Janet Spector

Due: Self-Assessment

### UNIT 1: GODDESSES: STONE AGE MYTHS

#### Week 2: Stone Age Matriarchy

*Monday, 9/12: Last day to add a WR class*

Tuesday, 9/13: Marija Gimbutas' Theory of a Stone Age Matriarchy

Reading: excerpts from *The Civilization of the Goddess* by Marija Gimbutas

excerpts from *The Living Goddesses* by Marija Gimbutas

Thursday, 9/15: Lynn Meskell's Response to Gimbutas

Reading: "Goddesses, Gimbutas, and 'New Age' Archaeology" by Lynn Meskell

Turabian p. 56-60

#### Week 3: Outlining and Drafting Paper 1

Tuesday, 9/20: Debating Gimbutas and Meskell / Paleofantasy

Reading: excerpt: *Paleofantasy* by Marlene Zuk

Turabian p. 63-74

Due: Paper 1 Outline

Thursday, 9/22: Peer Reviewing Paper 1

Reading: Turabian p. 75-86

excerpt from *Bird by Bird* by Anne Lamott

Due: Paper 1 Draft 1

#### Week 4: Finishing Paper 1

*Mandatory conferences will be held on Monday, 9/26 and Tuesday, 9/27.*

Tuesday, 9/27: Body Paragraphs / Summarizing, Paraphrasing, and Quoting

Reading: Turabian p. 89-98

*Paper 1 Final due Thursday, 9/29*

## **UNIT 2: MIDWIVES: AZTEC GENDER, CHILDBIRTH, AND CHILDHOOD**

### **Week 4: Introduction to the Aztecs**

Thursday, 9/29: Introduction to the Aztecs and Coyolxauhqui / Assigning the Portfolio  
Due: Paper 1 Final

### **Week 5: Aztec Women and the *Florentine Codex***

Tuesday, 10/4: Analyzing the *Florentine Codex* and the Myth of Coyolxauhqui

Reading: excerpt: *Mexico* by Michael D. Coe and Rex Koontz  
excerpts of the *Florentine Codex* (from *Mesoamerican Voices* ed. Matthew Restall, Lisa Sousa, and Kevin Terraciano)

Thursday, 10/6: Aztec Women / Types of Sources / Assigning Paper 2

Reading: "Asking About Aztec Gender" by Elizabeth Brumfiel

### **Week 6: Aztec Midwifery, Childbirth, and Childhood**

Tuesday, 10/11: *NO CLASS (BU MONDAY)*

*Wednesday, 10/12: last day to drop classes without a "W" grade*

Thursday, 10/13: Aztec Midwifery, Childbirth, and Childhood / Outlining Paper 2

Reading: "So That the Baby Not Be Formed like a Pottery Rattle" by Lisa Overholtzer  
"A Child's House" by Kristin de Lucia

### **Week 7: Revising Paper 2 / Avoiding Plagiarism**

Tuesday, 10/18: Peer Reviewing Paper 2

Reading: Turabian p. 115-118

Due: Paper 2 Draft 1

Thursday, 10/20: Avoiding Plagiarism Workshop (substitute instructor from the Educational Resource Center)

Reading: Turabian p. 99-103, 145-157

*NOTE: LAURA WILL BE UNAVAILABLE 10/20-25. SHE WILL RETURN TO WORK ON 10/26.*

### **Week 8: Portfolio Work Day / Finishing Paper 2**

Tuesday, 10/25: Portfolio Work Day (substitute instructor: Lauren Kerby)

Due: Paper 2 Draft 2 due at midnight

Thursday, 10/27: Introductions, Conclusions, and Titles

Reading: Turabian p. 119-127

*Laura will send out written comments on Paper 2 Draft 2 by Friday, 10/28.*

### **Week 9, Part 1: Finishing Paper 2**

Tuesday, 11/1: Portfolio Workday

Due: Paper 2 Final

### **UNIT 3: CONCUBINES: ENSLAVED AFRICAN WOMEN IN NORTH AMERICA**

#### **Week 9, Part 2: Intersectionality and Enslavement**

Thursday, 11/3: Intersectionality and Enslavement

Reading: "What the Word 'Intersectionality' Really Means" by Samantha Larson  
"African American Women: Life in Bondage" by Gail Collins

#### **Week 10: Royall House Field Trip / Enslaved Women's Work**

*Field trip to the Royall House and Slave Quarters in Medford, MA, between 11/3 and 11/8 (TBA).*

Tuesday, 11/8: Royall House and Slave Quarters Discussion

Reading: excerpt: *Laboring Women* by Jennifer Morgan

Thursday, 11/10: Enslaved Women's Work / Beginning Paper 3

Reading: "Designing Women" by Jillian E. Galle  
*Last day to withdraw from classes with a "W" grade*

#### **Week 11: Sex and Sexual Assault / Starting Paper 3**

Tuesday, 11/15: Sex and Sexual Assault

Reading: "Adaptation, Accommodation, and Resistance" by Trevor Burnard  
Due: Paper 3 Outline

Thursday, 11/17: Peer Review of Paper 3

Due: Paper 3 Draft 1

#### **Week 12: Enslaved Mothers and Children**

Tuesday, 11/22: Enslaved Mothers and Children

Reading: "African-American Mothering and Enslavement" by Laurie Wilkie

Thursday, 11/24: *NO CLASS (THANKSGIVING)*

#### **Week 13: Polishing Paper 3**

Tuesday, 11/29: Reverse Outlining and Transitions

Due: Paper 3 Draft 2

*Students will have a choice of a conference or written comments on Paper 3 Draft 2 during this week.*

Thursday, 12/1: Sentence-Level Polishing

Reading: "Concision" by Joseph M. Williams and Joseph Bizup  
Turabian p. 129-138

#### **Week 14: Wrapping Up**

Tuesday, 12/6: Portfolio Work Day

Due: Paper 3 Final

Thursday, 12/8: Garbology

Due: Portfolio