1. **Start at the back end:** know your goals. What do you want your students to achieve in this course?
2. **Build your syllabus forward** by adding and layering difficulties and challenges for your students to achieve those goals.
3. **Make pedagogy transparent to your students.** Discuss with them why you are asking them to do particular assignments and why you want those assignments done in a particular order.

**Before you begin:**
Establish goals for the class.
Determine which skills students should have at the end of the course.

**Ask yourself:**
- What rhetorical and critical skills should students have at they end of the course?
- What writing or subject skills do students need for the major?
- Which specific skills do students need to master before other skills?
- How much material can I cover well?

**As you plan:**
Work backwards from your goals.
Determine what assignments will lead to successful assignments or papers.
Work backwards from the assignments.
Select assignments that fit into the actual semester. Use CTLR’s semester planner.
Don’t overbook the end of the semester. Students are tired and so are you.
Front load assignments as much as possible. Capitalize on beginning-of-the-semester energy.

**Ask yourself:**
- Can students successfully do the assignments in the times assigned?
- Can I grade and return papers, exams, and other assignments in a timely manner?

**During the semester:**
Make pedagogy transparent: students who see you plan learn to plan themselves. Devote class time to explaining not only the assignments but also the way those assignments fit into your pedagogical goals.
Try not to add additional assignments part way through the semester. If you have to add because of current events or a speaker on campus, take something else out. Please.

**Bonus advice:** Once you’ve handed the syllabus to your students, RESIST THE URGE TO CHANGE IT.
Writing and Teaching Retreat August 2014
FYSE Academic Goals: Jane Austen & Film FYSE 1144

Syllabus Design
Mary Ellen Bertolini

Writing Strategies and Techniques
- Master thesis development
- Shape unified paragraphs and connect them to achieve flow
- Able to compare & contrast in a formal paper.
- Able to handle complex topics in a formal paper
- Formulate topics appropriate to writing assignments
- Use informal writing techniques (freewrites, responses, field notes, postings): (writing to learn for every book & film.)
- Use editing/revising techniques, including responding to advice from peer review and conferences with the instructor for every paper.

Research and Academic Integrity
- Identify, summarize, and analyze the arguments of others
- Summarize, paraphrase, and quote the ideas of others in support of their own arguments
- Find and cite appropriate sources for an assignment
- Control a five-page critical/analytical essay using more than one source

Genre
- Demonstrate understanding of novel and film genres.
- Successful completion of digital media project.

Oral Presentation, Discussion
- Follow and contribute to in-class and online discussions for every book/paper/film.
- Lead a discussion or present work orally. (Formal 10 min. oral presentation. Formal 3-5 min. presentation. Two or three informal presentations.)

Persuasion
Paper 5
Summarize and analyze arguments of others.
Cite sources.

Demonstrate understanding of film and novel genres.
Handle complex topics.
Shape unified paragraphs.
Form arguments.
Master thesis development.

Emma
Paper 4
Formulate appropriate topics.
Demonstrate understanding of film and novel genres.
Handle complex topics.
Shape unified paragraphs.
Form arguments.
Master thesis development.

Pride and Prejudice
Paper 3
Handle complex topics.
Demonstrate understanding of film and novel genres.
Able to compare and contrast.
Handle complex topics.
Shape unified paragraphs.
Form arguments.
Master thesis development.

Sense & Sensibility
Paper 2
Demonstrate understanding of film and novel genres. Able to compare and contrast.
Shape unified paragraphs.
Form arguments.
Master thesis development.

Northanger Abbey
Paper 1
Shape unified paragraphs.
Form arguments.
Master thesis development.

For any CW class:
Start at the back end.
Determine your goals.
Build forward.
Writing and Teaching Retreat August 2014

Syllabus Design

Mary Ellen Bertolini

- Solidify skills from FYS
- Bring writing and other skills to the next level of sophistication
- Develop expertise and writing ability in a specific discipline, discourse, or theory

Specific Goals for WRPR 0202 Writing to Heal (cw)

- Review organization skills and thesis development from FYS
- Develop literary analysis and creative non-fiction writing skills, specific to each genre, and develop ability to work intelligently with multiple texts
- Introduce and develop style* elements for more sophisticated writing
- Develop advanced research and oral presentation skills
- Develop ability to complete independent research and to sustain arguments with evidence and research
- Encourage critical and perceptive reading skills and empathetic and active listening skills
- Build trust and create safe space for sharing personal writing
- Introduce students to writing to heal theory
- Work on lingering problems of grammar, punctuation, etc., individually

Paper 1—Literary analysis /optional personal (Begin to build trust, share stories).
Workshop: Consider the organization, thesis, and argument of the paper.

Paper 2—Literary analysis /optional personal (Continue to build trust, share stories).
Workshop: Revision by Rearrangement, Clarity, Cohesion, Emphasis

Paper 3—Literary analysis /optional personal /optional creative / optional work with multiple texts (Continue to build trust, share stories, experiment with creativity).
Workshop: Emphasis and Coherence

Paper 4—Personal essay
Workshop: Elements of Creative Non-Fiction (subject, slant, beginning, time and space, balance, character, detail, center, form, end, title, questions)

Paper 5—Hybrid assignment: literary analysis + self-aware analysis of own writing style + work with multiple texts
Workshop: Concision, citation, parallelism, elegance

Final Assignment: Research-based oral presentation
Each student will present his/her work to our class in a 10-12 minute presentation. An annotated research bibliography (MLA) will be due on the day of presentation. Each bibliography will contain at least four sources. Some of these may be traditional research sources; others may include interviews, personal letters, and personal diaries.

*Most of my ideas for teaching style come from this text: Williams, Joseph. Style: Towards Clarity and Grace.
For more information, contact Mary Ellen Bertolini mbertoli@midlebury.edu, Center for Teaching, Learning, and Research, Davis Family Library 225E
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**Thanksgiving Break**

**Mid-Term Exam Period**

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**Fall Term: 2014**
Course Code: PFS 114

Jane Austin E Film

Fall 2013

Schedule of Classes

Tuesday's, 9/3 Course overview

Good fortune, and your contribution to class discussion.

Instructor's comments: (based on your paper, your presentation, your participation in class discussions, and your overall performance in the course.)

Requirements: A good grade in the course and regular attendance, participation in class discussions, and regular submission of assignments.

Required Texts:

Proctor, June. Jane E Film (notion)

Required Course Objectives:

1. Writing and workers' memoirs.}

Office Hours: Mon, Tues 11:15-12:00 & 3:00-5:00

Mrs. Proctor - Dana Branch Library 2200, CMU Information & Computer Services

PFS 114

Jane Austin E Film

Fall 2013
Workshops offered during the semester.

Additional things in addition to the Monday night showings. These may be additional optional.

Please note that all workshops are open to the public unless otherwise noted.

**Course Hub**: bit.ly/courses-middleburyEu

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### Final Portfolio Due

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### Fall 2013

*Final Exam Due: Dec 28, 2013, 10:00 PM.*

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**Final Exam**: bit.ly/finals-middleburyEu

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*Please note that all workshops are open to the public unless otherwise noted.*
Prior to starting workshops you may be asked on Tuesday evenings.

Lectures: Prof. Peer Wining Turos; W. R. Pickton, Terry Duncan, Colleen Scarpale (additional)

Final papers and Projects: 60% Portfolio, Attendance and Participation: 20% Final Exam: 20%

Grading

To choose from, choose whichever question you wish.

Your manuscript: Portfolio. Usually, I will pose a question or series of questions. If there are several questions
by which you feel the next class meeting. If you are not the first respondent, respond in one or more of
weeks. A marked Portfolio is due, students will respond in the form of our class size. Each entry will be due
Moodle.

Weekly

May 12

Due three days after the last class meeting. Final grades of the revised essays (with all previous dates) will
also be presented and discussed by the class. Final drafts of the revised essays (with all previous drafts) will
be due in a final class meeting. By that time, the students must be a student essay drafts, each acceptable draft
will

Due Process

Class is an important opportunity and plays a vital role in the writing process.

Attendance regularly assigned one on one conferences with the professor and peer writing tutors to discuss

Conferences

Attendance will not be collected. It may be shared in class and may form the basis of formal interaction for this course.

In Class Writing

The course consists of formal papers to class. Papers will be done in the best by instructors.

Process

Papers should be submitted by instructors. Papers, usually one on one, usually assigned on a regular basis, so the assignment can be read.

Since this is a workshop class, on-time attendance is required in each class (especially workshops) and students
are

Attendance and Assignments

Now that you have certain papers to class, you will be encouraged to give your classmates constructive criticism.

In a workshop, you will be encouraged to give your classmates constructive criticism. We will

Experiences

Pick a CRITICAL Paper and Present...
Post-Break

**BREAK**

Forum #8 (Wednesdays night)
Read: Fundamentals, Chapters One to Six (3-8)
Thursday, March 20

--Wk 7: Due one: Upload (Post by midnight, Monday)
---Sundays, March 16

Forum #7 (Wednesdays night)
Read: Billette, Vols. II-III
Read: Croce, Chapters Nine
Thursday, March 13

Forum #6 (Monday night)
Read: Riddle, #2: Read: Croce, Chapters Seven & Eight
Thursday, March 11

Forum #5 (Monday night)
Read: Voss, Chapters XXXI-XXXII (141-146)
Read: Croce, Chapters Five & Six
Tuesday, March 4

Forum #4 (Monday night)
Read: Billette, Chapters XXXI-XXXII (139-140)
Read: Croce, Chapters Four
Thursday, February 27

Forum #3 (Monday night)
Read: Billette, Chapters XXXI (1-29)
Read: Croce, Chapters Three
Tuesday, February 25

--Wk 6: Due one: Upload (Post by midnight, Wednesday)
---Sundays, March 14

Forum #2 (Monday night)
Read: Billette, Chapters XXXI-XXXII (139-140)
Read: Croce, Chapters Two
Thursday, February 13

Forum #1 (Monday night)
Read: Avitabile, Chapters II-III
Read: Croce, Chapters One
Tuesday, February 11

**Unit I: Literature of Loss**
Final Deadline: Uploaded by 4:00 P.M.

Final Portfolio due: Tuesday, May 13 at 12:00 P.M.

Sunday, May 1: Write draft #1 of Paper #5: Upload (Post by midnight)

Project Presentations: Form #17 (Wednesday night), Form #18 (Wednesday night), Form #19 (Tuesday night)

Tuesday, May 3: Write draft #2 of Paper #4: Upload (Post by midnight)

Project Presentations: Form #16 (Wednesday night), Form #17 (Monday night), Form #18 (Sunday night)

Tuesday, April 29: Read: Chapter 15, Henry Green, The Heat of the Day

Tuesday, April 22: Research Workshop

Thursday, April 14: Read: Peter Ackroyd, The Murder of Ver鸩 Haggard

Tuesday, April 15: Read: William Wordsworth, The Lyrical Ballads, Book 1

Tuesday, April 16: Read: Emily Brontë, Wuthering Heights

Tuesday, April 10: Read: D.H. Lawrence, The Rainbow

Wednesday, April 3: Read: John Updike, Rabbit, Run

Tuesday, April 1: Read: William Faulkner, The Reivers

Unit II - Real Lives, Real Stories

Appointment: Davis Family Library, 225 East 38th St., New York, NY 10016. For more information, please call 212-636-6000.
What are your writing and/or teaching goals for the next academic year? Consider the following as you design your syllabus:

- What are the key learning objectives for the course?
- How will these objectives be assessed?
- What resources will students need to achieve these goals?
- How will you adapt your teaching strategies to meet the needs of diverse learners?

Mary Ellen Brodsky (mbrodsky@middlebury.edu)
Syllabus Design

August 2014

Writing and Teaching Retreat