Please note that this syllabus should be regarded as only a general guide to the course. The instructor may have changed specific course content and requirements subsequent to posting this syllabus. Last Modified: 13:24:26 09/01/2013

BOSTON COLLEGE
Department of Slavic and Eastern Languages and Literatures
Program in Linguistics
Lyons Hall 210
140 Commonwealth Avenue
Chestnut Hill, MA. 02467-3804

States and Minorities in the Middle East
SL150/SC150
Fall 2013

Time and Place: Tuesday-Thursday, 12:00pm , Gasson Hall 303.
Instructor: Franck Salameh
Office Hours: Tuesday and Thursday 1:30pm to 3:30pm and by appointment, Lyons 210.
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Home Telephone: (978) 475-1804
Email: Salameh@bc.edu
Follow me on Twitter: @Oldlevantine
Course Blog: http://statesandminorities.blogspot.com/
Personal Blog: http://musingsfromthelevant.blogspot.com/
Personal Website: http://francksalameh.wix.com/franck-salameh

Course Description:
This course seeks to address an important but often neglected topic in the study of the modern Middle East: the relationship between centralizing states and homogenizing Arab national narratives on the one hand, and an assortment of minority populations and exponents of intellectual and political currents committed to highlighting and maintaining a variety of identities, distinct and separate from the dominant “Arab vs. Israeli” or “Muslim vs. Jewish” model.

Course Requirements and Organization:
This course will be divided into 13-weekly topics, each consisting of weekly lectures and discussion sessions, during which both the lectures and related reading assignments will be discussed. Therefore, the following will be required in order to evaluate your work and assess your learning in this course:
1-  **Regular Attendance (20%)**:
Regular attendance, active participation in class discussions, keeping up with reading assignments, and regular visits to office hours (at a minimum of 3 visits per semester), will account for 20% of your total grade in the course. To facilitate class discussions, you are required to post (on Blackboard Vista) a “weekly response,” due by midnight each Thursday, discussing, questioning, or commenting on an issue you found particularly puzzling, whether in a reading assignment or in a class discussion. You are also expected to be able to “pitch” your “weekly response” idea *in class* prior to submitting it on BBVista. (Let us call this “pitch” a “Tweet,” although you will not be tweeting in the conventional sense; I do expect you, however, to come to class, *every class*, prepared to share a comment or question on the week’s readings. That is to say, rather than me asking you questions in relation to the readings, I would like you to be “tweeting” your reactions or questions in class, before later putting them in a “weekly response” format on BBVista. This exercise will also count towards this 20% portion of your grade. Your “weekly responses” (and their earlier “tweet” incarnations) should demonstrate that you have done the assigned readings and are familiar with the arguments made in them and in class lectures/discussions. At the end of each week, I will post your “reactions/weekly responses” on the Course Blog, and time permitting, I will revisit them with my own commentary. I ask that you respond to my and each others commentary in the comments thread of each of these weekly responses. You are expected to turn in a minimum of eight (8) weekly responses during the course of the semester—although you *must* be ready with a “tweet” each class meeting. Cramming your “weekly responses” (or most of them) into the last two weeks of class won’t be computed into your totals; your written comments (and their oral antecedents and ancillaries *in class*) must be submitted regularly. This also applies to your required three (3) office visits: visits during the last two weeks of class will not be computed into the totals of this rubric.

2-  **Blog entries (10%)**:
Blog entries are independent of your "weekly reactions." *I* post your “weekly reactions” on the blog, not you. Your Blog entries on the other hand are your own blog posts, published by you, and accounting for 10% of your final grade. I have created a course Blog, and most of you should have already received invitations to sign up for access (if you have not, let me know as soon as possible.) You are responsible for blogging (*at least four times per semester*) your reactions to news stories, films, press or scholarly articles, exhibits, special lectures etc., which you might have found relevant to the course material, readings, lectures, or discussions. You should provide a link to the story/event you’re blogging, and your reactions should be written in the first person. Curious critical original non-traditional interpretive thinking is strongly encouraged. Ideally, *everyone* in class should react and comment on a classmate’s given post (in the “comments” section of the blog), but it is understandable that this may not be always possible given our class
size. It is not expected that each post have a 25+ comments thread, but obviously those who provide a **minimum of four posts per semester**, thoughtfully field and manage the comments and questions generated by their posts, and react to others’ blog entries—**on a regular basis, and not only during the last two weeks of instruction**—will be the ones who will earn the full 10% of this part of the grade.

3- **One essay assignment (20%)**:  
Up to 2000 words, this essay will account for 20% of your final grade. This assignment can be a short review essay, a reaction paper, a critique of a particular reading or course lecture, or an expanded version of a blog-entry or weekly reaction synthesizing, analyzing, and responding to the various reactions it initially generated. This assignment’s due date is **October 10, 2013**, before midnight, and the essay must be submitted preferably in Word (pdf if you must) on Blackboard Vista.

4- **Oral Presentation and Final Paper (30%)**  
You are required to give one Oral Presentation per semester, and a Final Paper (which **can**, but doesn’t have to, be based on your presentation.) A list of possible paper topics is provided, but you are encouraged to suggest your own topic. The paper-project should be completed in two stages: (1) a topic, outline, and bibliography due as soon as possible, but not later than **(Monday November 4, 2013)**; (2) a 5000-word paper due on **(Friday December 14, 2013)** by midnight, preferably in Word (pdf if you must) on Blackboard Vista. If your paper is not from the topics provided in the syllabus, please discuss with me before your first submission. Your oral presentation, unless exploring a Final Paper research topic, should be based on the week’s readings and discussion topics; your job as a presenter is to choose one reading selection from the week’s assignments, present it to the class in a critical/provocative lecture format, and instigate a discussion. **Please note that in this exercise the onus will be on the audience as much as it may be on the presenter**; I will be paying close attention to each of your individual reactions to the presenter’s ideas. Those presenting on the same day should coordinate with each other so as to avoid overlap in the topics under consideration.

5- **Four unannounced quizzes (20%)**:

**General Comments, information, and Reminders:**

1- You are encouraged to suggest your own paper topics and develop your own quiz questions. If I use quiz questions that you have suggested, you will earn bonus credit for them.

2- You are required to pay me at least three office visits per semester; “during the semester” is a key-phrase.
3- All quizzes are cumulative. Missed work will count as zero; no make-ups will be given. Papers must be turned in on time to receive full credit. Missing class in order to complete your work will not help. Late work will be reduced by one letter-grade for each day after the deadline (not business days only.)
4- Respect and courtesy for all viewpoints expressed in this course are a must. Anyone who fails to adhere to these standards will be asked to leave the classroom.
5- **If you are a student with a documented disability on record at Boston College and you require special accommodations in this class, please speak to me immediately.**
6- If you’re having difficulty with the course, don’t wait until the end of the semester, come seem me immediately.
7- Finally, please know that I am very stringent concerning student honesty issues as described in the Boston College Policy on Academic Integrity. Please read the University’s Policy and Procedures on the topic, as suspected cases of academic dishonesty will be reported to the office of the Dean of A&S, and will be investigated by the Academic Integrity Committee.

**Grading:**
I like to think of myself as a fair, scrupulous, and conscientious grader. If you are unhappy with any of the grades you receive in this course (quizzes or written assignments), please submit your complaint to me **in writing**, pointing to the error you feel has been made and the course of action you propose.

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<th>Grade %</th>
<th>Letter Grade</th>
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<tr>
<td>97-100</td>
<td>A+</td>
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<td>93-96</td>
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<td>60-62</td>
<td>D-</td>
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<td>Below 60</td>
<td>Fail</td>
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**READING MATERIALS**
*Required Texts:*
Bassam Tibi, *Arab Nationalism: Between Islam and the Nation State*
William Cleveland: *A History of the Modern Middle East,*
Martin Kramer: *Arab Awakening and Islamic Revival*
Bernard Lewis: *The Multiple Identities of the Middle East*
Mordechai Nisan: *Minorities in the Middle East*
Itamar Rabinovich: *Ethnicity Pluralism and the State in the Middle East*
Franck Salameh: *Language Memory and Identity in the Middle East*
Norman Stillman: *Jews of Arab Lands (2 volumes)*

**Recommended Texts:**
Bat Ye’or: *The Dhimmi: Jews and Christians Under Islam.*
Gabriel Ben-Dor: *Minorities and the State in the Arab World.*
Benjamin Braude & Bernard Lewis: *Christians and Jews in the Ottoman Empire.*
Kenneth Cragg: *the Arab Christian.*
Asher Kaufman: *Reviving Phoenicia.*
P.J. Vatikiotis: Islam and the State
M.E. Yapp: the Near East Since the First World War.

**Recommended Print Media, Periodicals, Reference Works, Internet Sources, and other Additional Readings:**
The Christian Science Monitor
The New York Times
The Wall Street Journal
The Washington Post
Encyclopedia of Islam
International Journal of Middle Eastern Studies (New York)
Middle East Journal (Washington, D.C.)
Middle East Studies (London)

http://beirut2bayside.blogspot.com/
http://www.juancole.com/
http://faculty-staff.ou.edu/L/Joshua.M.Landis-1/syriablog/
http://www.meforum.org/article/130
http://www.geocities.com/martinkramerorg/ArabNationalism.htm
Lectures and Reading Assignments  
States and Minorities in the Middle East  
SL150/SC150

The Readings marked “Reader” can be found on both the course Blog, and Blackboard Vista

I refer to some readings by “Chpt” rather than page number to account for different pagination in different book editions (Cleveland, Tibi, and Kramer for instance.)

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<thead>
<tr>
<th>Date</th>
<th>Questions / Topics</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Week I</td>
<td>Prolegomena</td>
<td></td>
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<tr>
<td>Tues. September 3</td>
<td>Introduction, Classroom Management, Overview of Course and Syllabus</td>
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<tr>
<td>Thurs. September 5</td>
<td>What is the Middle East? What are States and Minorities in the Middle East?</td>
<td>Lewis, <em>The Political Map of the Middle East: A Guide for the Perplexed</em> (Reader pp. 2-17)</td>
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<tr>
<td>Week II</td>
<td>What is the Middle East? What are States and Minorities in the Middle East?</td>
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</table>
Cleveland, *WWI and the End of the Ottoman Order* (Chpt. 9) |
| Thurs. September 12 |                                            | Lewis, *The Multiple Identities of the Middle East*, pp. 3-24  
Tibi, chpts 4 and 5 (pp. 75-122) “The Historical Background of Arab Nationalism” |
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<tr>
<th>Week III</th>
<th>What is the Middle East? What are States and Minorities in the Middle East?</th>
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| Tues September 17 | Kramer, Chpt. 1 (or Arab Nationalism; A Mistaken Identity, on BBVista)  
Tibi, Chpt. 6-7, (pp. 125-158)  
Salameh, Introduction and Chpt 1 |
| Thurs. September 19 | Nisan, Chpt. 1.  
Cleveland, The Arab Struggle for Independence; Syria, Lebanon. Chpt. 12.  
Tibi, Chpt. 8 |
| Weekly Presentations | |
| Week IV | States, Territorial Identity and Communal Cleavages |
| Tues. September 24 | Vatikiotis, (Reader, pp. 19-30.)  
Donohue and Esposito, (Reader, pp. 46-53)  
Rabinovich, The Lebanese Paradox (Reader, pp. 60-69.)  
Cleveland, The Arab Struggle for Independence; Egypt, Iraq., Chpt 11 |
| Thurs. September 26 | Esman and Rabinovich, Chpts. 1&2 (or Reader, pp. 116-137.  
Hourani, (Reader, pp. 71-83.)  
Salem, The Odd Man and the Sea, (Reader, pp. 54-59.)  
Lewis, The Multiple Identities, pp. 25-56.  
Tibi, “Pan-Arab vs. Local Nationalism I.” (Chpt. 9) |
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<tr>
<th>Week</th>
<th>Presentation</th>
<th>Reading Material</th>
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Baram, *Mesopotamian Identity* *(Reader, pp. 163-185.)*  
Tibi, “Pan-Arab vs. Local Nationalism II” *(Chpt. 10)*  
| Tues. October 1 |                                                 | **Weekly Presentations**                                                        |
| Thurs. October 3 |                                                 | Cleveland, *Syria and Iraq; the Regimes of Hafiz al-Asad and Saddam Husayn*  
chpt. 18  
Karpat, in *Esmar and Rabinovich* Chpt. 3 (or *Reader, pp. 35-53.*)  
Lewis, *Multiple Identities*, pp. 57-104. |
| Week VI    | Israel, The “Jewish State” and the Arab Minority | **Weekly Presentations**                                                        |
| Tues. October 8 |                                                 | Cleveland, *The Palestine Mandate and the Birth of the State of Israel*, chpt. 13  
Kretzmer, *(Reader, pp. 200-210.)* |
| Thurs. October 10 | Class Cancelled MESA Conference New Orleans | Haidar&Rekhess in *Esmar and Rabinovich* Chpts 5&7 (or *Reader, pp. 211-29.*)  
Lewis, pp. 105-142  
**First Essay due October 10, 2013** |
<p>| First Essay due October 10, 2013 | First Essay due October 10, 2013 | <strong>First Essay due October 10, 2013</strong> |</p>
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<tr>
<th>Week VII</th>
<th>Religious Fundamentalism, Minorities, and the State</th>
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| Tues. October 15   | Haidar & Rekhess in *Esmar and Rabinovich* Chpts 5&7 (or *Reader*, pp. 211-29.)  
|                    | Lewis, pp. 105-142  
|                    | Vatikiotis, (*Reader*, pp. 31-45.)                     |
| Thurs. October 17  | Kramer, Chpt. 9.  
|                    | Cleveland, *The Rise and Expansion of Islam and Islamic Civilization to the 15th century* (chpts. 1&2.) |

Weekly Presentations

<table>
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<th>Week VIII</th>
<th>Egypt and the Copts</th>
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| Tues. October 22   | Nisan, chpt. 7  
|                    | Hourani, (*Reader*, 96-104.)  
|                    | Kilada in Ellis (*Reader*, 230-243.)  
|                    | Cragg, (*Reader*, 244-266.)  |
| Thurs. October 24  | Kilada in Ellis (*Reader*, 230-243.)  
|                    | Cragg, (*Reader*, 244-266.)  
|                    | Cleveland, *In the Age of Nasser* (chpt. 15.)  |

Weekly Presentations

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<th>Week IX</th>
<th>Lebanon and the Maronites</th>
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| Tues. October 29   | Nisan, Chpt. 10  
|                    | Cleveland, *From Black September to “Peace for Galilee”; Egypt, Israel, Lebanon, and the Palestinian National Movement* (chpt. 17) |
| Thurs. October 31  | Esman & Rabinovich |

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<th>Week X</th>
<th>Lebanon and the Maronites</th>
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<td>Tues. November 5</td>
<td>Esman &amp; Rabinovich</td>
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<td></td>
<td>(Course Reader, 267-291)</td>
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<td>Hourani, <em>(Reader, 105-115)</em></td>
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<td>Salameh, chpts. 2&amp;3</td>
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<tr>
<td>Thurs. November 7</td>
<td>Esman &amp; Rabinovich</td>
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<td>(Course Reader, 267-291)</td>
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<td>Hourani, <em>(Reader, 105-115)</em></td>
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<td>Salameh, chpts. 2&amp;3</td>
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<td>Weekly Presentations</td>
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<td>Week XI</td>
<td>The Future of Christianity within Islam</td>
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<td>Tues. November 12</td>
<td>Haddad, <em>(Reader, 292-308.)</em></td>
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<tr>
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<td>Kramer, Chpt. 9, 16, and Conclusion</td>
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<tr>
<td>Thurs. November 14</td>
<td>Nisan, Chpt. 8.</td>
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<td>Haddad, <em>(Reader, 292-308.)</em></td>
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<td>Kramer, Chpt. 9, 16, and Conclusion</td>
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<td>Weekly Presentations</td>
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<td>Week XII</td>
<td>The Druze Between</td>
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<td>Date</td>
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<tr>
<td>Tues. November 19</td>
<td>Lebanon, Syria, and Israel</td>
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<td>Thurs. November 21</td>
<td>Class Cancelled ASMEA Conference Washington DC</td>
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<td><strong>Week XIII</strong></td>
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<td>Tues. November 26</td>
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<td>Thurs. November 27</td>
<td>No Classes Thanksgiving Holiday</td>
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<td><strong>Week XIII</strong></td>
<td>Syria and the Alawis</td>
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<tr>
<td><strong>Week XIV</strong></td>
<td>The Jews of the Middle East</td>
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<tr>
<td>Final Paper due Friday</td>
<td>Final Paper due Friday</td>
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</table>
Research topic ideas for Final Papers, Class Presentations, and Short-Paper assignments. Note, these are meant to be strictly suggestive; you are encouraged to research and present on a topic of your own choosing (but please discuss all topics with me beforehand.)

1- Nationalism in the Middle East; a history.
2- Minority and majority in the Middle East; challenges and opportunities.
3- What would the political map of the Middle East look like today were it not for Arab nationalism? (This is not asking you to make a prophecy, but rather to dig into the past and see if it provides a template.)
4- Alawites in history.
5- Druzes in history.
6- Copts in history.
7- Kurds in history.
8- Maronites in history.
9- Who are the Greek Orthodox, and what makes them different from other Near Eastern Christian minorities?
10- The territorial state and identity in the Middle East.
11- Mesopotamian identity.
12- The Jewish state as a minority state; lessons and opportunities for other Neareastern minorities.
13- Who are the Kurds.
14- Minorities in Israel.
15- Religious Fundamentalism and the state.
16- The Future of Christianity in the Middle East.
17- The Jews in the Middle East.
18- Minorities and Political Parties in the Middle East.
19- Who are the Assyrians?
20- Christian-Muslim Relations in Egypt.
21- The Jews of Lebanon.
22- The Jews of Iraq.
23- Nation-State in the Middle East.
24- The past and future of Palestinian Christians.
25- Anti-Semitism in the Middle East.
26- Minorities and separatism in the Middle East.
**Writing an essay: A Guide**

1. **What is an essay?**
   An essay is an organized collection of your thoughts and your ideas about a given topic, or a text, nicely written and professionally presented.

   This means that an essay must be a well structured (i.e. organized) and presented in a clear way so as to allow to reader to easily follow: it must look tidy and not present either visual, linguistic, or intellectual challenges to the reader.

   It must have a clear readable interesting unpretentious style. But, above all, it must consist of your ideas about a given topic or text. This is the long and short of it, and this is the only way for you to get graded for your written work. An essay is not a collection of quotes from other authors, and it is not generalizations. It is a collection of your thoughts, that you have had while in the act of reading specific bits of texts, which can be adduced in the form of quotations to back up your arguments. In other words, if you are a “night before” or “morning of” writer, you will not be graded for this course.

2. **Why write in this way?**
   **Learning how to write professionally**
   Reading literature or history teaches you to reflect upon and respond to the texts or information before you. The following guidelines will show you how to do this, or rather how to learn how to do this.

   These standards may seem too demanding for an undergraduate. However, my responsibility is to show you NOT how to get by; it is to give you the best possible advice to help you excel. These guidelines will also help you get better grades in your other classes, and will help you learn a very valuable skill—a skill that is, incidentally, not very hard to learn, and that will come in handy whatever you end up doing with yourselves.

3. **Collecting the material**
   The first task is to get the material together for your project. The material comes in two kinds: primary and secondary sources. Primary sources can be literary texts (if you’re dealing with specific authors), or unpublished archives, newspaper clippings etc; in other words, the actual sources/material that you work on. Secondary sources are works of criticism produced by others, on the same topic you’re working on. Note that “it is always better to read an original text and refer to it than to read and refer to a critic.”

   The more sources read and can refer to the better. You cannot possibly read too many sources. Remember, the key to your essay is the number and quality of your

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1 Thanks to my colleague Rachel Harris, University of Illinois at Urbana-Champaign for bringing this to my attention. The original source comes from Tom Davis and the department of English at Birmingham University, which Rachel and I have adapted.
ideas. If you casually refer, from at least an apparent position of familiarity, to some obscure source or literary text, you will earn the admiration of the person grading you. If you refer to a critic, chances are your grader’s eyes will glaze over. There are exceptions to this rule of course, but the basic principle is extremely important: original sources and texts are better than critiques or ideas others have written, and you can not possibly have too many sources at your disposal.

3.1 What are critics for?
The short answer: to be disagreed with. A longer answer: reading critics can give you an idea of what the state of critical opinion is about a certain topic or a literary text, and to tell you about other related ideas or material because – and this is the important part - they can stimulate YOUR ideas. But, the thing to remember is that only your ideas have merit. Therefore, never, ever, quote a critic just to agree with him or her. Always, under all circumstances, quote a critic in the following form: Robotto says x, but I disagree because a b c. Or: Robotto says x, and this is very true, but I would develop his thought a bit further and say x y z. Never use a quote that announces information that is not evaluated or discussed in some way and is left then hanging in the air. This is very common in undergraduate essays, and it is simply a waste of space.

3.2 Books and articles
A secondary point about critics. They publish in two forms, books and articles. You should be familiar with the library electronic catalogue and the ways of searching it, in order to find books: it is not difficult, and if you do not know how to do it by now go immediately and find out. If you have a problem, ask librarians, they will be happy to help. Just spend half an hour simply playing with the library computer, finding out what it can do.

Articles in academic journals are not normally read by undergraduates unless they are assigned, even though they are full of interesting, original, and up-to-date ideas about your topic. To the extent that it is possible, do explore academic journals.

3.3 Using the World Wide Web
The Web is a fantastic resource: easily available, full of material, and with an answer to every question. However, there are problems, and you should use the Web carefully.

4. Reading, making notes, having ideas
When you have found the books and articles you are going to read, you will need to read them.

4.1 Making notes
The best time to have ideas is when you are reading, whether history, a literary text, or a work of criticism. This is where note-taking comes in. Do not make notes in the form of summaries, unless you need it to help you remember a plot (lecture notes are an exception to this): it is normally best to read the thing again (and get more
ideas the second time round). But always, always, read with a pen and notebook handy: read interactively. Think about what you are reading and write down your thoughts. Always. When a thought occurs under these circumstances, it will be in reaction to a piece of the text at hand: a quotation. Copy out the quote, and a page reference so you can find it again to check it if necessary, and then put your idea underneath it. If you tie the idea in with the quote in this way, then your ideas will always be text-based!

4.2 Bibliography
For this you need a booklist; a bibliography. Every book you read should have its details listed in your master book-list, your card index or computer file. Author/s, title, date, publisher, shelf mark, place of publication. I repeat: every single book and article you read should be in this list. A section on creating a bibliography follows.

5. Planning and structuring
So: you have gathered the material, read it, made notes, had ideas, written them down on separate slips, headed and filed them. How do you write the essay?

Like this. You gather together all of the slips you have on the topic of the essay. You read through, writing new ones and rewriting old ones if more or different ideas come to you, and making sure each of them comes under a heading. You put the headings together in a logical order (headings, sub-headings, sub-sub-headings) on a sheet of paper in the form of an outline of the essay. You arrange the slips in order of the outline. You assemble the pile of slips, the outline, and blank paper (or a blank word-processor screen) in front of you. You write the essay, going from heading to heading and slip to slip. The essay writes itself, painlessly, because you have done most of the thinking already. On the way, you observe the following rules and wise bits of advice.

5.1 The outline
The plan you construct should be in the form of an indented outline. This is a series of headings and subheadings, indented, like this:

Main heading
subheading 1
notes on subheading 1
subheading 2
notes on subheading 2

and so on...

Behind every essay there must be a plan of that sort. This essay on essays is built from such a plan, as you can see. If you remember any lectures that use outlines, you will (I hope) remember how useful it was to have that written out in front of you so that you knew where you were in it. Now think of an examiner, having to read up to
a hundred student essays. A decent level of concentration is hard to maintain. They get lost, and lose the thread, just as you do in lectures. It is essential therefore, that an outline like that must be obvious to him or her, clearly perceptible in the way the essay is written. In order to achieve this effect the easiest way is to have one, written out for your own benefit beforehand.

5.2 The paragraph
The second thing, in order to maintain and make obvious a clear structure, is to be aware of the nature of the paragraph as the basic structuring unit in the essay. Basically, every paragraph should represent and flesh out a heading or sub-heading in the outline. The paragraph is the building block of the essay. Therefore:

- It should be at least a third to half a page in length, but not too long or the reader will get lost. No one-sentence paragraphs! They give the impression that you do not read a lot. It is not good to give that impression.
- It should have what is known as a topic sentence, near the beginning, that announces the theme of the paragraph. The paragraph should not deviate from this theme or introduce any new themes.
- The first sentence should somehow be linked to, or contrast with, the last sentence of the previous paragraph.
- The first paragraph should announce clearly the theme of the essay. Explain what you are going to do in the essay, it will help keep you the writer and me the reader/grader on track! I can measure if you have in fact managed to complete the task that you have set out for yourself.
- The last paragraph is not so important. You can proudly announce that you have fulfilled the aims of the first paragraph, if you like, or you can just end: it is up to you.

But the main thing is to make each paragraph a solid unit that develops a clearly announced sub-theme of the essay. This way the indented outline that is behind it will be obvious (not too obvious: do not write subheadings before every paragraph) and the reader will not have that terrible lost feeling that immediately precedes giving the essay a low grade in disgust.

6. Presentation
Behind everything I have said so far there are two themes. One, just to repeat it yet one more time, in case you might have formed the idea that I do not think it is important, is: your ideas about the topic you're treating are what matters, not the critics you're quoting. The other is this: Always put the reader first.

Up to now, most of the writing you have done (whether at school or in college) has been for people who are paid to read what you have written. They have no choice:
that’s what they do for a living. After you leave Boston College, most of the writing you will do (in the course of your working lives) will be writing that you are paid to do for other people. They will not, on the whole, have to read it: if they do not follow it or feel offended by its scruffy presentation or even are having an off-day and are not instantly seduced by its beauty and clarity, they will just throw it away and do something else instead.

University professors are somewhat in between these two classes. On the one hand, they are in fact paid to read your essays. On the other, if you can imagine the sheer labor of having to read a large number of long essays on the same topic, you can imagine that no-one really likes doing it. It is extremely hard work, and they would normally rather be doing something else. Therefore, if they are not immediately seduced by the clarity and beauty of the thing they are reading, they may get irritated. If this happens, they can not throw it away and do something else, so they will get even more irritated. The end product of this will be: a lousy grade. Or, at least a worse grade than you would otherwise get, even if the ideas are good. This is a good thing, in fact, because you can use it to train you to ALWAYS PUT THE READER FIRST. Therefore, make your essay as beautiful, compelling, and as professionally presented as possible, is my advice. Here are some guidelines.

6.1. The list of works consulted
Every essay without exception should end with a list of books and articles used. I often look at this first, to see what kind of work you have done, and where you are coming from. On the whole and within reason, the longer the list of works consulted, the better the essay. That is, of course, as long as your text can reasonably demonstrate that you have indeed used the works on the list.

6.2. Styling references
This list should be set out in a particular and consistent way. More information is available on this in the bibliography section of this guide.

A Style Guide will help you to make decisions about periods, hyphens, abbreviations, spelling, capitalizations, footnotes, endnotes, bibliographies, the use of slang and other stylistic aspects of presentation. There are a number of different ones, but select a text designed for style questions in the humanities.

6.3. Type the work
Take some time to get the layout right. Double space, with an extra space between paragraphs. Number the pages and put in a header with the short title of the essay and your name in it. Write in a 12 point font, and usually Times New Roman, And: make sure you use the spelling checker, before you print it.

A note on safe computing. While you are actually working on a document, it is held in RAM. All that you need to know about this is that RAM is volatile. This means that
if a passing friend trips over the power cable, pulling it out of the wall, the computer will go down, and everything in RAM will vanish utterly for ever. What you will lose is everything you created since you last saved to disk. Moral: save to disk frequently. At least every ten seconds (believe me, I know what I'm talking about.) Secondly, you should develop the feeling that whenever you switch the computer off, you are doing a dangerous thing. Dangerous to your data, that is. When you switch it on again, there is no guarantee whatsoever that it will come up and present you with your work. It might crash. It probably will be alright, it is quite unlikely that anything bad will happen, but nonetheless this is the time of maximum danger for your essay. The blue screen of death is a real thing. Computers break! They get stolen! Everything gone forever!

As a result, do not switch off the computer without making sure that all the data on it that you need is backed up! Never. Ever. Copy onto floppy disks or zip disks or cds or the internet. Make two or even three copies. If I feel really nervous about losing something, I print the file out on to paper, as a final security. I really advise you to do the same. And for added precaution, email the file to yourself.

6.4. Print on one side of the paper only

6.5. Spelling and punctuation

Spelling: Why you should do it correctly!

There is a simple but unpleasant rule about this. If you produce work that is mis-spelt and/or badly punctuated and/or ungrammatical, however good the ideas are, people will tend to think that you are stupid. You’re too young to remember a politician telling a young spelling-bee contestant that potato is spelt with an “e.” He wasn’t a stupid politician; just a bad speller; nevertheless, everyone now thinks Dan Quayle is an idiot.

They are wrong: Dan Quayle cannot spell, that’s all. Others cannot punctuate, or do not know some of the grammatical rules. Nonetheless, people will judge these as signs of stupidity. Since it will usually be in your best interests to show that you are intelligent, rather than a “Dan Quayle”, if you have a problem in any of these areas you should do something about it. If you have a word processor, get a spelling checker. Persuade someone you know who can spell, punctuate, etc. to read over your work first and check it: go to the writing center, have your work peer-reviewed, learn the sort of mistakes you make, and do not make them again!

6.6 Handing it in.
Remember your name, the question you are answering, page numbers, and my email address in order to send your work in Word or PDF.

7. How to write
Style is not something I can prescribe in a set of notes like this. Write well: if you have any problems in this direction, it is for your professor to tell you about them. But here are a few random points instead.

Register
This is what linguists call a style appropriate to the occasion. Be aware: a certain scholarly gravity is called for. Not too heavy so that it is uninteresting. But avoid colloquial abbreviations: should not, not shouldn’t. Jokes are hazardous: if they do not work, they can cost you a lot. Avoid them on the whole. 4 U 2 Rite in TXT or IM is NEVER APPROPRIATE. Do not for goodness sake imitate the way I am writing here, either the rather flippant colloquial style or the somewhat overbearing tone, or the numbered subheadings. This is an “essay” on “how to write an essay”, NOT an ACTUAL essay.

Footnotes/ Endnotes
References for the material which you have cited as evidence are indicated where the material appears but will either follow at the bottom of the page, (footnotes) or at the end of the entire paper (endnotes). Only one form needs to be used. Other material that may appear here is additional information that does not directly follow the argument in the paragraph but indicates relevance to the aspect you are citing. Each separate citation has a different number. These numbers go in sequence, ie. 1, 2, 3 etc. To add footnotes to a text, if you are using Microsoft Word: Insert – Reference – Footnote – Insert. This will automatically add a new reference for you each time. These will be in sequence. Here is an example:

Q. I am still trying to grasp the whole idea of footnotes using CMOS. Do I put a footnote after everything that I use out of a book even if it’s not a quote? For example, I am writing a paper on Thomas Jefferson and in one of the books, I’m using it states that he had six sisters and a younger brother. Do I need to cite that in a footnote?

A. Not necessarily, if you believe that the information about Jefferson’s siblings is generally known and mentioned in many sources. You should footnote information that you borrow from someone else that isn’t common knowledge, whether you quote it or not; and if any of the information is disputed (for instance, if some sources say that Jefferson had seven sisters), it’s a good idea to footnote the version that supports your statement. Even if you don’t footnote general information about Jefferson in your text, you should list the source you learned it from in your bibliography.

The idea of footnotes is to acknowledge where you got your information, both in order to give credit to the researchers who did the work and in order to tell your readers where they can find the information. Everyone knows that George Washington was the first president, so even if you read it somewhere, there are so many sources that say so that it doesn’t make sense to give credit to a particular one.

It’s not always clear whether something should be cited or not, so until you develop some confidence, be generous in your citations, without being silly.1

1 From the Chicago Manual of Style Online Q & A December/January 2006/7 http://www.chicagomanualofstyle.org/home.html

This style guide advises the correct way or writing in terms of punctuation, grammar etc. It is not concerned with content. There is a special section of Questions and Answers (Q &A) that is posted each month to answer tricky enquiries not covered by the book.
**Quotations**
Firstly, quote sufficiently but not too copiously. Not more than a third of any page at the very outside, and usually just a few lines at a time. It is your thought, not the quotation that is the point. On the other hand, never forget that your ideas should be tied firmly into the text, and that you should demonstrate this by quotation. Secondly, always give page numbers for your quotations: you will need to know where to find them again. A short quotation of just a few words should be marked with inverted commas “ “. A longer quotation, of two lines or more should be indented. This means that it should be marked separately from the text. It does not have “” unless they are part of the original text.

**Length**
Every assignment will always have a length guide in words or pages. As you will have kept to the correct font size and spacing, this means that there is an amount of work that you are expected to do, that is the same for every student. Therefore, so not go widely outside these boundaries by writing too much or too little.

**Copy it**
Always keep a copy of any essay you hand in. Academics are very unreliable and, not uncommonly lose essays. That’s why I prefer you send me all your work electronically.

**8. Getting it back**
Here is a summary of things to keep in your mind about writing an essay. When I mark an essay, they are the things that I particularly look out for:
- Use of critics or authors that have analyzed the same topic
- Range of reference to texts/sources,
- Clear and perceptible structure
- Interesting ideas tied in to quotations
- The paragraph:
  1. Length
  2. Topic sentence
  3. First sentence, last sentence
  4. First paragraph (sets out themes)
    - List of works consulted (properly styled)
    - Quotations properly laid out, and references styled properly
    - One side of the paper only
    - Spelling and punctuation
  5. Other paragraphs
    - One idea per paragraph, is it supported and explained
    - Relevance of paragraph for overall argument.
  6. Conclusion
Writing a bibliography, citing references in text

Writing an essay offers the author an opportunity to make an argument. Supplying ideas is part of the writing process, but a writer often uses evidence to support these ideas.

In academic research papers and in any other writing that borrows information from sources, the borrowed information—quotations, summaries, paraphrases, and any facts or ideas that are not common knowledge—must be clearly documented.

In drafting an academic essay, the writer often makes use of references, or sources; those are divided into “Primary” and “Secondary” sources. Keeping in mind that what is “Primary” and what is “Secondary” is often relative, the definitions of the two are as follows:

**Primary sources:** the term “primary sources” refers to “original documents” or “evidence”. Those can be unpublished papers, archival documents, old media clippings, recordings, works of literature, poems, novels, short-stories, essays, film, sculptures, artifacts, paintings, interviews, etc.

**Secondary sources:** include essays, historical analyses, newspaper or magazine articles treating, analyzing, synthesizing, or interpreting the topic at hand, social, psychological, anthropological or geographic material, etc.

The material used to support an argument you make in your essays must always be referenced. In an essay produced in the arts and humanities, it is usual to put a note in the text that refers to the original source of the material, if this same reference is used on more than one occasion an abbreviated form may be used, however, an essay must always have a bibliography at the end. A bibliography offers the full reference for every source cited in the text. It can also list other material that was read for the essay and directly influenced the argument.

Referring to the works of others in your text is done in two ways. When you refer to someone else’s idea, through either paraphrasing or quoting them directly, you:

1. provide the author’s name (or the title of the work) and the page (or paragraph) number of the work in a **parenthetical citation** such as a footnote or endnote.

2. provide full citation information for the work in your **Works Cited list** also known as a **Bibliography**

These references include the name of the author or artist, the name of the piece or text, where it was published, who published it, and when.

This allows people to know which sources you used in writing your essay and then be able to look them up themselves, so that they can use them in their scholarly work. There are some basic guidelines for referring to the works of others in your text.
There are a number of different styles that may be used, including MLA (Modern Language Association), Chicago-Style, MHRA (Modern Humanities Research Association) and others. Below is an example in the model of the Chicago Manual of Style documentation system for the humanities. I prefer the Chicago Manual of Style.

Notes, such as footnotes or endnotes “are intended primarily for documentation and for the citation of sources relevant to the text.”² They are inserted by adding a numbered note to the text, which is then given a citation. If similar references are next to one another, the term ibid (short for ibidem, Latin for “in the same place”) with the page number may be used. This reference will appear again in full in the bibliography. Even if the text is referred to multiple times, there will be only one bibliographical reference.

Below are some common examples of materials taken from the Chicago Manual guide. “For numerous specific examples, see chapters 16 and 17 of The Chicago Manual of Style, fifteenth edition.”³

First some rules:

1. The author’s name should be given as it appears on the title page; forenames should not be reduced to initials.
2. Alphabetize the list by the author’s last name.
3. If there is no author, alphabetize by title.
4. Always leave one space after commas and two spaces after periods and colons

Chicago Manual of Style bibliography

* Book with one author


* Book with two authors

    Guy Cowlishaw and Robin Dunbar, *Primate Conservation Biology*

* Book with more than three authors

³ http://www.press.uchicago.edu/Misc/Chicago/cmosfaq/tools.html

* Editor, translator, or compiler if the author is unknown


* Editor, translator, or compiler if the author is known


* Chapter or other part of a book


* Chapter of an edited volume originally published elsewhere (common for primary sources)


* Preface, foreword, introduction, and similar parts of a book


* Journal article


* Newspaper article


* Book review

* Theses and dissertations


* Film

Paper-Writing guidelines, a Summary:

1- If your papers and presentations are not based on assigned readings, topics discussed in class, or one of the suggested topics in the syllabus, you should discuss with me beforehand. Any new insights you bring to ideas taken from assigned readings and class discussions will raise your grade. Reference your work and sources properly.

2- A paper should develop an argument and/or respond to a given question. Rather than merely summarizing a text or a theme, you must explain and interpret. Giving information on a text or theme, and placing them in their context is fine. This course’s treatment of language, identity, and memory relies primarily on intellectual history and the history of ideas. But you are encouraged to draw on related fields and disciplines in your interpretations.

3- Late papers will be accepted, but will be reduced by one letter-grade for each late day--not only “business” days. Papers should be turned before the delay posted on the syllabus.

4- You are expected to write your papers alone. Working in groups and discussing topics and ideas with classmates is strongly encouraged. However, your written work should be your own.

5- Plagiarism (copying or paraphrasing someone else’s ideas without proper referencing, and passing the ideas on as your own) will not be accepted. A case of plagiarism will result in an F grade for the assignment in question, and may subject you to academic disciplinary action. Please know that I am very stringent concerning student honesty issues, as described in the Boston College policy on Academic Integrity. Please read those guidelines as suspected cases of academic dishonesty will be reported to the office of the Dean of A&S, and will be investigated by the Academic Integrity Committee.

6- Edit and proofread your work for word-meanings, punctuation, spelling, grammar, etc... as they all affect the clarity and effectiveness of your arguments and ideas. This means that unedited papers may be graded down if they are not carefully written.

7- Your papers must be double-spaced and typewritten (with all necessary accents and diacritics etc...) Use a 12-point font (which should give you between 250 and 300 words per page.)
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<th>Paper Sections</th>
<th>Maximum points</th>
<th>Components</th>
<th>Evaluation</th>
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<td>Introduction</td>
<td>10</td>
<td>*summarized and introduced paper topic?&lt;br&gt;*Identified the points and research/analysis question?&lt;br&gt;*Clear thesis?</td>
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<td>Summary</td>
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<td>*Provides a clear overview of the paper (or book if this is a review)?</td>
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<td>Methods</td>
<td>15</td>
<td>*Research methods.&lt;br&gt;*Compare your methods to those used in reading assignments and course lectures</td>
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<td>Discussion</td>
<td>30</td>
<td>*Discusses key findings</td>
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<tr>
<td>Conclusion</td>
<td>15</td>
<td>*Pulls the threads of the paper together and draws some conclusions?&lt;br&gt;*Makes informed recommendations or comments on the topic as relates to the course.&lt;br&gt;*Explains the importance of the topic and on what</td>
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bases (if this is a book review, explain on what basis you would or wouldn’t recommend the book.)

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<td>Self-Evaluation</td>
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10 ways to annoy a college professor (and lose a reference)

The author, who teaches PR to university students, explains the habits of students that grate on college professors.

By Lorra Brown | Posted: February 27, 2013

With another semester cruising along, let’s reflect on ways to improve ourselves—naw, instead, let’s consider how to annoy, alienate and anger professors.

After all, these educators would never help you expand your knowledge, secure a job, write recommendation letters, or become lifetime mentors, would they?

Here are some ways to ensure your professor will remember you—
not so fondly:

1. **Text in class.** Do you really think we don’t notice you clicking away. Unless you are a surgeon awaiting a call to surgery, for these two hours you are paying to learn something, perhaps you can shut off your phone.

2. **Arrive late for class and then ask questions about topics discussed before you arrived.** Please anticipate traffic or parking issues, and build in extra time to get to class. If you had a plane to catch, a red carpet event to attend, or a business deadline, would you be late? If yes, then PR is **not** the industry for you.

3. **Skip class and arrive the following session asking, “Did I miss anything?”** No, of course you didn’t. We stared at the wall and contemplated why you decided not to show up.

4. **Pretend to take notes on your laptop, but really be updating your Facebook profile.** Yes, we can tell when you are listening and taking notes—and we know when you are surfing the Web.

5. **Send an email with questions about the work, the night before an assignment is due.** You’ve had a week or more to get your work done or ask questions, do you really think I’m going to respond to your 10:00 p.m. email on a Sunday night? Or perhaps if you were paying attention (see point No. 4) you wouldn’t be confused.

6. **Tell me the printer is broken and ask if you can email the assignment.** Guess what? You’ve been ratted out. Some students save a blank document with a false suffix so it can’t be opened and then say, “Oh yes, I emailed you that assignment.” This is why I don’t accept emailed assignments.

7. **Stop by my office and say: “Did you get my email?”** Hmm, I receive at least 200 emails each day. Yes, I probably received it and responded.

8. **Have a negative attitude.** Perhaps you are close to graduation, or maybe you’ve successfully completed an internship and are confident with your career prospects. As such, this class is a waste of time,
right? Professors in a demanding profession like public relations, carefully design lectures, class exercises, and assignments to help prepare you for the real world. Take advantage of your time in college and make the most of it. Work on that poker face.

9. Complain about the workload. Do you think we enjoy taking 200 or more pages of students’ work home to edit, grade, and assess? We give you work to help you learn and to prepare you for future success. Professors spend countless hours outside of class creating meaningful assignments, grading, and assessing your work to help you learn.

10. Don’t do your homework and then make excuses. Please take responsibility for your own life and academic choices and success. In the job market, your employer will not care about your really great excuse regarding why you missed a deadline.

The most gratifying part of my job as a professor is hearing from graduates how much my classes and guidance helped them achieve in their careers and lives. I maintain strong relationships with many of these former students and continue to act as an advisor, mentor, and reference long after they reach professional success. Professors truly care about students’ success and will help them achieve it if they avoid the above student sins.

Of course, I also hear from students guilty of many of the above infractions. These students reach out to ask me for help finding jobs or for recommendation letters. I’m so sorry; I guess I did not get that email after all.

Lorra M. Brown is an assistant professor at William Paterson University in Wayne, N.J. She serves as the M.A. in Professional Communication graduate program director, communication internship coordinator and advisor to the Student Public Relations Association. Follow her on Twitter @LorraBrownPR.
If you still have questions, problems, want me to see a draft of your essay, or discuss any ideas that you may be having about the texts – before the essay is due – then please come see me. I have office hours you know? If you cannot make my office hours, please email me, I will be happy to set up an appointment at a time convenient to us both.

Good Luck, and enjoy the process of thinking!