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| **English 101-XX:**  **Introduction to College Writing**  **Fall 2015**  **Instructor Name**  **(Instructor’s** [**UserId@louisville.edu**](mailto:UserId@louisville.edu)**)**  **you must use your official**  **louisville.edu**  **email for correspondence with your**  **students** | |
| **Classroom: XXX**  **Meeting Times:**  **XX—XX—XXX** | **Office: XXXXX, Carrel XX**  **Office Phone: 852-XXXX**  **Office Hours: Two hrs/wk per section and Four hrs/wk for**  **two or more sections (and by appointment)** |

Blue text: Notes for instructor only, remove for student copy

**Course Description:**

English 101 focuses on recognizing and responding to different rhetorical situations and developing effective writing processes. A student writer in English 101 should expect to: create and revise works in multiple genres; establish a clear purpose and sense of his or her presence and position in each work; and compose the equivalent of 18 - 20 pages of text over the course of the semester.

We encourage you to add to the very broad description above—which is taken directly from the 101 Outcomes Statement—as you see fit, as long as you don’t contradict any of the required components of the syllabus. This is the place to provide an overview of the design of your course. Explain the relationships of writing and reading assignments and other activities to the overall purpose and goals of the course. Give it your own style!

**General Education Requirement:**  This course fulfills a General Education requirement in Written Communication.

**Text and Materials:**

* Lunsford, Andrea. *The Everyday Writer*. University of Louisville/Fifth Edition. Boston: Bedford/St. Martin’s, 2015. ISBN: 9781319042783
* *Cardinal Compositions* (print version, packaged with *The Everyday Writer*;online version of some essays at: http://cardinalcompositions.com) ISBN: 9781319035617
* Possible additional readings to be furnished on Blackboard.
* Funds for printing out course materials and making photocopies of drafts unless you have electronic means of viewing the material.

**General overview of required work**

Provide a brief description of the formal writing assignments, informal writing, participation, and any other work. Indicate the percentage each contributes to the final grade. Here’s an example you’re free to use and/or modify as you like (while keeping the basic assignment sequence of narrative, community/culture report, argumentative synthesis).

As a student in our class, expect to write every day on an informal level, drafting short pieces that you might (or might not) share with your classmates and me, with the goal of moving from these frequent drafts to longer essays intended for several different kinds of audiences. As the semester progresses, you’ll get feedback on these essays from your classmates and me, and you’ll have the chance to revise those pieces based on that feedback.

Our earliest writing assignments will ask you to reflect on your own experiences as a reader and writer. Over the course of the semester, assignments will focus more on putting your ideas and observations into conversation with the ideas of other authors, joining in a respectful, informed written dialogue. One ultimate and important goal of our class is to help you see your writing through the eyes of other people—your initial readers—to listen to what they have to say about your writing and ideas, and then make revisions that meet your readers’ expectations in the next draft.

*The Everyday Writer* is the main text we’ll read, and I hope you’ll be able to use it as the valuable resource that it is—in our class and for other courses and writing situations you encounter in the future. Of course, at this point in your educational career you’ve read and written enough to know that no single book, no single course, can prepare you for *every* writing situation you’ll ever face in your personal life, in your schoolwork, or in your future workplace. And we won’t read the whole book (it’s way too long for that). But if you treat is as a reference text with lots of examples, a launching point for your own writing, you’ll be making good use of it.

**Student Learning Outcomes for English 101:**

**Rhetorical Knowledge**

Students will produce writing that responds appropriately to a variety of rhetorical situations. Their writing should:

* Focus on a clear and consistent purpose
* Analyze and respond to the needs of different audiences
* Employ a tone consistent with purpose and audience
* Use a variety of genres or adapt genres to suit different audiences and purposes
* Choose evidence and detail consistent with purpose and audience
* Recognizes the utility of digital technologies for composition

**Critical Thinking**

Students will produce writing that abstracts, synthesizes, and represents the ideas of others fairly. Their writing should:

* Summarize argument and exposition of a text accurately
* Demonstrate awareness of the role of genre in the creation and reception of texts
* Provide an understanding of knowledge as existing within a broader context, including the purpose(s) and audience(s) for which a text may have been constructed
* Incorporate an awareness of multiple points of view
* Shows basic skills in identifying and analyzing electronic sources, including scholarly library databases, the web, and other official databases

**Processes**

Students will produce writing reflective of a multi-stage composing and revising process. Their writing should:

* Reflect a recursive composing process across multiple drafts
* Illustrate multiple strategies of invention, drafting, and revision
* Show evidence of development through peer review and collaboration

**Conventions**

Students will produce writing that strategically employs appropriate conventions in different writing situations. Their writing should:

* Use structural conventions such as organization, formatting, paragraphing, and tone
* Demonstrate control of such surface features as syntax, grammar, punctuation, and spelling
* Provide an understanding of the conventions of multimodal composition that comprise developing communication in the 21st century

**Confidence and Ownership**

In fulfilling the above outcomes, students will take ownership of their work and recognize themselves as writers who:

* Have a growing understanding of their own voice, style, and strengths
* Demonstrate confidence in their writing through frequent drafts
* Can articulate their own positions relative to those of others

Adopted November 2014

**Grading:**

We suggest grading on a portfolio basis, but there are many other ways you can do this. We’ll be navigating the grading jungle in Orientation and in English 602 (Teaching College Composition seminar), but you’ll have to come up with something you’re comfortable with for this semester. Just be clear and stick to your guns.

Portfolio Grading: All of the following major assignments must be completed and included in your portfolio to pass this class:

1. **Preliminary** drafts of texts turned in over the course of the semester.
2. **Revised** versions of these **same** texts turned in at the end of the semester in a portfolio that will be graded.
3. **A Cover Letter** responding to your own texts, processes, and progress throughout English 101; a specific prompt will be given for this cover letter.

**Your grade will be composed of 70% process (includes participation and attendance) and 30% final product (portfolio).**

**Process Credit:**

It is important that if you are giving points/credit for “participation” in any form, you should carefully articulate the criteria for giving participation points (and how/when you will check that, etc). Quibbles over participation grades/points is often a grievance issue we deal with in the ADC and Director’s office.

**Attendance/Participation (20 pts)** -Your verbal and written participation in class discussions, online chats, group/partner work, and conferences is an important component to this class. Points for these types of work are recorded in my gradebook and updated periodically on Blackboard. You may ask me at any point in the semester for an estimate of your participation grade.

**Drafts (50 pts)-** You will compose four original papers in this class. You will write multiple drafts of these papers throughout the semester and refine certain ones for your portfolio.

You can change the weights (points) for these assignments as might suit your own philosophy or preferences.

Paper 1: Literacy Narrative (10 process pts)

Paper 2: Community/Cultural Issues Report [Concept in 60] (10 process pts)

Paper 3: Analyzing Arguments (10 process pts)

Paper 4: Constructing Arguments (10 process pts)

Paper 5: Portfolio w/ Letter (10 pts)

Listed below are suggested due dates for the assignments, according to our tentative schedule later in this document. Adapt to your own needs.

**Due Dates for projects**

MWF

Paper 1: Draft 3 (D3) due W 9/16

Paper 2: D3 due M 10/12

Paper 3: D3 due F 10/30

Paper 4: D3 due M 11/23

Paper 5: Portfolio w/ letter due M 12/7

TR

Paper 1: Draft 3 (D3) due TH 9/17

Paper 2: D3 due T 10/13

Paper 3: D3 due TH 10/29

Paper 4: D3 due T 11/24

Paper 5: Portfolio w/ letter due TH 12/3

Drafts will only be accepted in class, on the date due, because we typically workshop our papers. Always bring one printed or an electronic copy of a draft to class when the draft is due. In class we will treat each draft as a separate writing assignment in itself. Often, I will ask you to “try on” different writing styles and utilize varying strategies for different drafts. In your drafting you will show me engagement with various writing styles, and in final drafts you will demonstrate your ability to make effective decisions about your own texts. Since showing evidence of radical revision between drafts is an essential part of this course, I suggest you save each draft as a separate file on your computer; otherwise, your final portfolio grade will suffer. In our digital age, if your dog eats your homework, then you should have backed up your homework. This is another reason why I will have a space on Blackboard for you to back up your work. I *will not* be checking your class notes, but I *will* be giving you process points on your drafts. You’ll notice that the process portion of your grade is 50% of your grade so you should keep up with your work in and out of class.

**Product Credit:**

**Portfolio (30 pts) -** This is the final product of all the work you will do through the course. During the semester, you will be gathering and further polishing your best work to put in this portfolio. The overall focus for the course is to notice how you develop as a writer throughout the semester.You should keep all drafts for each essay as could potentially be a part of your portfolio at the end of the semester – do not throw away or delete anything that you write for this class.

I will provide you with more details on the portfolio throughout the semester, including instructions on what must be included and how to compile your materials. Except under extraordinary conditions, there is no such thing as a late portfolio. If you do not turn in a complete portfolio by the date and time it is due or at all, you will fail the course.

The Writer’s Notebook is an optional component of your class; it is just one way of having students compile small pieces of informal writing, which may or may not be graded.

**Writer’s Notebook (Optional)–** All writer’s notebook entries relate to in-class activities and the assigned readings. Many of these pieces will be included in the final portfolio. Do not worry about mechanics, usage, spelling, or grammar, but on your reflective content. Be sure to keep every piece of writing you have throughout the semester, as much will be added to and count toward your final portfolio grade. Included in these writer’s notebooks will be daily/weekly posts to online discussion forums over the readings that we do and class discussions. Be sure to keep up with these notes. I will provide spaces for you to upload your notes to Blackboard in case you lose your notebook or something happens to your computer.

**Grading Scale:**

This is the university’s sanctioned grading scale. It can NOT be changed.

A+ 97-100% B+ 87-89% C+ 77-79% D+ 67-69%

A 93-96% B 83-86% C 73-76% D 63-66%

A- 90-92% B- 80-82% C- 70-72% D- 60-62%

F -59%

**Attendance Policy:**

Again, this is just a suggested attendance policy based on a M-W or T-Th course. Feel free to adopt your own policy, **but make sure it’s clearly spelled out in the syllabus**—believe me, you’ll be referring to it again later in the semester, and you’ll be glad it’s there! Grade grievances we handle in the Composition Program office almost always have a connection to attendance (or lack thereof); and without a clear attendance policy on your syllabus, we have nothing clear to judge the grievance with either.

Here is the official attendance policy for the Composition program:

Attendance Policy for Composition Program Instructors

Composition Program Faculty may use student attendance as grounds for computing student grades.  Instructors may lower a student's grade after she has accumulated two weeks' worth of unexcused absences (six days for a class meeting three times a week or four days for a class meeting twice a week).  An instructor may give a student a failing grade for the course after she has accumulated three weeks' worth of unexcused absences (nine days for a class meeting three times a week or six days for a class meeting twice a week).  These guidelines stipulate the minimum number of unexcused absences an instructor can use in determining student grades.  Each instructor should devise her own attendance/grade policy.)

Learning how to respond to an audience’s needs requires extensive interaction with people, so your physical and mental presence in class is necessary. I do not differentiate between “excused” and “unexcused” absences. **You may miss three absences, no questions asked; after that, points will be taken off of your final grade. If you miss more than two weeks of class (that’s six days) you WILL fail the course.** Keep in mind:

* Students who do not attend on a regular basis do poorly with the portfolio system.
* If you have an issue please contact me *as soon as* possible.
* You will be counted absent if you sleep, are preoccupied with your phone during class, or you miss 10 minutes or more of class.
* 3 tardies equal one absence.

**Late Work**

* **I *will not* accept late work. Your drafts are due online on the assigned date. For this reason I make them unable to be uploaded after the due date. Unless you talk to me previous to submitting your draft and I approve a late submission you *will not* receive process points for the draft. There is no such animal as a late portfolio.**

The Academic Integrity, Disabilities Modification Statement, and Grievance Procedure below are required by the Comp Program but can be placed on Blackboard as long as the hard copy syllabus explicitly tells students that is where they can find the policies.

**Plagiarism:** The University of Louisville’s plagiarism policy applies in this course: “The University defines plagiarism as ‘representing the words or ideas of someone else as one’s own in any academic exercise.” Thus, all writing you do for this course must be your own…. Please pay special attention to the quotes, paraphrases, and documentation practices you use in your papers. If you have any questions about plagiarism, please ask your instructor. If you plagiarize, your instructor reserves the right to grant you a failure for the course and your case may be reported to the College of Arts and Sciences.”

**Accessibility and Accommodations:** Students who have a disability (temporary or permanent) or condition which may impair their ability to complete assignments or otherwise satisfy course criteria are encouraged to meet with their instructor to identify, discuss, and document any feasible instructional modifications or accommodations. Please inform your instructor about circumstances no later than the second week of the semester or as soon as possible after a disability or condition is diagnosed, whichever occurs earliest. For information and auxiliary assistance, contact the Disabilities Resource Center.

Please consider adding your own additional text and style about A & A here as well. Here is one example:

I assume that all of us learn in different ways, and that the organization of any course will accommodate each student differently. For example, you may prefer to process information by speaking and listening, so that some of the written handouts I provide may be difficult to absorb; or you might feel more capable of participating in discussions online rather than during class. Please talk to me as soon as you can about your individual learning needs and how this course can best accommodate them. If you do not have a documented disability, remember that other support services, including the Writing Center and the Learning Resources Center, are available to all students. Disabilities can be visible and invisible, and I am dedicated to ensuring that all students succeed in my course.

The University of Louisville is committed to providing access to programs and services for qualified students with disabilities. If you are a student with a disability and require accommodation to participate and complete requirements for this class, notify me immediately and contact the Disability Resource Center (Robbins Hall, 852.6938) for verification of eligibility and determination of specific accommodations. Visit the DRC website for more information: louisville.edu/disability/students

**Title IX/Clery Act Notification**

Sexual misconduct (including sexual harassment, sexual assault, and any other nonconsensual behavior of a sexual nature) and sex discrimination violate University policies. Students experiencing such behavior may obtain confidential support from the PEACC Program (852-2663), Counseling Center (852-6585), and Campus Health Services (852-6479). To report sexual misconduct or sex discrimination, contact the Dean of Students (852-5787) or University of Louisville Police (852-6111).

Disclosure to University faculty or instructors of sexual misconduct, domestic violence, dating violence, or sex discrimination occurring on campus, in a University-sponsored program, or involving a campus visitor or University student or employee (whether current or former) is not confidential under Title IX. Faculty and instructors must forward such reports, including names and circumstances, to the University’s Title IX officer.

For more information, see the Sexual Misconduct Resource Guide

([http://louisville.edu/hr/employeerelations/sexual-misconduct-brochure](https://exchange.louisville.edu/owa/redir.aspx?SURL=7iV9HuNiXUqC2sffRUqFgT1kr5kvZEdQ3nNXMgTLOm5TkFgIuaHSCGgAdAB0AHAAOgAvAC8AbABvAHUAaQBzAHYAaQBsAGwAZQAuAGUAZAB1AC8AaAByAC8AZQBtAHAAbABvAHkAZQBlAHIAZQBsAGEAdABpAG8AbgBzAC8AcwBlAHgAdQBhAGwALQBtAGkAcwBjAG8AbgBkAHUAYwB0AC0AYgByAG8AYwBoAHUAcgBlAA..&URL=http%3a%2f%2flouisville.edu%2fhr%2femployeerelations%2fsexual-misconduct-brochure))

**Grievances:** If you have questions or concerns about your progress in this course, please do not hesitate to come by during office hours to discuss these issues. If you are not satisfied with our discussion, you may see an Assistant Director of Composition in Humanities 333 (Contact: adcquery@louisville.edu or 852-5919).

**Important Note:** I reserve the right to alter the terms of this syllabus. Situations such as cancelled classes or changes in our learning objectives, for example, might warrant such a change.

**Tentative Schedule:**

***The following is subject to change at any time. Schedule changes, including reading and writing assignments, will be announced at the end of every class or on Blackboard. It is your responsibility to pay attention to such announcements.***

MWF Schedule

**Week One**: **Unit One: Culture/Community Literacy Narrative**

M 8/24 First Day: Introduction to Course and to Each Other

“**This I Believe” class exercise**

For the last part of this first class, put students in five groups (one group for each SLO) to discuss

1. what they think they *already know* about that element and
2. what they think they might still *need* or *want* to know about that element

Group 1: Rhetorical Knowledge

Group 2: Critical Thinking

Group 3: Processes

Group 4: Conventions

Group 5: Confidence and Ownership

For the following (second) class, have students write a longer piece (one-page) response to the SLOs. In that second class, have students read a TIB essay that matches with one of the SLOs and/or listen to the audio version on the TIB website. (Please remember to include accommodations for your students with audio/visual materials.)

W 8/26 **SLO RESPONSE DUE**;Read or listen to TIB essay in class

F 8/28 Read *The Everyday Writer* Expectations for College Writing, pages 12-19, and Chapter 5: Rhetorical Situations, pages 48-57. Rhetorical Situations Activity.

Friday, August 28 - Last Day to Add or to Drop with 100% Tuition Credit.

**Week Two: Continue Unit One: Culture/Community Literacy Narrative**

M 8/31 Read Chapter 6: Exploring Ideas, pages 58-74. Assignment introduced; Generating Ideas Activity.

W 9/2 Come to class with a 1 written page (typed double spaced) about a literacy moment that illustrates your connection to a community or culture. **This will count as Draft 1.1 of your paper.** Workshop in class.

F 9/4 Read *Cardinal Compositions*, “Spring Ritual” (pages 8-11) and “A Letter for the Black Girl Awaiting Her Mane” (pages 12-15), discussion lead by teacher or in groups

**Week Three: Continue Unit One: Culture/Community Literacy Narrative**

M 9/7 LABOR DAY--NO CLASS

W 9/9 Read *Cardinal Compositions*, “My Brown Bound Notebook” (2-4), “From Words to Mouth” (5-7), and “The Smirks of Life” (16-20); class discussion of rhetorical and stylistic moves student writers make in these 5 narratives.

F 9/11 **DRAFT 1.2 (Literacy Narrative about Community/Culture) DUE**; Peer Review: Bring 3 copies of your full draft to class or upload for Monday 9/14.

**Week Four:** Continue Unit One: Culture/Community Literacy Narrative

M 9/14 Go over student draft examples in class (instructor chooses 2-3 from her class to discuss)

W 9/16 **DRAFT 1.3 Due (Final),** Go over Unit Two assignment, The Concept in 60 Video (handout provided)

F 9/18 Read from *The Everyday Writer*, Chapter 12: Critical Reading, pages 123-133; Critical reading exercise

**Week Five: Unit Two: Concept in 60 Video on Community/Cultural Issues**

M 9/21 Mini-assignment 1: Sources collected and curated for Concept in 60 video

W 9/23 Read from *The Everyday Writer*, Chapter 3: Multimodal Assignments, pages 20-36; Discuss multimodal, digital, and online texts

F 9/25 Mini-assignment 2: Sources analyzed in informal writing (connect to critical reading); Introduce storyboard homework for next class

**Week Six: Continue Unit Two: Concept in 60 Video on Community/Cultural Issues**

M 9/28  **DRAFT 2.1 DUE** (storyboard created), peer workshop

W 9/30 View examples of Concept in 60 (outside, finished videos)

F 10/2 **DRAFT 2.2 DUE** (sources synthesized in full draft), peer workshop

**Week Seven: Continue Unit Two: Concept in 60 Video on Community/Cultural Issues**

M 10/5 MID-TERM BREAK—NO CLASS

October 5-6 – Mid-term Break

W 10/7 **Mid-term Conferences**

I generally cancel class and give a week for conferences especially with 2 classes

Best practice is to give students an estimate of their grades before or during the mid-term week.

F 10/9 **Mid-term Conferences**

**Week Eight: Transition and Begin Unit Three: Rhetorical Analysis**

M 10/12 **DRAFT 2.3 DUE** (Full draft of project); Mini-assignment 3: Reflection on process of collecting and composing multimodally; Introduce Analyzing Arguments/Rhetorical Analysis Assignment

W 10/14 Read *The Everyday Writer*, Chapter 13: Analyzing Arguments, pages 136-151

F 10/16 Class screening of all students’ Concept in 60 videos; Rhetorical Analysis exercise with those videos.

**Week Nine: Continue Unit 3: Analyzing Arguments/Rhetorical Analysis**

M 10/19 **DRAFT 3.1 DUE**, Peer Workshop

Readings from the “Analysis” section of Cardinal Compositions will be useful for Unit 3.

W 10/21 Rhetorical Analysis

F 10/23 **DRAFT 3.2 DUE**, Peer Workshop

Monday, October 26 – Last Day to Withdraw

**Week Ten: Continue Unit 3: Analyzing Arguments/Rhetorical Analysis**

M 10/26 Rhetorical Analysis

W 10/28 Rhetorical Analysis

F 10/30 **DRAFT 3.3 (Final) Due;** Introduce Constructing Arguments

**Week Eleven: Unit 4: Constructing Arguments**

M 11/2 Read *The Everyday Writer* Chapter 14: Constructing Arguments, pages 151-172

For this paper you may want to make an appointment for your class to visit the library to do basic research for this last paper.

Readings from the “Researched Argument” section of Cardinal Compositions will be useful for Unit 4.

W 11/4 Constructing Arguments

F 11/6 Constructing Arguments

**Week Twelve: Continue Unit 4: Constructing Arguments**

M 11/9 **DRAFT 4.1 DUE;** peer workshop

W 11/11 Constructing Arguments

F 11/13 Constructing Arguments

**Week Thirteen: Continue Unit 4: Constructing Arguments**

M 11/16 **DRAFT 4.2 DUE,** peer workshop

W 11/18 Conferences

F 11/20 Conferences

This week of conferences is a good time to give the students a pointed idea of their grade in the class.

**Week Fourteen: Continue Unit 4: Constructing Arguments**

M 11/23 **DRAFT 4.3 (Final);** Discuss Final Portfolio requirements; Brainstorming exercise for portfolio letter

Wednesday, November 25 – Sunday, November 29th Thanksgiving Break

**Week Fifteen: Portfolio**

M 11/30 Pick drafts that you would like to revise for your portfolio and bring all to class; Portfolio gathering exercise

W 12/2 **DRAFT OF PORTFOLIO LETTER DUE** ( Peer Workshop)

F 12/4 Portfolio Work Day

**Week Sixteen: Continue Portfolio**

M 12/7 Last Day of Classes, **PORTFOLIOS DUE**

T 12/8 Reading Day

W 12/9-15 Final Exam Period

You should point out to students the date/time of your scheduled Final Exam for the course (even though you won’t be meeting them during that time). You are expected to have turned in your grades for the course within 48 hours of that scheduled Final Exam period.

Dec. 15– Degree Date

Dec. 17 – Commencement

**Tentative Schedule:**

***The following is subject to change at any time. Schedule changes, including reading and writing assignments, will be announced at the end of every class or on Blackboard. It is your responsibility to pay attention to such announcements.***

**T/TH Schedule**

Week One: Unit One: Literacy Narrative

T 8/25 First Day: Introduction to Course and to Each Other

Th 8/27 Read Part 1: Rhetorical Situations; Please read *The Everyday Writer* Expectations for College Writing 12-19 and Rhetorical Situations, pages 48-57

Friday, August 28 - Last Day to Add or to Drop with 100% Tuition Credit.

Week Two:

T 9/1 Read “Exploring Ideas,” Chapter 6, pages 58-74

TH 9/3 Read “Shitty First Drafts” posted on Blackboard; Assignment introduced; Write 1 page (typed double spaced) about your first memorable time that got you to college (your first week or first class, but could also be the moment when you knew you were going to college) **This will count as Draft One of your paper.** Workshop in class.

Week Three:

T 9/8 Introduce Draft Two  
Read examples from scholarly literacy narratives, discussion lead by teacher or in groups, Read Student Narratives from *The Norton Pocket Book of Writing by Students* (Writing about Writing and Remembering People and Places Sections) and class discussions, Do limiting exercise with draft, Do limiting exercise with draft

TH 9/10 **DRAFT TWO DUE OF PAPER 1 DUE**; Peer Review: Bring 3 copies of your full draft to class or upload.

Week Four:

T 9/15 Go over student examples in class;

TH 9/17 **\*\*\*DRAFT THREE OF PAPER 1 Due\*\*\*,** Go over Unit Two assignment (handout provided)

Week Five: Unit Two: Community/Cultural Issues

T 9/22 Read from The Everyday Writer, 123-136, Mini-assignment 1: Sources collected and curated

TH 9/24 Mini-assignment 2: Sources analyzed in informal writing

Week Six:

T 9/29 **DRAFT 2.1 DUE** (storyboard created), peer workshop; In-class example of Concept in 60

TH 10/1 **DRAFT 2.2 DUE** (sources synthesized in full draft), peer workshop

Week Seven:

T 10/6 October 5-6 – Mid-term Break

**TH 10/8 Mid-term Conferences**

I generally cancel class and give a week for conferences especially with 2 classes

**\*\*\*Provisional Mid-term Grade for Students Due\*\*\***

Week Eight:

T 10/13 **DRAFT 2.3 DUE** (Full draft of project); Mini-assignment 3: Reflection on process of collecting and composing multimodally; Introduce Analyzing Arguments/Rhetorical Analysis Assignment

TH 10/15 **DRAFT ONE OF PAPER 3 DUE**, Peer Workshop, Read *The Everyday Writer* Chapter 13: Analyzing Arguments, pages 136-151

Week Nine:

T 10/20 Rhetorical Analysis

TH 10/22 Rhetorical Analysis, **DRAFT TWO OF PAPER 3 DUE**, Peer Workshop

October 23 – Last Day to Withdraw

Week Ten:

T 10/27 Rhetorical Analysis

TH 10/29 **THREE DUE OF PAPER 3;** peer workshop, introduce Constructing Arguments

Week Eleven:

T 11/3 Read *The Everyday Writer* Chapter 14: Constructing Arguments, pages 151-172

For this paper you may want to make an appointment for your class to visit the library to do limited research for this last paper.

W 11/5

Week Twelve:

T 11/10 **DRAFT ONE OF PAPER 4 DUE;** peer workshop

TH 11/12 Constructing Arguments

Week Thirteen

T 11/17 **DRAFT TWO OF PAPER 4 DUE AT CONFERENCE**; peer workshop, Conferences

TH 11/19 Conferences

Week Fourteen:

T 11/24 **DRAFT THREE OF PAPER 4 DUE,** Final Portfolio Requirements, Pick drafts that you would like to revise for your portfolio and bring it to class

Wednesday, November 25 – Sunday, November 29 Thanksgiving Break

Week Fifteen:

T 12/1 **DRAFT ONE OF PORTFOLIO LETTER DUE** (this counts as draft credit for paper four), Peer Workshop, Portfolio work day

TH 12/3 Last Day of Classes, **PORTFOLIOS DUE**

Week Sixteen:

T 12/8 Reading Day

W 12/10 - 16 Final Exam Period

Dec. 16– Degree Date

Dec. 18 – Commencement