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ENG 1002G-009: College Composition II

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Eastern Illinois University

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English 1002G, College Composition II: Argument & Critical Inquiry
“Composing Social Justice”
Spring 2021

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Catalogue Description:

College Composition II focuses on argumentation and the critical inquiry and use of sources and arguments. Course work entails analyzing others' arguments and writing a variety of well-researched and ethically responsible arguments. Students gain further practice finding relevant information from a variety of sources and evaluating, synthesizing, and presenting that information (3-0-3, WC)

In this course, you will learn to create complex, analytic, well-supported arguments that matter in academic and social contexts. The course will also hone your critical thinking and reading skills. Working closely with your peers and instructor, you will develop your essays through workshops and extensive revision and editing. Readings cover a variety of genres and often serve as models or prompts for assigned essays. The specific questions that you will pursue in your essays will be guided by your own interests.

Course Description:

In this section of 1002G, we will be analyzing the rhetoric and argumentation of various social justice texts and themes in order to strengthen our own writing and to consider: What makes an argument effective? What types of knowledge and experience do we privilege? How do our own identities and experiences shape the way we see the world? How can we engage in writing for and about social justice? By analyzing essays from writers like Rebecca Solnit and Audre Lorde, by exploring argumentative texts about topics like mass incarceration, and by experimenting with form and genre, we will begin to notice how texts affect us as readers, how they create arguments, and how they enter into political conversations. These texts and our analyses of their content and form will inform our class assignments and writing.

The course will also equip you with the tools needed to question how issues of race, gender, sexuality, ability, class, and language shape our experiences in the contexts of close reading, critical argumentation, and engaging in research. Throughout the semester, we will work cooperatively as a community to explore the writing process and come to understand the importance of promoting issues of diversity and social justice in our lives as agents of change.

Course Objectives:

After the successful completion of this course, students will be able to:

1. Apply the principles of argument—claims, reasons, evidence, assumptions, counterarguments, and counter-argumentation—in written documents.
2. Produce cogent written arguments that consider ideas, issues, problems, and evidence from multiple perspectives.
3. Evaluate primary and secondary source evidence, including quantitative data, to determine its credibility, appropriateness, and relevance.
4. Integrate sources ethically, appropriately, and consistently in written documents.

5. Use data and create graphical elements in their writing.
6. Recognize how to transfer their writing processes, understanding of rhetorical principles, genre awareness, understanding of argumentative principles, and the research process to other writing situations.
7. Craft arguments in different modalities (e.g. through visuals and oral presentation).
8. Craft purposeful adequately developed paragraphs and sentences that are direct, economical, free of ambiguity, and structurally appropriate for the content and audience.
9. Revise documents by participating in peer review workshops and writing conferences in order to create possible products for inclusion in their electronic writing portfolio.
10. Understand the role that argumentation and digital/media literacy has in civic engagement.

Required Texts:

Bullock, Richard et al. *The Little Seagull Handbook with Exercises*. 3rd Ed. New York: W.W. Norton & Company, 2017.

Holdstein, Deborah H. and Danielle Aquiline. *Who Says? The Writer's Research*. 2nd Ed. New York: Oxford University Press, 2017.

D2L: Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves that Matter in Academic Writing*, 3rd Ed. New York: W.W. Norton & Company, 2014.

***Most required readings are outside articles and chapters, available on D2L.**

Required Materials:

- Laptop/tablet suitable for reading and composing
- College-ruled Notebook with *at least* 100 pages
- Glue Stick (if adding typed pages to notebook)
- Pens, Pencils, Highlighters as needed
- Planner (either a hard copy version with weekly entry options or an online planner—i.e., Google Tasks + Calendar, Microsoft Planner, etc.)
- Reliable Internet service, D2L, Google Drive, Zoom, Microsoft Office software (Word, PowerPoint, etc.), and -back-up space storing written work.

COVID-19 Special Requirements and Considerations

Because of the ongoing COVID-19 pandemic, course policies and forms of content-delivery will be more flexible. In addition, it is of the utmost importance that we as a learning community protect our health—both our own and one another's. Because there is a lot of research to suggest that a large percentage of people may be carrying COVID-19 with no symptoms, it's important to wear a face mask during all in-person class sessions, in the hallways, and in other buildings and garages on campus. I would recommend wearing a face mask whenever on campus, even outside if the campus grounds are crowded. If you feel sick at all, **please stay home** and contact the health clinic if you have any COVID-19 symptoms. I can work with you to access content and get the support you need. Unfortunately for us all, COVID-19 also means no coffee or snacks in class, so make sure to get your caffeine and food before you arrive to class!

EIU's COVID-19 campus practices—including face coverings, avoiding campus if sick, sanitizing surfaces, social distancing, and hand washing—are based on the best available public health guidance. As a faculty member, I am responsible for ensuring students engage in practices that reduce risk. If you are unable to follow EIU's COVID-19 guidelines, you may be asked to leave class or office hours as compliance with public health guidance is essential. Accommodations for instruction and make-up work will be made for students with documented medical absences according to IGP #43 [<https://castle.eiu.edu/auditing/043.php>].

Course Requirements:

Overall Grade Breakdown

Your grade will be based on your work in the following categories:

1. Writing Projects: Five assignments worth varying points (60% of overall grade)

- 1) **“What is Social Justice?” Reflective Narrative** (3-5 pages)
- 2) **Rhetorical Close Reading Essay** (3-5 pages) + 1 page reflective letter
- 3) **Media Analytic Argument Essay** (5-7 pages) + 1 page reflective letter
- 4) **Research-based Revision Paper** (9-11 pages) + 1 page reflective letter
- 5) **Multimodal Re-Vision of Final Paper** + 2-3 page analytic letter

2. Peer Review and Writing Conferences (15% of overall grade)

You will be responsible for workshopping the majority of your major projects. You will receive points for each review session and its attending parts (peer letters or attending peer review graphic organizers, workshop participation, etc.).

3. Class Preparation and Participation (25% of overall grade)

The success of our course depends on each of you being prepared to participate. Please make sure to bring copies of all reading materials to class on the day that we'll be discussing them (either on your laptop or, preferably, in hard copy). Being prepared for class and discussion entails arriving on time with access to the reading materials and/or assignments. You will be graded for the following:

- **Dialectical Journals:** Weekly reading response journals that include: 1) required reading annotations, 2) essential ideas or quotes + responses, and 3) discussion questions. These will be checked periodically.
- **Discussion Posts or Short Response Papers:** You will have a number of required D2L responses and some short response papers due throughout the semester. Using MLA, cite all sources that you reference. ALL discussion posts require an initial post AND responses to 1-2 peers (depending on the prompt).
- **Participation and Attendance:** Points will be given on attendance, participation in class activities, and course preparation. Points may be deducted due to lack of participation, failure to be prepared with readings or other needed materials, and/or behavior that distracts from classroom activities.
- **Daily Work:** Daily work includes in-class writing, peer responses, informal group work, oral presentations, and individual activities.
- **Quizzes:** Potential short assessments to determine understanding of key concepts from assigned readings and class discussion.

Creating and Maintaining the Dialectical Journal:

You will be required to create and maintain a weekly dialectical journal that includes responses to course readings and class notes. We will set up the journal together, and you will be required to do the following:

- Develop two annotations *per* reading;
- identify and respond to at least one quote *per* reading;
- respond to any required weekly discussion questions, using MLA citation;
- prepare one substantive discussion question that synthesizes central concepts/themes from the weekly readings; and
- take notes during class discussion.

This dialectical journal must be kept in a 100+ page college-ruled notebook. We will set these up together in class in Week #1. These will be checked periodically during class throughout the semester. You will need to follow the template and engage substantively and completely each week in order to get full credit. This is part of your participation grade, which weighs in at 25% of the course points.

Effective participation entails being an engaged reader. As you're reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:

- underlining or flagging important passages and key phrases
- writing key words at the top of various pages
- writing notes in the margins of pages or in a reading journal
- jotting down questions that you want to raise about the reading
- listing pages or specific passages that contain especially confusing or intriguing material.

Effective participation entails being an engaged listener and balanced contributor. If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation. Participation can take many forms, including:

- offering a comment or reflection about the readings during class
- posing a question or responding to others' questions
- identifying a passage or section that you find difficult to understand
- sharing an insight from your writing assignment
- posting an observation or question on our online course site
- making links between our discussions and events in the wider world
- listening carefully and respectfully to other students' contributions.

Sequence of Major Essays:

Over the course of the semester, I will ask you to produce five formal texts, each of which will involve a process of drafting, peer review, revision, and self-assessment. Here is a brief description of each major assignment. We'll discuss each of these assignments in much greater detail as the semester proceeds:

GENRE	LENGTH	AUDIENCE	TARGETED WRITING SKILLS	POINTS
<p>“What is Social Justice?” Reflective Essay</p> <p>(a reflective, narrative-based, thesis-driven essay that incorporates some outside evidence to support your definition of “social justice”)</p>	3-5 pages	readers with a stake in the central questions you're exploring	<ul style="list-style-type: none"> • critical reflexivity • synthesizing outside sources and reflective narrative • creating a nuanced, debatable thesis statement • defining key concepts supported by synthesis and analysis • articulating the “so what?” or broader significance of your argument • incorporating and citing evidence 	60
<p>Rhetorical Close Reading Essay</p> <p>(a thesis-driven argument that arrives at new insights via a careful, detailed rhetorical analysis of evidence)</p>	3-5 pages + 1-page reflective letter	readers with interests in the text or phenomena that you're discussing	<ul style="list-style-type: none"> • reading like a writer • rhetorical analysis • effectively summarizing complex arguments • incorporating and citing evidence • building an argument from a careful close reading and rhetorical analysis of a text • creating a nuanced, debatable thesis statement • articulating the “so what?” or broader significance of your argument 	100

			<ul style="list-style-type: none"> • assessing how you've grown as a thinker, reader, writer, and member of a scholarly community 	
<p>Media Analytic Argument Paper</p> <p>(a thesis-driven argument that arrives at new insights via a careful, detailed analysis of evidence)</p>	5-7 pages + 1-page reflective letter	readers with interests in the text or phenomena that you're discussing	<ul style="list-style-type: none"> • identifying your interlocutors; participating in a broader conversation or debate • formulating a driving question • building a thesis-driven, debatable argument from a careful close-read analysis of a multimodal text • multimodal close reading (i.e., carefully unpacking and analyzing evidence, developing thick descriptions, etc.) • articulating the "so what?" or broader significance of your argument 	100
<p>Research-based Revision Paper</p> <p>(a research-driven, substantive revision of either Essay #1 or #3 that incorporates and synthesizes a few outside sources; presents an original argument; and builds that argumentation via a sustained and engaged close reading of evidence)</p>	9-11 pages + 1-page reflective letter	readers with a stake in the central questions you're exploring	<ul style="list-style-type: none"> • identifying your interlocutors; participating in a broader conversation or debate • considering your positionality • formulating a driving question • creating a nuanced, debatable thesis statement • close reading (i.e., carefully unpacking and analyzing evidence) • incorporating and citing evidence • engaging with resistance to your argument; engaging counterarguments • articulating the "so what?" or broader significance of your argument • using rhetorical appeals (ethos, logos, pathos) to support your argument • assessing how you've grown as a thinker, reader, writer, and member of a scholarly community 	100
<p>Multimodal Revision of your Research Paper</p> <p>(a multimodal "re-vision" of your final paper accompanied by an analytic reflection)</p>	+ 2-3 page analytic reflection	readers with a stake in the central questions you're exploring	<ul style="list-style-type: none"> • identifying your interlocutors; participating in a broader conversation or debate • presenting a nuanced argument • considering the rhetorical situation • using rhetorical appeals (ethos, logos, pathos) to support your argument • articulating the "so what?" or broader significance of your argument • incorporating and citing evidence • translating your research essay into a multimodal format (video, audio, gestural, spatial, linguistic) • analyzing your own project for its rhetorical effects and activist potential 	60

Late Submission of Formal Essays:

Unless you notify me in advance (**note “advance” is at least 48 hours before the due date**) about extenuating circumstances that will prevent you from submitting your essay on time, I’ll lower your grade for the assignment by one letter for each day that it is late. For instance, if you submit a “B” paper two days late, your grade will become a “D.”

Brief Writing Assignments:

We read and write in order to become better writers. Occasionally, I’ll ask you to complete a brief writing assignment or submit reading questions that will deepen your engagement with the readings and facilitate our class discussion. You may want to focus on a specific question, an especially interesting passage or character, or a particular strategy that the author uses to produce a certain effect.

You’ll receive credit for every assignment that you complete, but I’ll provide feedback for only a portion of these assignments.

- If you miss class, please refer to the syllabus, but also our D2L site for information about weekly writing assignments (as the syllabus may change a bit during the semester).
- If you cannot make it to class due to illness or an emergency, you can receive credit for the assignment if you e-mail it to me by 8pm on the day it is due.
- Otherwise, you will receive no credit for an assignment submitted after the class period or posting time when it is due.

Peer Review Workshops:

Writing is a social process; both giving and receiving feedback about writing enables us to develop our abilities as writers. In this spirit, peer review workshops will play a central role in our course. By identifying what is working and not working in each other’s drafts, you will help each other to clarify and strengthen your arguments. Commenting on others’ work is also one of the best ways to improve your own writing; identifying strengths and weaknesses in your peers’ drafts will heighten your awareness of strengths and weaknesses in your own work.

We’ll have a range of different kinds of workshops throughout the semester. Some will be informal and will require you to read a shorter piece of writing in class (a paragraph, driving questions, thesis statement, etc.) and provide feedback.

For workshops that focus on the formal writing assignments, I’ll assign you to a particular peer review group and ask you to do the following:

- Submit (via Dropbox *and* email) a complete draft of your assignment to me and to your group members by the date and time specified on the syllabus.
- Before the workshop, read your group members’ drafts and offer each group member substantive feedback in the form of a typed letter and shorter feedback on the draft itself. We’ll practice providing useful feedback during class, and I’ll distribute guidelines for writing each set of peer review letters.
- On the day of the workshop, send an electronic version of your peer’s essay with tracked-changes feedback and your peer review letter. In addition, you’ll need to submit to Dropbox ALL essays with tracked changes as PDFs and attach peer review letters.

It is crucial that you attend class on days when peer review workshops are scheduled.

- Missing workshop warrants a loss of points.
- If you miss a peer review workshop, you must arrange to receive feedback on your draft. You can meet with a tutor at the Writing Center or arrange for another student to read your draft. You must then write a response to the feedback that you receive and submit your response with your final essay. If you do not arrange to receive feedback on your draft, you will not receive credit for completing the draft.

Please send a complete draft of your essay for peer review workshops and submit those drafts by the designated time.

- A draft is a work-in-progress, and you'll be substantially revising your drafts based on the feedback that you receive. However, your peers can only offer you helpful feedback if you give them a full-length draft in which you have done your best to meet the requirements of the assignment. Furthermore, your peers will need adequate time for carefully reading and responding to your work.
- Except in cases of extenuating circumstances, if you submit your draft after the required submission time, you will not receive credit for completing the draft.

Self-Reflection Assignments:

Deepening your self-awareness as a writer is one of the best ways to strengthen your writing skills. For each major writing assignment, you will submit reflective cover letters that will help you to think about your writing process and your development as a writer. You will submit a final reflective letter at the end of the term that considers your writing growth as a whole.

University, Course, and Instructor Policies

Grading Standard:

Please note that I will hold your work to high standards because I believe it is crucial that you learn to communicate your ideas clearly in writing. Developing your abilities as a writer will enable you to succeed in your remaining classes, in graduate or professional school, and in the workplace. Writing clearly and effectively is difficult, and always a work-in-progress. (Writing is never done, it's just due!) Despite this reality, I will evaluate your written work on the basis of how well the words on the page communicate your ideas. Be prepared to challenge yourself and engage in large-scale revisions. Receiving honest feedback will enable you to improve your writing and achieve greater success in your college and post-college career. You will need to perform work that is consistently above average in order to receive a grade of "B" or "A" in your major writing assignments.

Course Grade: Your grade in this course will be calculated using a straight point system and standard grading scale. Your final grade will be determined by the following breakdown and grading scale:

A = 90%-100%	D = 60%-69%
B = 80%-89%	F = 0%-59%
C = 70%-79%	

Rounding Final Grades: Because this university does not utilize a +/- system in grading, I will *only* consider rounding a letter grade up if it falls in a 1-point range, and I have seen the following from the student:

- All work has been turned in on time throughout the semester and demonstrates solid effort;
- The student has actively participated in in-class and online sessions;
- The student has frequently attended office hours and has maintained open communication with the professor and their peers.

Attendance:

Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other's writing, attending class is crucial for your own success and for the success of the course. You may miss two class sessions without penalty. I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.¹ Your attendance will be taken daily and graded every few weeks. Once you have reached your limit of two unexcused absences, you will begin losing points for every class missed. If you miss class, please ask another student to share his/her notes and tell you about what you missed. Please make sure to arrive on

¹ Please note that due to increased precautions with COVID-19, there will be some flexibility with the attendance policy. However, you should reach out to me if you worry about illness or if you have an emergency, and we will work together to make sure you receive necessary content instruction and support. Please stay home if you are sick!

time for class. Arriving late causes you to miss important material and is disruptive to others, therefore tardies will be detracted daily attendance points as well.

Office Hours:

I look forward to meeting with you individually during office hours. I cannot say it enough: Office hours give you one-on-one time with me to talk about your writing. I am here for you! You should plan on signing up for one required office hours appointment over the term. I also encourage you to come to my office hours throughout the term (whether online or in person). We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans. If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

In addition, communication via my etacke@eiu.edu email is also welcome. However, discussion about grades and more in-depth questions about writing or content are better suited to in-person or web-based meetings. When using email, please follow professional etiquette, including:

- A subject that contains the central question/purpose of email
- An email address and signature (i.e., Dear Professor X, This is Y from [course name]...)

Technological Response Time and D2L:

Although I am known to be active on email throughout each day, I have set up the following response time expectations and boundaries:

- I will respond to emails within 36 hours, not including weekends or holidays.
- I will be active on D2L discussion boards and our course site generally, but I will not respond to every single assignment or discussion you post.
- Grade response time varies, but you can expect major essays to be turned around in 2-3 weeks and smaller assignments to be turned around in a week's time.

Plagiarism:

Building on others' words and ideas is an essential element of effective scholarship. However, using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community. In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism—'The appropriation or imitation of the language, ideas, and/or thoughts of another author, represented as one's original work' (*Random House Dictionary of the English Language*)—has the right and responsibility to impose upon the guilty student an appropriate penalty up to an including immediate assignment of the grade of F for the assigned essay, a grade of NC for the course, and file a report with the Judicial Affairs Office." If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.

The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing/design might constitute plagiarism, please consult me prior to turning in the final draft. In short, students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

Cell Phones, Electronic Devices, and Laptops:

Please be sure to turn your cell phone on silent and put it away for the entirety of class. If you expect a call during class (i.e., for a family emergency), please let me know in advance. Because our course revolves around dialogue and careful engagement with materials, it is important that you use laptops ethically in our course, only for taking notes and engaging in readings (if you are accessing them online). If I catch you on your phone in class, you may lose attendance/participation points.

Accommodations for Disability and Chronic Illness:

Eastern Illinois University is committed to ensuring the full participation of all students, and I am committed to making learning as accessible as possible for all of my students. If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. If you have accommodations through OSDS, please share this documentation with me as soon as possible, preferably within the first few weeks of class. But I also want you to know that you should feel free to come and talk about any particular needs that you have, and we can collaborate on a plan for your success. I will treat as private and confidential any information that you share.

- Office of Student Disability Services (OSDS): Ninth Street Hall, Room 2006, 217-581-6583, <https://www.eiu.edu/disability/>

Technology Support:

EIU has various support systems in place to help students with technology-based concerns. Please utilize the below resources as needed throughout the semester.

- ITS Help Desk
Location: 1014 Student Services Building Phone: 217-581-HELP (4357)
Email: itshelp@eiu.edu
Web: <http://its.eiu.edu/userservices.php>
- Booth Library Services
Phone: 217-581-6072
Toll Free: 1-866-862-6684 Web: <http://www.library.eiu.edu>

Student Success Center & Writing Center:

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations.

- **Student Success Center**
Location: 9th Street Hall, Room 1302
Phone: 217-581-HELP (4357)
Web: www.eiu.edu/~success

The Writing Center is also a resource that students can utilize to improve their performance in this course. The Writing Center may be holding online/virtual writing consultations or face-to-face consultations, depending on access and availability.

- **The Writing Center**
Location: Coleman Hall, Room 3110
Phone: 217-581-5929
Web: <http://castle.eiu.edu/writing>

Tentative Course Calendar

Readings and assignments are due on the day they are posted in the calendar. Note: This calendar is likely to change. Additional readings to support writing may be included depending on student need.

DISCUSSION TOPICS / ACTIVITIES	DUE:
Week 1: SMART Goals and Social Justice	
<p>Week 1 MON Jan 11: Introductions and Course Overview</p> <ul style="list-style-type: none"> ▪ Course orientation and overview ▪ Developing norms for classroom discussion ▪ Assignment Overview: Discussion Posts ▪ Assignment: D2L Student Profiles ▪ Required Materials 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Syllabus <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ DUE Monday 1/11 @ 9pm: D2L Discussion Post 1: Syllabus Collaborative Quiz—After carefully reading the syllabus, create three quiz questions in your Discussion Post. Your syllabus questions should require some variation of short answer, multiple choice, and/or T/F responses. You will be evaluated on the depth and engagement of your questions. ▪ DUE Tuesday 1/12 @ 9pm: D2L Discussion Post 1 PEER RESPONSES: You will be required to “take the quiz” of at least three of your peers. In your reply, respond to the three quiz questions in complete sentences, and cite the page number of the syllabus where you found your answer. You cannot take the quiz of a post that already has three responses.
<p>Week 1 WED Jan 13: SMART Goals + Reflection</p> <ul style="list-style-type: none"> ▪ Setting SMART goals and creating work routines ▪ Developing strong analytic discussion questions ▪ Setting up the Dialectical Journal 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: View the “SMART Goals” PPT Video + fill in the accompanying handout <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Discussion Post 2: Organization and Agency—After viewing the “SMART Goals” PPT, create a D2L post that addresses the following: <ul style="list-style-type: none"> ○ Assess your own organization. What works for you? What have you struggled with in the past (particularly in regard to success during COVID?) ○ Prepare one SMART semester goal for this course regarding your writing and how you plan to achieve that goal ○ Prepare one SMART semester goal for this course regarding your organization and how you plan to achieve and maintain that goal ○ Describe the planner you’ve decided to use throughout the semester (i.e., which online planner or hard copy planner you plan to use) AND how you plan to create and maintain a routine with it. ▪ Then, respond to at least two peers’ posts. Assess and provide feedback on their goals (are they truly “SMART”?) and engage in discussion about planner routines and accountability.
<p>Week 1 FRI Jan 15 Identity, Social Justice, and Argumentation</p> <ul style="list-style-type: none"> ▪ Social Justice and Identity ▪ Assignment #1: “What is Social Justice?” Reflective Narrative Prompt (Due Sunday 2/7 @ 11:59PM) 	<p>Readings (Review):</p> <ul style="list-style-type: none"> ▪ D2L: Bell, Lee Anne, “What is Social Justice?” (excerpts pp. 21-23) <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ First dialectical journal entry on Bell reading after class ▪ D2L Student Profiles due Thursday (1/14) by 8pm. ▪ Respond to at least two of your peers’ Student Profiles with questions or comments by Friday (1/15) by 5pm.

Unit 1: Nuanced Argumentation, “What is Social Justice?” Essay

Week 2: Social Justice & Positionality

MON Jan 18: No class! Remember, reflect, and act on our ongoing battle for civil rights in this country and the legacy of Dr. Martin Luther King Jr. See News in D2L for campus events.

Week 2

WED Jan 20: Identity, Social Justice, and Argumentation

- Finalizing the Dialectical Journal
- Importance of engaging in critical reflexivity
- Considering intersectionality and privilege

***Required: Bring your dialectical journals to class for our final set-up!**

Readings:

- D2L: Hardiman et al. “Conceptual Foundations” (pp. 26-34)
- D2L: Takacs, David, “Positionality, Epistemology, and Social Justice in the Classroom” (pp. 168-180)

Written Assignments:

- **Discussion Question for the Dialectical Journal** (+ normal requirements *before* class on Hardiman & Takacs):
 - What are epistemology and positionality? How are the two interrelated? Consider your own intersecting identities; how do these overlapping and shifting identities inform how you see the world?

Week 2

FRI Jan 22: Critical Reflexivity: Examining Privilege and Positionality

- Considering the rhetorical situation
- What is the role of social justice in the classroom? In your own field?
- Social Identity Wheel

Readings:

- D2L: Lorde, Audre, “Age, Race, Class, and Sex: Women Redefining Difference” (pp. 114-123)
- D2L: McIntosh, Peggy, “White Privilege: Unpacking the Invisible Knapsack”

Written Assignments:

- **Discussion Question for the Dialectical Journal** (+ normal requirements *before* class on Lorde & McIntosh):
 - After our class readings and Identity Wheel activity, reflect: What is social justice to you? What new insights might you identify when comparing your self-reflection to our early readings? What are your forms of privilege?

Week 3: Identity, Writing Through, and Analyzing Samples

Week 3

MON Jan 25: Identity and Writing

- Exploring identity, structural oppression, and the status quo in writing
- Writing effective narratives
- Beginning *in medias res*
- Using sensory language and figurative devices

Readings:

- D2L: Staples, Brent, “Black Men and Public Space” (pp. 178-182)
- D2L: Cornejo Villavicencio, Karla, “For the Child of Immigrants, the American Dream can be a Nightmare” (pp. 1-3)

Written Assignments:

- Dialectical Journal Entries *before* class (on Staples & Cornejo Villavicencio)

Week 3

WED Jan 27: Writing Through & Nuanced Argumentation

- Defining nuanced argumentation

Readings:

- D2L: Cioffi, Frank, “Argumentation in a Culture of Discord”
- *Review:*
 - D2L: Staples, Brent, “Black Men and Public Space” (pp. 178-182)

<ul style="list-style-type: none"> Inviting nuance into narrative writing 	<ul style="list-style-type: none"> D2L: Cornejo Villavicencio, Karla, "For the Child of Immigrants, the American Dream can be a Nightmare" (pp. 1-3) <p>Written Assignments:</p> <ul style="list-style-type: none"> Due on Dropbox: Bring in at least a two-page working draft of your "What is Social Justice?" Essay and post it to Dropbox <i>before</i> class! Dialectical Journal Entries <i>before</i> class (on Cioffi)
<p>Week 3 FRI Jan 29: Analyzing Samples & Revision</p> <ul style="list-style-type: none"> Collaborative sample peer review Develop revision plan Backward outlining & paragraph mapping 	<p>Readings:</p> <ul style="list-style-type: none"> D2L: Student Sample: Maxwell, Andrea, "The Identity of an Exotic Flower" D2L: "Developing a Thesis is More than Repeating an Idea" – Introducing Nuanced Argumentation (p. 143-148) <p>Written Assignments:</p> <ul style="list-style-type: none"> Discussion Question for the Dialectical Journal (+ normal requirements <i>before</i> class on Maxwell & Thesis reading): <ul style="list-style-type: none"> After reading our student sample (Maxwell), and other personal narratives (i.e., Staples & Cornejo Villavicencio), what particular rhetorical moves might you like to emulate in your own essay? Why? How will you approach this in your writing?
Week 4: Mini Peer Review & Final Revisions	
<p>Week 4 MON Feb 1: Revision</p> <ul style="list-style-type: none"> Collaborative sample peer review Using rubrics for feedback Other narrative writing support (as needed) 	<p>Readings:</p> <ul style="list-style-type: none"> D2L: Anonymous Student Sample: "What is Social Justice? Reflective Essay" D2L: Essay #1 Rubric (see last page of prompt) <p>Written Assignments:</p> <ul style="list-style-type: none"> Dialectical Journal Entries <i>before</i> class (on Anonymous Student Sample; Hint: Consider what's working and what isn't for your annotations, discussion questions, etc.).
<p>Week 4 WED Feb 3: Mini Peer Review</p> <ul style="list-style-type: none"> Using rubrics for feedback Synthesizing what we've learned 	<p>Written Assignments:</p> <ul style="list-style-type: none"> Bring in a complete (3-5 page) HARD COPY draft of your "What is Social Justice?" Essay for mini peer review
<p>Week 4 FRI Feb 5: Reading like a Writer</p> <ul style="list-style-type: none"> Reflecting on our writing process Identifying the connections between reading and writing Final revisions and proofreading 	<p>Readings:</p> <ul style="list-style-type: none"> D2L: Bunn, Mike, "How to Read like a Writer" (pp. 71-86) <p>Written Assignments:</p> <ul style="list-style-type: none"> Discussion Question for the Dialectical Journal (+ normal requirements <i>before</i> class on Bunn): <ul style="list-style-type: none"> Reflect on your first major writing prompt as you finish up. How did you engage practices of "writing through"? What new writing skills did you learn and adopt? Drawing on Bunn's argument, how did you practice "reading like a writer?" Due on Dropbox: Final Draft "What is Social Justice" Narrative Essay due Sunday, 2/7 @ 11:59pm WITH RUBRIC PASTED AT THE BOTTOM!
Unit 2: Rhetorical Close Reading Essay	
Week 5: Rhetorical Close Reading	

<p>Week 5 MON Feb 8: Review of Rhetoric</p> <ul style="list-style-type: none"> ▪ Review of the rhetorical situation ▪ Introduction to rhetorical close reading ▪ Developing a strong argument from a sustained close reading ▪ Paying attention to symbolism, word choice, and other figurative language ▪ Assignment #2: Rhetorical Close Reading Essay Prompt (Due Wednesday 3/3 @ 11:59pm) 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: View the “Rhetorical Close Reading Essay Prompt” PPT ▪ D2L: Dolmage, Jay, Excerpt on rhetoric from <i>Disability Rhetoric</i> ▪ D2L: Sweeney, Megan, “The Art of Close Reading” (pp. 1-3) ▪ In Class: Derricotte, Toi, “The Weakness” (poem) <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Dolmage & Sweeney)
<p>Week 5 WED Feb 10: “Writing Through” Close Reading to an Argument</p> <ul style="list-style-type: none"> ▪ Introduction to rhetorical close reading ▪ Developing a strong argument from a sustained close reading ▪ Exigency and authorial intent ▪ Paying attention to symbolism, word choice, and other figurative language 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Anzaldúa, Gloria, “How to Tame a Wild Tongue” ▪ D2L: Clare, Eli, “The Mountain” ▪ In Class: Rhetorical and Figurative Devices Packet ▪ <i>Review:</i> <ul style="list-style-type: none"> ○ D2L: Sweeney, Megan, “The Art of Close Reading” (pp. 1-3) <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Discussion Question for the Dialectical Journal (+ normal requirements <i>before</i> class on Anzaldúa & Clare): <ul style="list-style-type: none"> ○ <i>After</i> you complete your group close reading practice, focus on the reading to writing steps. Respond and reflect in your dialectical journal. How can you effectively draw on the “sticky moments” you identified to develop and support an argument? (Consider Sweeney’s steps here too!)
<p>FRI Feb 12: Lincoln’s Birthday: No class!</p>	
<p>Week 6: Nuanced Argumentation and “Writing Through”</p>	
<p>Week 6 MON Feb 15: Developing Nuanced Argumentation through Close Reading</p> <ul style="list-style-type: none"> ▪ Developing a strong argument from a sustained close reading ▪ Using a rubric effectively to provide substantive feedback ▪ Exigency and authorial intent ▪ Paying attention to symbolism, word choice, rhetoric and other figurative devices 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Solnit, Rebecca, “#YesAllWomen” ▪ <i>Review</i> <ul style="list-style-type: none"> ○ D2L: Staples, Brent, “Black Men and Public Space” ○ D2L <i>Review:</i> Sweeney, Megan, “The Art of Close Reading” (pp. 1-3) ○ D2L: <i>Review</i> Rhetorical and Figurative Devices Packet <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Due on Dropbox Tuesday (2/16) by 6pm: Rhetorical Close Reading Practice: Write a short 2-3 paragraph close-read analysis, developed from either of the short sections you collaboratively discussed in class using Bunn and Sweeney as guides. Present a claim about a larger theme/concept present in the text that is developed and supported via a rhetorical close reading analysis of your assigned passage. Consider how

	<p>your claim is developed from your close reading; how your argument is presented and analyzed; and how focusing in with close reading can be used to elucidate larger rhetorical claims about arguments within the text.</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Solnit)
<p>Week 6 WED Feb 17: Developing Nuanced Argumentation through Close Reading</p> <ul style="list-style-type: none"> ▪ Developing a strong argument from a sustained close reading ▪ Using a rubric effectively to provide substantive feedback ▪ Exigency and authorial intent ▪ Paying attention to symbolism, word choice, rhetoric and other figurative devices 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Student Sample A: “The American Dream” ▪ <i>Who Says? The Writer’s Research</i> Chapter 7: “Yours, Mine, or Ours? Integrating Resources” (pp. 90-100) ▪ In Class: Close Reading Rubric ▪ <i>Review</i> <ul style="list-style-type: none"> ○ D2L: Cornejo Villavicencio, Karla, “For the Child of Immigrants, the American Dream can be a Nightmare” (pp. 1-3) ○ D2L <i>Review</i>: Sweeney, Megan, “The Art of Close Reading” (pp. 1-3) <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Student Sample A + <i>Who Says?</i> Ch 7)
<p>Week 6 FRI Feb 19: Developing Nuanced Argumentation through Close Reading</p> <ul style="list-style-type: none"> ▪ Developing a strong argument from a sustained close reading ▪ Using a rubric effectively to provide substantive feedback ▪ Exigency and authorial intent ▪ Paying attention to symbolism, word choice, rhetoric and other figurative devices 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: A Guide to Evidence and Quotations (pp. 1-11) ▪ In Class: Beginning, Better, Best Body Paragraphs ▪ <i>Review</i>: <ul style="list-style-type: none"> ○ D2L: Close Reading Rubric <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Guide to Evidence & Quotations) ▪ Bring in a hard copy of your work-in-progress draft including at least 2.5 pages and a working thesis for in-class work.
Week 7: Peer Review and Final Revisions	
<p>Week 7 Mon Feb 22: Sample Peer Review Workshop & Intro to Peer Review Letters</p> <ul style="list-style-type: none"> ▪ Writing the peer response letter ▪ Purposes of writing workshop ▪ Sample peer review session 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Chamberlain, Jeremy, “Workshop is Not for You” (pp. 1-2) ▪ D2L: Student Sample B: Rhetorical Analysis of Cornejo Villavicencio ▪ In Class: Student Sample Peer Review Letter ▪ In Class: Rhetorical Close Reading Peer Review Writing Guidelines <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Due on Dropbox 2/22 at least 30 minutes before class: Submit via email to all members of your group a complete rough draft of Essay #2 for Peer Workshop right before class. Submit a copy for me on Dropbox <i>before</i> class. ▪ Dialectical Journal Entries <i>before</i> class (Chamberlain & Student Sample B)
Week 7 Wed Feb 24: Wellness Day: No Class!	
Week 7	Readings:

<p>Fri Feb 26: Peer Review Workshop & Developing Revision Plans</p> <ul style="list-style-type: none"> Peer Review 	<ul style="list-style-type: none"> Your peer's drafts <p>Written Assignments:</p> <ul style="list-style-type: none"> Due on Dropbox: Share soft copies of both peer letters and share your tracked-changes version with peers via email. Submit all letters and a PDF of your peers' essays with in-draft comments to Dropbox before class. D2L Discussion Post 3: Peer Review Reflection (DUE 2/26 @ 11:59pm): After you complete your first peer review workshop, reflect on the following: <ul style="list-style-type: none"> What was successful for you in our first workshop, why? What do you think about Chamberlain's argument in "Workshop is Not for You?" To what extent do you feel like your feedback on your peers' writing enabled your own writing practice? Respond to at least two of your peers' posts.
<p>Unit 3: Media Analytic Argument Essay</p>	
<p>Week 8: Introduction to Media Analysis</p>	
<p>Week 8 MON Mar 1: Close Reading Revisions + Proofreading</p> <ul style="list-style-type: none"> Close Reading Essay revision help Backward Outlining Proofreading with Quotations handout Assignment Prompt #3: Media Analytic Argument Essay (DUE 3/28) 	<p>Readings:</p> <ul style="list-style-type: none"> D2L: Proofreading Handout In Class: Reflective Cover Letter Guidelines <i>Review</i> <ul style="list-style-type: none"> D2L: A Guide to Evidence and Quotations (pp. 1-11) <p>Written Assignments:</p> <ul style="list-style-type: none"> Bring in a hard (printed) copy of your newly-revised Rhetorical Close Reading Essay for in-class work and revision. <u>NO</u> Dialectical Journal Entries; focus on revision!
<p>Week 8 WED Mar 3: Intro to Media Analysis</p> <ul style="list-style-type: none"> Analyzing positionality, exigency, & the effectiveness of argumentation Close reading media, film, and other multimodal texts 	<p>Readings:</p> <ul style="list-style-type: none"> D2L: Smith, "It's Just a Movie": A Teaching Essay for Introductory Media Classes" (pp. 127-134) D2L: UNC, "Film and Media Analysis" Handout In Class: Music Video: "Apehit" by the Carters + Handout In Class: Television and Film Analysis Questions <p>Written Assignments:</p> <ul style="list-style-type: none"> Assignment #2: Rhetorical Close Reading Essay AND Reflective Cover Letter due on D2L Dropbox Wednesday 3/3 by 11:59pm Dialectical Journal Entries <i>before</i> class (Smith & UNC "Film and Media Analysis")
<p>Week 8 FRI Mar 5: Intro to Media Analysis</p> <ul style="list-style-type: none"> Developing driving questions Close reading media, film, and other multimodal texts Creating nuanced and debatable arguments drawn from media close reading 	<p>Readings:</p> <ul style="list-style-type: none"> <i>Who Says? The Writer's Research</i> Chapter 4: "Who Cares? Identifying the Problem" (pp. 32-53) Two potential essay "texts" (i.e., a film, a few television episodes, etc.) <p>Written Assignments:</p> <ul style="list-style-type: none"> Due on Dropbox: Media Analytic Argument Proposal due Sunday (3/7) to Dropbox @ 11:59pm!

	<ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on two potential movies/television shows/approved multimodal text + <i>Who Says?</i> Ch 4.)
Week 9: Entering the Academic Conversation	
Week 9 MON Mar 8: Developing Nuanced Arguments through Multimodal Analysis <ul style="list-style-type: none"> ▪ Close reading media, film, and other multimodal texts ▪ Creating nuanced and debatable arguments drawn from media close reading ▪ Identifying “writerly moves” to enter an academic conversation 	Readings: <ul style="list-style-type: none"> ▪ D2L: Lessner, Steven, and Craig, Collin, “Finding your Way In: Invention as Inquiry Based Learning in First Year Writing” (pp. 126-145) ▪ D2L: Gaipa, Mark, “Breaking into the Conversation: How Students Can Acquire Authority for their Writing” (pp. 422-433) ▪ In Class: Student Samples with Gaipa Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Lessner & Gaipa)
Week 9 WED Mar 10 <ul style="list-style-type: none"> ▪ Creating nuanced and debatable arguments drawn from media close reading ▪ Identifying “writerly moves” to enter an academic conversation 	Readings: <ul style="list-style-type: none"> ▪ D2L: Corrigan, Ch 3: “Film Terms and Topics for Film Analysis and Writing” (excerpts TBD) Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Corrigan)
Week 9 FRI Mar 12 <ul style="list-style-type: none"> ▪ Creating nuanced and debatable arguments drawn from media close reading 	Readings: <ul style="list-style-type: none"> ▪ D2L: Student Media Analysis Sample A ▪ TBD: Other Readings _____ Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (Student Sample A + potential other readings)
Week 10: Mapping Arguments, Incorporating Evidence, Building Solid Analysis	
Week 10 MON Mar 15: Mapping Arguments in Progress / Writing-as-Progress <ul style="list-style-type: none"> ▪ Creating nuanced and debatable arguments drawn from media close reading ▪ Stating the “So What?” 	Readings: <ul style="list-style-type: none"> ▪ D2L: <i>They Say, I Say</i> Chapter 7: “So What? Who Cares?” (pp. 92-101) Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on <i>They Say, I Say</i> Ch. 7)
Week 10 WED Mar 17: Mapping Arguments in Progress / Writing-as-Progress <ul style="list-style-type: none"> ▪ Creating nuanced and debatable arguments drawn from media close reading ▪ Organization and Connecting the Parts 	Readings: <ul style="list-style-type: none"> ▪ D2L: <i>They Say, I Say</i> Chapter 8: “Connecting the Parts” (pp. 105-120) Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on <i>They Say, I Say</i> Ch. 8)
Week 10 FRI Mar 19: Mapping Arguments in Progress / Writing-as-Progress	Readings: <ul style="list-style-type: none"> ▪ D2L: <i>They Say, I Say</i> Chapter 10: “But Don’t Get Me Wrong: The Art of Metacommentary” (pp. 158-167)

<ul style="list-style-type: none"> ▪ Creating nuanced and debatable arguments drawn from media close reading ▪ Adding and supporting nuance with metacommentary 	<p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Due on Dropbox: Bring in a work-in-progress draft of your media analytic argument paper that is <i>at least four pages with a clear thesis</i> for in-class work and mini peer review ▪ Dialectical Journal Entries <i>before</i> class (on <i>They Say, I Say</i> Ch. 10)
Week 11: Peer Review + Final Revisions	
<p>Week 11 MON Mar 22: Sample Peer Review Workshop</p> <ul style="list-style-type: none"> ▪ Creating nuanced and debatable arguments drawn from media close reading ▪ Sample Peer Review 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Student Media Analysis Sample B ▪ D2L: Media Analysis Peer Review Writing Guidelines <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ D2L Discussion Post 4: Writing Reflections (DUE SUNDAY 3/21 @ 11:59pm): Take a moment to reflect on your writing progress. Develop 2-3 questions about structure, organization, close reading, argument, revision, peer review, etc. Provide context to your questions (these could be specific to your own writing, or more general). Consider our readings from <i>They Say, I Say</i> if that is helpful. <ul style="list-style-type: none"> ○ Respond to at least two of your peers' posts and offer some feedback or insight. ▪ Dialectical Journal Entries <i>before</i> class (on Student Sample B & Media Analysis Peer Review Guidelines) ▪ Due on Dropbox 3/22 by 8pm: Submit via email to all members of your group a complete rough draft of Essay #3 for Peer Workshop. Submit a copy for me on Dropbox.
<p>Week 11 WED Mar 24: Peer Review Workshop</p> <ul style="list-style-type: none"> ▪ Peer Review 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ Your peers' essays <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Due on Dropbox: Share soft copies of both peer letters and share your tracked-changes version with peers via email. Submit all letters and a PDF of your peers' essays with in-draft comments to Dropbox <i>before</i> class.
<p>Week 11 FRI Mar 26: Revisions</p> <ul style="list-style-type: none"> ▪ Reverse outlining ▪ Writing strong paragraphs ▪ Proofreading 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ In Class: Reflective Cover Letter Guidelines ▪ TBD: Other Readings and/or Revision Support _____ ▪ <i>Review</i> <ul style="list-style-type: none"> ○ D2L: Proofreading Handout ○ D2L: A Guide to Evidence and Quotations (pp. 1-11) <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Bring in a hard (printed) copy of your newly-revised Media Analysis Essay for in-class work and revision. ▪ <u>NO</u> Dialectical Journal Entries; focus on revision!
Unit 4: Revised-Research Paper and Multimodal Re-Vision	
Week 12: Introduction to Research	
<p>Week 12 MON Mar 29: Introduction to Research</p>	<p>Readings:</p> <ul style="list-style-type: none"> ▪ <i>Who Says? The Writer's Research</i> Chapter 6: "What Counts and Why? Finding and Engaging Sources"

<ul style="list-style-type: none"> ▪ Entering a scholarly conversation ▪ Developing driving questions ▪ Substantive revision ▪ Assignment #4: Research-based Revision Essay (4/25) 	<ul style="list-style-type: none"> ▪ In Class: Guide to Research with EIU’s Library ▪ <i>The Little Seagull Handbook</i> R-1: “Doing Research” (pp 90-107) ▪ <i>Review:</i> <ul style="list-style-type: none"> ○ D2L Gaipa, Mark, “Breaking into the Conversation: How Students can Acquire Authority for their Writing” (pp. 419-437) <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (<i>Who Says</i> Ch 6 & Gaipa—return to your old entry: what new insights, annotations, or discussions can you bring in?) ▪ Due on Dropbox: Assignment #3: Media Analytic Argument Essay AND Reflective Cover Letter due Sunday 3/28 by 11:59pm
<p>Week 12 WED Mar 31: Annotated Bibliographies</p> <ul style="list-style-type: none"> ▪ Using sources effectively ▪ Entering a scholarly conversation ▪ Developing driving questions ▪ Developing annotated bibliographies 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ <i>Who Says? The Writer’s Research</i> Chapter 8: “Now I Have Evidence: Writing and Crafting Your Research” (pp. 101-117) ▪ <i>The Little Seagull Handbook</i> W-14: “Annotated Bibliographies” pp 74-78. ▪ In Class: Sample Annotated Bibliography <p>Written Assignments:</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on <i>Who Says</i> Ch 8 & W-14: “Annotated Bibliographies”)
<p>Week 12 FRI Apr 2: Using Sources Effectively</p> <ul style="list-style-type: none"> ▪ Using sources effectively ▪ Entering a scholarly conversation ▪ Developing driving questions ▪ Substantive revision 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: <i>They Say, I Say</i> Chapter 9: “Ain’t So / Is Not” (pp. 121-128) ▪ D2L: Davis, Angela, “Introduction: Prison Reform or Prison Abolition?” (9-21) <p>Written Assignments</p> <ul style="list-style-type: none"> ▪ Discussion Question for the Dialectical Journal (+ normal requirements <i>before</i> class on Davis & <i>They Say, I Say</i> Ch. 9): <ul style="list-style-type: none"> ○ What “writerly moves” is Davis making? What is her core argument, and how is she anticipating and responding to “naysayers”/counterarguments? ▪ D2L Discussion Post 5: Revised Driving Question & Key Words for Research (Due Thursday 4/1 @ 11:59pm): After our discussion on revision and research, take a moment to: <ul style="list-style-type: none"> ○ Briefly summarize your media analytic argument. ○ Consider the revised driving questions you want to address in your research. ○ List 4-6 keywords you’ll use in your research. ○ Respond to at least two of your peers’ posts and offer some feedback or insight.
Week 13: Substantive Revision & Research	
<p>Week 13 MON Apr 5: Substantive Revision</p> <ul style="list-style-type: none"> ▪ Synthesizing multiple sources ▪ Developing an argument through research 	<p>Readings:</p> <ul style="list-style-type: none"> ▪ D2L: Student Sample A Research Proposal & Annotated Bib <p>Written Assignments</p> <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Student Sample Proposal) ▪ Due on Dropbox Tuesday 4/6: Revised Research Proposal and Annotated Bibliography due on D2L Dropbox by 11:59pm.

<ul style="list-style-type: none"> ▪ Annotated bibliography support ▪ Assignment #5: Multimodal Re-Vision of Research-based Essay (DUE 5/1) 	
Week 13 Wed Apr 7: Wellness Day: No Class!	
Week 13 FRI Apr 9: <ul style="list-style-type: none"> ▪ Synthesizing multiple sources ▪ Developing an argument through research ▪ Incorporating counterclaims 	Readings: <ul style="list-style-type: none"> ▪ D2L: Rosa, Alfred, and Eschholz, Paul, "Writing with Sources" (pp. 238-254) Written Assignments: <ul style="list-style-type: none"> ▪ Discussion Question for the Dialectical Journal (+ normal requirements <i>before</i> class on Rosa & Eschholz): <ul style="list-style-type: none"> ○ After reading the class on integrating sources, focus carefully on the section on <i>synthesis</i>. Why might this be an important tool in a paper with research? Where and how might you integrate synthesis into your writing?
Week 14: Substantive Revisions, Research, and Work Week	
Week 14 MON Apr 12: <ul style="list-style-type: none"> ▪ Synthesizing multiple sources ▪ Developing an argument through research ▪ Incorporating counterclaims 	Readings: <ul style="list-style-type: none"> ▪ Student Sample Revised Research A Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Student Sample Revised Research A)
Week 14 WED Apr 14: Substantive Revision & Workday <ul style="list-style-type: none"> ▪ Synthesizing multiple sources ▪ Developing an argument through research ▪ Incorporating counterclaims 	Readings: <ul style="list-style-type: none"> ▪ In Class: Revision Supports TBD Written Assignments: <ul style="list-style-type: none"> ▪ Due to Dropbox: Bring in a complete reverse-outline of your draft-in-progress and submit it to D2L <i>before</i> class
Week 14 FRI Apr 16: In-Progress Informal Peer Review <ul style="list-style-type: none"> ▪ Synthesizing multiple sources ▪ Developing an argument through research ▪ Developing arguments from feedback 	Written Assignments: <ul style="list-style-type: none"> ▪ Bring a draft-in-progress of your revised research essay that is <i>at least</i> 9 pages and has incorporated at least two sources
Week 15: Introduction to Multimodality & Peer Review	
Week 15 MON Apr 19: Multimodality and Argument <ul style="list-style-type: none"> ▪ Introduction to multimodal composition ▪ Rhetorical analysis of multimodal texts ▪ Developing multimodal arguments 	Readings: <ul style="list-style-type: none"> ▪ D2L: Banks-Kirkham, Erin, "Spotlight on Multimodal Writing" (pp. 99-109) ▪ D2L: Racism Still Exists, "Racial Disparities in NYPD Stop and Frisk" ▪ D2L: Fazlalizadeh, Tatyana, "Stop Telling Women to Smile" Art Series Written Assignments: <ul style="list-style-type: none"> ▪ Dialectical Journal Entries <i>before</i> class (on Banks-Kirkham, the Racism Still Exists infographic, and Fazlalizadeh)

	<ul style="list-style-type: none"> ▪ Due on Dropbox 4/19 by 8pm: Submit via email to all members of your group a complete rough draft of Paper #4 for Peer Workshop. Submit a copy for me on Dropbox.
Week 15 WED Apr 21: Research-based Revision Essay Peer Review <ul style="list-style-type: none"> ▪ Peer Review 	Readings: <ul style="list-style-type: none"> ▪ Your peers' essays Written Assignments: <ul style="list-style-type: none"> ▪ Due on Dropbox: Share soft copies of both peer letters and share your tracked-changes version with peers via email. Submit all letters and a PDF of your peers' essays with in-draft comments to Dropbox <i>before</i> class. ▪ D2L Discussion Post 6: Multimodal Proposal (DUE Tuesday 4/20 @ 11:59pm): In 4-5 sentences: What is your research topic/argument? What argument do you want to present in your Multimodal Re-Vision and how? What modes will you use and why? Who is your intended audience? Sketch out your initial ideas. <ul style="list-style-type: none"> ○ Respond to at least two of your peers' posts and offer some feedback or insight.
Week 15 FRI Apr 23: Research-based Revision Essay Peer Review <ul style="list-style-type: none"> ▪ Engaging with multiple perspectives ▪ Reverse outlining ▪ Writing strong paragraphs ▪ Revision Plans ▪ Re-examining the "ballroom" 	Readings: <ul style="list-style-type: none"> ▪ D2L: <i>Review</i> Proofreading Handout ▪ D2L: <i>Review</i> A Guide to Evidence and Quotations (pp. 1-11) ▪ In-class: Reflective Cover Letter Guidelines Written Assignments: <ul style="list-style-type: none"> ▪ Bring in a hard (printed) copy of your newly-revised Research-based Revision Paper for in-class work and revision. ▪ NO Dialectical Journal Entries; focus on revision! ▪ Due on Dropbox: Final Draft Research-based Revision Essay AND Reflective Cover Letter due Sunday, April 25 by 11:59pm.
Week 16: Multimodal Presentations	
Week 16 MON Apr 26: Social Media & Social Justice <ul style="list-style-type: none"> ▪ Exploring multiple social justice platforms ▪ The role of social media in social justice reforms 	Readings: <ul style="list-style-type: none"> ▪ D2L: Gay, Roxane, "When Twitter Does What Journalism Cannot" from <i>Bad Feminist</i> (pp. 261-266) Written Assignments: <ul style="list-style-type: none"> ▪ FINAL Dialectical Journal Entry <i>before</i> class (on Gay) ▪ Bring a rough draft of your multimodal project & analytic reflection to class.
Week 16 WED Apr 28: Multimodal Presentations	Readings: <ul style="list-style-type: none"> ▪ None, work on final projects
Week 16 FRI Apr 30: Multimodal Presentations	Readings: <ul style="list-style-type: none"> ▪ None, work on final projects
Due on Dropbox: Final Multimodal Re-vision and Analytic Reflection due Saturday May 1 by 11:59pm!	

Jane Doe Student
Composition II
Assignment Name: (i.e., Rhetorical Close Reading Essay)
September 22, 2015

How to Format an Academic Essay²

Formatting a paper correctly shows that you care about your work. Be sure to *always* proofread for typos, grammatical errors, and spelling mistakes.

Your name, the class, the assignment you're completing, and the date should be left justified at the top of the page and SINGLE-SPACED. The title should be centered below that, no bigger than your text font size. Leave a space and begin double-spaced paragraphs. Do NOT use extra spaces between paragraphs—those indicate section breaks. And don't use right or center-justification because it's hard to read. You should also include a header (right justified) that includes your Last name and a page number.

New paragraphs should be indented no more than half an inch (a typical stroke of the "tab" key should take care of this). One-inch margins on the top, bottom, and sides of the page are standard. Many students have been tempted to enlarge the margins to stretch out a paper that is too short. However, this is very noticeable, so don't try it. Use Times New Roman in 12-point size. Avoid monospace fonts like *Courier* or sans serif fonts like *Arial*. These fonts announce to your instructor that you didn't write as much as you were asked to.

Before you submit your work online, make sure to save the document as either a Word document or a PDF (check for the assignment specifications!) Attach your Works Cited. Paste your final required rubric as the last pages of the document. Save the file as: "LastName_Essay#_Year." IF YOU'RE TURNING IN A HARD COPY: Make sure that your pages are numbered and are printed clearly in black ink. *Staple the pages together*. Paper clips fall off or snag the work of other students,

² Adapted from: Dean, Margaret. "How to Format an Academic Essay," *Writing Practicum Course Description for SWC 100.009*, The University of Michigan, 2004

irritating instructors. Do you really want to irritate the person who's grading your work? No. And don't *ever* do that corner-folding trick unless you're in an origami class.