Rhetoric and Writing Studies RWS 1301
CRN: 12384 OR 12385

Instructor Information
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Office Hours: WORREL HALL, RM 307| T/H: 7 AM – 7:20 AM, 10:30 AM – Noon
Digital Office Hours: Zoom Meetings available upon request, with at least 6 hrs advanced notice; please email with the dates and times you prefer to meet. The following meeting link is also available on Blackboard--https://utep-edu.zoom.us/j/96188684658
Email: You will receive a response within an hour or less if you email T/H, between 10:30 AM – Noon, OR on M/W, between Noon – 3 PM.

Program Overview

At UTEP, the First-Year Composition (FYC) program in the English department offers two first-year courses that are typically taken as a sequence, RWS 1301—Rhetoric and Composition 1 and RWS 1302—Rhetoric and Composition 2. These courses are intended to help students develop and reflect upon their rhetorical and writing knowledge including awareness of social and racial justice, and the implications of their language choices when they write, based on the understanding that language is never neutral. Therefore, we teach writing as a complex activity through which students are given guidance and often collaborate. Drawing on the rich scholarship of Rhetoric and Writing Studies, we have designed our courses to help students address the challenges of 21st century composing. In these courses, students are empowered to determine the most effective strategies, arrangements, and media to use in different rhetorical contexts.

The FYC program reminds students that the primary purpose of these classes is the learning and practice of writing. The Conference on College Composition and Communication together with the Council of Writing Program Administrators state:

Writing classes teach writing: Principally, writing classes foreground writing itself as a complex, distributed activity premised upon sociality and community formation, processes and materials, flexibility, and ethical communication. Writing classes may involve participants in purposeful interpersonal interactions (discussions and conversations), writing-related activities (peer review, studying features in model texts), and interpreting texts (making meaning individually or together with others); however, the activity of writing itself continues to be central to what a writing class sponsors.
-CCCC and CWPA Joint Statement in Response to the COVID-19 Pandemic

And we are...
The First-Year Composition Program is geographically and discursively situated in the US-Mexico borderland and offers a binational and transnational experience through culture, language, and knowledge. We are committed both to learning from students and to building our program in a way that honors what they bring with them into the classroom and encourages them to make their voices heard in the university and beyond. Our vision is to collectively journey toward the practice of self-reflexivity, listening carefully and empathically to the ideas and experiences that challenge our thinking, and to engage various rhetorical practices and genres of traditional and non-traditional writing. The program's curriculum design encourages students to imagine the possibilities of speaking, listening, and being heard through different literacies and compositions. We invite students to explore topics from local, global, and disciplinary contexts that matter to them while learning effective writing skills and being mindful of their own situations and audiences.

**RWS 1301 & 1302 Learning Outcomes**

1) Students will reflect on and critically analyze their own language experiences.
2) Students will synthesize information about racial and ethnic biases and other social justice issues and confront these issues in their writing.
3) Students will demonstrate engagement with multiple media sources through their projects, including, but not limited to, digital resources.
4) Students will identify relevant research sources and opportunities from their lived experiences, their campus interactions, and their engagement within their communities.
5) Students will apply knowledge from local communities to research broader social issues demonstrating their critical awareness.

**Rhetoric & Composition 1 (RWS 1301) Course Description**

Rhetoric & Composition 1 (RWS 1301) is designed to help students in all disciplines reach their academic and professional goals as writers. Course assignments invite students to explore cultural, political, linguistic, racial, and social issues through topics that appeal to their interests and sense of civic responsibility as members of various academic and non-academic communities.

The curriculum consists of these 5 modules:

**MODULE 1 – Taking Inventory**
- Exploring texts
- Experimenting with multimedia
- Collaborative project on studying texts, authorship, and the idea of composition

**MODULE 2 – Autoethnographic Study of Self and Language Experiences**
- Language and literacy—relationship to home and language
- Looking back on your linguistic identities
- How do linguistic and cultural experiences affect your ideas about what it means to write in college?
MODULE 3 – Remixing the Self Study

- Adapting to another audience—audience analysis
- Examining an alternative genre—genre analysis
- Composing in a new medium
- Rhetorical analysis

MODULE 4 – Social Issue Investigation

- Identifying an issue of personal and social concern
- Interrogating assumptions, biases, and representations through topic research
- Report with annotated bibliography for future study

MODULE 5 – Visual Argument

- Creating infographic, PSA, or alternative visual project
- Presentation of infographics and PSAs

Required Texts & Materials

An e-book available through the UTEP Bookstore.

**Additional required readings will also be posted on Blackboard.**

### Course Assignments and Grading

<table>
<thead>
<tr>
<th>Grade Distribution</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000-900 = A</td>
<td>200</td>
</tr>
<tr>
<td>899-800 = B</td>
<td>260</td>
</tr>
<tr>
<td>799 -700 = C</td>
<td>180</td>
</tr>
<tr>
<td>699-600 = D</td>
<td>180</td>
</tr>
<tr>
<td>599 and below = F</td>
<td>180</td>
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#### Writing Projects 1-4 [100 = 10% each]

During the course, you will complete four writing-based projects. Each of these projects are scaffolded and will sometimes go through multiple drafts before it is considered complete. As you go through the writing process, your drafts will be reviewed continually by yourself, your peers, your writing tutors, and your instructor. You will receive copious feedback on the work you submit. These comments are aimed at redirecting your work for revision. One of the primary goals of the course is to learn how to rethink and rework your writing. The point is that early work is composed of first thoughts, and a truly sophisticated final draft usually involves a great deal of reflection, analysis, and craft. This course is about experimenting with a process, and discovering whether that process can help deepen your sense of your writing and of yourself as a writer. As such, any final project that is not supplemented by scaffolding exercises and/or drafts (see Participation and Peer Response) may have their final draft rejected. Properly scaffolded final drafts will be evaluated for its adherence to this scaffolded drafting process, as I will be looking for ways in which you work through your assignments, how willing you are to take risks, and how much effort goes into each assignment.

If you write with sincerity and a serious approach, you will probably do well in the course.

Throughout each writing project, a writing tutor, a peer or I should read your draft and respond to it with a review that points to certain areas where you can expand your ideas and challenge your thinking in your revision. I will also indicate one or two grammar/punctuation issues that I want to direct your attention to for subsequent
drafts; this is built into Participation and Peer Response. At the end of each module you will submit a final draft of that project. Your final project grade will reflect quality, as well as what you have put into the project in terms of effort, willingness to experiment with the drafting process, risks taken, response to suggestions made in peer review, and response to suggestions made by me.

You are invited to speak with me anytime regarding the quality and progress of your work.

**No one should be surprised by their final grade in the course.**

**Multimodal Project #5 [Final Project, 100, 10% digital ]**

Your last project in the course will require you to create a digital abstract, website, video or podcast demonstrating your connection between personal experience, academic exploration and social calls-to-action.

**Participation and Peer Response [500, 50%; 20 each = 2% each]**

This is a workshop style class in which each person's participation is essential. I encourage you to be a lively participant in our discussions, both in-class and on Blackboard. What you offer to the whole group in discussions can help stimulate all of us. I expect that you will offer thoughtful, informed responses, ask questions, and feel welcome to challenge views expressed by your classmates and me. Please do not hesitate to ask when you have questions about your writing or about other aspects of the course. Throughout the semester, you will be engaged in frequent peer response sessions. I am interested in what you contribute to the community of your peers, and also how you utilize their feedback in guiding your revision.

**Extra Credit [50 pts, 5% ]**

Extra Credit points can be earned in the Q&A Discussion Board forum. The purpose of this forum is to ask questions in a public venue, rather than privately in an email. Often the questions you have after class, after reading or while doing your work are questions may others are encountering. Incidentally, you'll find that some of your peers may have already problem-solved an answer to your question. In this way, the forum is meant to facilitate the exchanging of ideas and to make these ideas widely available so we can all work smarter, instead of harder. The only stipulations are that you 1. Don't answer your own questions and 2. Don't reiterate an answer provided/ofer an answer to a question that already has a satisfactory answer.

Additionally, there will be occasional extra credit opportunities both in and out of class. Participation in extra credit activities is always optional. These points are usually time-sensitive and location specific; meaning, if you are absent during one of these classes or cannot attend an even, there is no alternative means to earning these points.

You may only collect 50 total extra credit points per semester. This contributes to 5% of your overall grade, may replace at least 2 Discussion Board posts, or make up half the points on a project you may have failed/missed.
Course Delivery

While most classes are held face-to-face, there are a few sections that are designated as online. Those classes may meet synchronously or asynchronously through Blackboard. Whether face-to-face or online, the course is designed to engage students through discussions with your classmates and instructor using Blackboard (Bb). In order to succeed in the course, you will need to have regular use of the internet and a stable connection regardless of whether your class meets face-to-face or online. Although you can use the Blackboard App on your phone, it is highly recommended that you compose your work for class, and perform class activities, via a computer. If you don’t have a computer or reliable internet at home, the university can help you with resources: Technology Support - UTEP. Please speak with your instructor immediately if you will need assistance. We want you to have the opportunity to succeed in class without concern about access. There are also computers available for you to use in the library on campus.

Ensure your UTEP e-mail account is working and that you have access to the Web and a stable web browser. If you encounter technical difficulties beyond your scope of troubleshooting, please contact the Help Desk as they are trained specifically in assisting with technological needs of students.

Students can prepare by taking the Blackboard Student Orientation (https://www.utep.edu/extendeduniversity/cid/student-resources/blackboard-orientation.html)

Submitting Work: All work will be submitted through the Blackboard (Bb) course shell for this class. Since Bb comment and grade function works best with Microsoft Word, please submit all project final drafts as a Microsoft Word Document following APA or MLA format, unless directed otherwise. Be sure to name each submitted assignment with your name and the title of the assignment.

Late Work: It is important to submit work before deadlines for full credit and feedback. Except where prior arrangements are made, late work is not accepted. You can always submit something incomplete and earn some points, rather than none at all. Submitting incomplete work also provides flexibility of completion, if arrangements are made via email before your work is graded. This policy extends to major assignments, not class participation. In other words, Discussion Board posts will not be accepted late unless arrangements have been made prior to the due date passing.

*In most instances, I will accept make-up work if you perform the following:
  1. Communicate with me immediately via email if you know you will fall behind based on a family or personal emergency. If you are emailing me the day/hour an assignment is due, you must attach or copy/paste the work you have completed thus far. If this is not included, you will not receive permission to turn in make-up. In fairness to the majority who submit their work on time, all make-up work is subject to a grade penalty.
2. Communicate a reasonable time period in which you plan to be back on track with this class, as well as a reasonable grade penalty and make-up due date.
3. Continue to keep up with the assignments that we are currently working on.

*Being allowed to turn in make-up work is neither an excuse nor permission to turn in every other assignment late as well.*

**Participation:**

Participation is gauged by the quality, quantity and timeliness of your engagement both in-class and in the on-line Discussion Board (DB), found on Bb.

**Classroom Etiquette:**

- Debate, critical inquiry, and intellectual diversity are essential elements to higher education and a process of learning. There is the potential during this course for controversial and sensitive topics to be discussed during small group or whole class interaction (whether face-to-face or online), and to surface through discussion board postings. You are expected to demonstrate respect and courtesy for your peers and instructor when they express differing arguments, viewpoints, and/or experiences. Sexist, racist, homophobic, or other hateful speech will not be permitted. Angry displays, whether in writing, online postings, or in class discussions will be handled as disruptions to the wellbeing of the class and responded to as negative participation.

- As a general rule: always consider audience, in class and online. As Virginia Shea writes in Netiquette, the first, or “golden,” rule of online practice is to “Remember the human.” Remember that members of the class and the instructor will be reading your postings. When reacting to someone else’s message (verbal or written), address the ideas, not the person and post only what anyone would comfortably state in a F2F situation.

- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for your RWS classmates and instructor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space. If students wish to do so, they have the ethical obligation to first request the permission of the writer(s).

**Email Etiquette:**

Email is a useful tool if you have questions for me, and emailing me is generally the easiest and most efficient way to make contact outside class. Given that this is a university setting, you should recognize that your emails are documents that represent you professionally, and therefore should rise to certain standards of professional decorum.
There are some basic guidelines that you should follow, both in my class and in your other classes:

A. All emails should have a clear subject heading.
B. All emails should have a clear, courteous salutation. “Dear Ms. Grado” would be appropriate in the case of this class.
C. All emails written for professional purposes should adhere to standard grammar, punctuation, and capitalization.
D. All emails should be signed with your name (otherwise, your reader may not know who you are!).
E. Emails should be sent from your UTEP/Blackboard account. If you do use another account, be sure that the name on the account is appropriate for professional interactions.
F. If there are any attachments, you should explain your reason for sending them and indicate the program in which they were written.
G. You should consider your rhetorical context when emailing. What is the purpose of your email, and how can you most effectively accomplish that purpose? Three particularly important matters to keep in mind are brevity, clarity, and courtesy. If your email is not clear, specific, and to the point, you may not elicit the response you desire. If your email is discourteous, you diminish the professionalism of the persona you present to others. To cite just one example, some professors find emails that include calls for action “ASAP” to be discourteous or even presumptuous.

Emails that do not meet the standards of professionalism, clarity, and courtesy outlined above may be disregarded.

Emails will be disregarded/ response will be delayed if:
1. There is no subject
2. Your name/ course (+ date & time) is not easily identifiable
3. The email has not been properly written and/or proofread, and is thus incomprehensible
4. The tone is rude or discourteous
5. You are making me aware of an absence for an unexcused or non-emergency reason
6. The issue has already been addressed (online or in class)

The Federal Education Rights and Privacy Act (FERPA) makes it illegal to provide information regarding your education to a parent or interested party. Should circumstance make an intercessor necessary, contact the Registration and Records Office.

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**University and Program Policies**

**FYC Class Attendance Policy:** According to UTEP’s Curriculum and Classroom Policies:
The student is expected to attend all classes and laboratory sessions. It is the responsibility of the student to inform each instructor of extended absences. When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the
course, the instructor can drop the student from the class with a grade of W before the course-drop deadline or with a grade of F after the course-drop deadline. Please consult UTEP’s Curriculum and Classroom Policies for more information regarding Excused Absences for University-Recognized Activities, Absence for Religious Holy Days, and Military Leave.

Attendance is mandatory for all freshman-level courses. Students are expected to attend all class meetings and to participate in discussions and workshops. In addition, the First-Year Composition Program has developed the following policies that should be adhered to strictly by all instructors:

For Face-to-Face Classes: Students are entitled to a single week of unexplained absences without penalty (for example, 3 classes missed in a three-times-a-week class, 2 classes missed in twice-a-week class, 1 class missed in a once-a-week class).

After 2 total weeks of absence (not necessarily consecutive classes) the student’s grade is lowered by a full letter (A becomes B, etc.).

After 3 total weeks of absence (not necessarily consecutive), if the student has not dropped, then the student’s grade is lowered by an additional letter grade (losing two full letter grades; and A becomes a C, etc.).

After 4 total weeks of absence (not necessarily consecutive), if the student has not dropped, then the student’s grade is lowered by an additional letter grade (losing three full letter grades; and A becomes a D, etc.).

After 5 total weeks of absence (not necessarily consecutive), if the student has not dropped, then the student’s grade is lowered by an additional letter grade (losing four full letter grades; and A becomes a F, etc.).

Missing a scheduled conference with the instructor constitutes an absence.

When it becomes evident that it is not possible to participate in class, the program recommends that the student contact the instructor to discuss the attendance policy and how it applies, before resuming robust participation in class activities.

Drop Policy: If you cannot complete this course for whatever reason, please contact your instructor ahead of the course drop deadline. Your instructor can help you with the drop process and you can contact the Registrar’s Office. If you do not drop, you are at risk of receiving an “F” for the course.

Academic Integrity: The University of Texas at El Paso prides itself on its standards of academic excellence. In the classroom and in all other academic activities, students are expected to uphold the highest standards of academic integrity. Academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole
or in part to another person, taking an examination for another person, and any act designed to give unfair advantage to a student or the attempt to commit such acts. Instructors are required to report the suspected academic dishonesty to the Office of Student Affairs. Visit the Office of Student Conduct and Conflict Resolution (OSCCR) page for more information on Academic integrity. If OSCCR finds that you have plagiarized for a major assignment (any of our 5 module projects), then you will earn a letter grade of F for the semester.

The First-Year Composition Program fundamentally trusts its students and strives to create dynamic classroom experiences and writing opportunities rooted in the values of inquiry and critical thinking. We agree deeply with Anna R. Mills’ (2023) claim, in the Chronicle of Higher Education, that “writing practice continues to be intensely rewarding for students and central to intellectual growth in college.”

Because of the rapid pace of change represented by ChatGPT and similar programs, it is necessary to set clear program standards regarding their use in our classes. Specifically, the FYC Program recognizes that language models hold educational value that can be explored in the classroom, such as narrowing down a topic idea or critically analyzing the quality of an AI-generated text. However, our program maintains a clear expectation that all assignment submissions must constitute original pieces of writing composed by the student-author. By this standard, an acceptable use of ChatGPT (or a similar program) could take the form of

- writing an introduction paragraph that openly describes how this language model offered possible approaches to researching a particular topic, with any direct quotes placed in quotation marks.

By contrast, an unacceptable use of ChatGPT (or a similar program) could take the form of

- copying any amount of text from a language model without attribution, i.e. failure to include quotation marks around any directly quoted language, and an in-text citation for any paraphrased or quoted text (including text generated by ChatGPT or another language model).

FYC faculty are required to submit any assignment submissions that appear to include unacceptable uses of AI programs (or that are marked for further review by AI detection programs that our faculty are trained with) to the Office of Student Conduct and Conflict Resolution (OSCCR).

**Accommodations:** UTEP is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Students are
encouraged to visit CASS in room 106, Union East Building or contact them at 747-5148 or cass@utep.edu.

**University Writing Center:** UTEP’s University Writing Center (UWC) offers free writing tutoring assistance for all UTEP students. The tutors are undergraduate and graduate students who can help with all parts of a writing assignment, including prewriting, organizing, revising, and editing. They can also help to understand any writing assignment and help work on comprehending difficult textbook material. Go to University Writing Center - UTEP to make an appointment with a writing center consultant.

**Military Students:** If you are a military student (veteran, dependent, active) please visit the Military Student Success Center. I also recognize the complexities of being a student veteran. If you are a student veteran, please inform me if you need special accommodations. Drill schedules, calls to active duty, complications with GI Bill disbursement, and other unforeseen military and veteran-related developments can complicate your academic life. If you make me aware of a complication, I will do everything I can to assist you or put you in contact with university staff who are trained to assist you.

### Course Support Resources

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<tr>
<th>Service</th>
<th>Phone</th>
<th>Email</th>
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<tbody>
<tr>
<td>Student Success Help Desk</td>
<td>(915) 747-8887</td>
<td><a href="mailto:studentsuccess@utep.edu">studentsuccess@utep.edu</a></td>
</tr>
<tr>
<td>Title IX</td>
<td>915-747-8358</td>
<td>Institutional Compliance</td>
</tr>
<tr>
<td>Dean of Students</td>
<td>915-747-5648</td>
<td>Dean of Students</td>
</tr>
<tr>
<td>UTEP Health &amp; Wellness Center</td>
<td>915-747-5624</td>
<td><a href="https://www.utep.edu/chs/shc/studenthealth@utep.edu">https://www.utep.edu/chs/shc/studenthealth@utep.edu</a></td>
</tr>
<tr>
<td>UTEP Police Department</td>
<td>915-747-5611</td>
<td><a href="https://www.utep.edu/police/police@utep.edu">https://www.utep.edu/police/police@utep.edu</a></td>
</tr>
<tr>
<td>Counseling and Psychological Services</td>
<td>915-747-5302</td>
<td><a href="https://www.utep.edu/student-affairs/counsel/caps@utep.edu">https://www.utep.edu/student-affairs/counsel/caps@utep.edu</a></td>
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### Academic Calendar Fall 2023

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Aug 28th</td>
<td>Fall classes begin</td>
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<tr>
<td>Aug 28th-Sept 1st</td>
<td>Late Registration (Fees are incurred)</td>
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<tr>
<td>Sept 4th</td>
<td>Labor Day Holiday- University Closed</td>
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<tr>
<td>Sept 13th</td>
<td>Fall Census Day</td>
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<tr>
<td>Nov 3rd</td>
<td>Fall Drop/Withdrawal Deadline</td>
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Note: Student-initiated drops are permitted after this date, but the student is not guaranteed a grade of W. The faculty member of record will issue a grade of either W or F.
Nov 23rd-24th  
Thanksgiving Holiday- University Closed

Dec 7th  
Fall– Last day of classes

Course Schedule

All Bb work is due no later than 11:59 PM | All final drafts and major assignments are due in the “Assignments” tab of Bb between Friday, 11:59 PM and Sunday, 11:59 PM of the week it is due | All DBs are due midweek (Wednesday) and end of week (Saturday), by 11:59 |

If Bb presents technical errors during submission, be sure to email your instructor, with your work attached | You must complete scaffolding assignments to submit a final draft

- **DB**: Discussion Board Post
- **Habits**: Physical/digital, Habits of the Creative Mind; two chapters assigned each week
- **Handbook**: Digital Textbook, First-Year Composition Handbook for RWS 1301 & 1302
- **BB (Blackboard)**: readings and other homework can be found on Blackboard, usually in the course content folder corresponding to the module, and must be completed prior to class meetings/ beginning assignments
- **ho**: handout (usually found in the Assignment” tab or in the corresponding module folder)

The calendar and all its contents are subject to change. Diligently check your UTEP email and Bb where you’ll have at least 24 hrs notice if there is a calendar change.

READINGS: This is “homework;” all reading should be done before class meetings/ beginning an assignment

DUE: DBs are due during the week, usually the day after we meet for class; major assignments are due by the end of the day Sunday (11:59 PM), at least one week after they are introduced

**MODULE 1**

**WEEK ONE**

Tuesday, 08/29  
READING: None, but the following can be reviewed on Blackboard (BB) before class: BB-Syllabus; Explore Blackboard, Review Calendar

DUE: Post a question to the Q&A DB forum; try to answer someone else’s question in return
Thursday, 08/31  READING: None, but the following can be reviewed on Blackboard (BB) before class: Bb-Course Theme Intro; Module 1 Intro; Discourse Community Map Assignment ho

DUE: DB1

Sept 4th  Labor Day Holiday- University Closed

WEEK TWO  YOU WILL NEED TO PURCHASE ACCESS TO THE HABITS TEXTBOOK BY NEXT WEEK, WEEK 3


DUE: DB2 Discourse Community Group Sign-up/ Individual Declaration

Thursday, 09/07  READING: BB- Habits, “Unlearning,” p. 23; “Still I Rise,” Maya Angelou (1978; poem); Student Sample

DUE: DB3 Outlining Steps to Obtaining Peer-Reviewed Research

WEEK THREE  YOU WILL NEED TO PURCHASE ACCESS TO THE HANDBOOK BY NEXT WEEK, WEEK 4


DUE: DB4 Group/ Individual Check-in

SEPT 13 FALL CENSUS DAY: This is the last day to register for classes. Payments are due by 5:00 pm.


DUE: DISCOURSE COMMUNITY MAP between, 09/15-09/17

MODULE 2

WEEK FOUR
Tuesday, 09/19  READING: Handbook- Module 2; BB-Autoethnography Assignment ho; first half of “How to Tame the Wild Tongue,” Gloria Anzaldua (1987; Autoethnography)

DUE: DB8 Ask & answer 1 question about the Autoethnography assignment ho

Thursday, 09/21  READING: Habits- “On Seeing as a Writer,” p.129; BB- second half of “How to Tame the Wild Tongue,” Gloria Anzaldua (1987; Autoethnography); “Exile,” by Lee Young-Li (1986; poem)

DUE: DB7 What Does “Good” Writing Look Like?

WEEK FIVE

Tuesday, 09/26  READING: Habits- “On Reading as a Writer,” p.134; BB- first half of “Thinking With Our Hands While Becoming Autoethnographers,” Schaaf & Limary (2023; article); The Writing Process

DUE: see DB8 and work on your outline

Thursday, 09/28  READING: Habits- “On the Examined Life,” pp 170; BB- second half of “Thinking With Our Hands While Becoming Autoethnographers,” Schaaf & Limary (2023; article)

DUE: DB8 Pre-Writing, Autoethnography Outline

WEEK SIX

Tuesday, 10/03  READING: Habits, “On Letting Go of Writing By Formula,” p.28; BB- “A Change is Gonna Come,” by Sam Cooke (1962; song); “Times They Are a Changing,” Bob Dylan (1964) Find a black spiritual to accompany Cooke

DUE: DB9 Explication Exercise

DUE: DB10 Drafting, Filling in your outline; AUTOETHNOGRAPHY FINAL DRAFT DUE NEXT WEEK

WEEK SEVEN

Tuesday, 10/10
READING: Habits- “On Revising,” p.204; BB-Peer Reviewing; first half of “Everyday Use,” by Alice Walker (1972; short story)

DUE: DB11 Post your Autoethnography First Draft

MODULE 3

Thursday, 10/12
READING: Handbook- Module 3 Intro; BB- Audience & Genre: Rhetorical Analysis Assignment ho; second half of “Everyday Use,” by Alice Walker (1972; short story); The Awakening Conscience by William Holman Hunt (1853; painting)

DUE: DB11 Be the first to comment “downloaded” on one peer’s post; be sure to return a revised draft; AUTOETHNOGRAPHY FINAL DRAFT DUE between 10/16-10/18

WEEK EIGHT

Tuesday, 10/17

DUE: DB12 Ask and Answer one questions about the assignment ho

Thursday, 10/19

DUE: DB13 Individual/ Group Sign-up

WEEK NINE
Tuesday, 10/24  READING: Habits- “On Reading in Slow Motion,” p.140; BB- *The Lone Tenement*, by George Bellows (1909; painting); “The New Colossus,” by Emma Lazarus, poem); Art Speigleman, In The Shadow of No Towers + Bright Eyes, They Went Wild

DUE: DB14 Individual Reading Selection & Reading Process

Thursday, 10/26  READING: Habits- “On Making Thoughts Visible; BB-Holocaust reader

DUE: DB15 Rhetorical Outline; *AUDIENCE & GENRE: RHETORICAL ANALYSIS FINAL DRAFT DUE NEXT WEEK

MODULE 4

WEEK TEN

Tuesday, 10/31  READING: Handbook- Module 4; BB- Annotated Bibliography Research & Writing Assignment ho; BB- On Reading Difficult Texts; Sample Annotated Bibliography (MLA or APA)

DUE: DB16 Assignment ho Reflection

Thursday, 11/02  READING: Habits- “On Question Driven Writing,” pp. 74 BB; Conducting Research; *The Intercept* (protest Journalism)

DUE: DB17 Mini-Genre Analysis

DUE: 11/03-11/05 AUDIENCE & GENRE: RHETORICAL ANALYSIS FINAL DRAFT

Nov 3rd  Fall Drop/Withdrawal Deadline: Student-initiated drops are permitted after this date, but the student is not guaranteed a grade of W. The faculty member of record will issue a grade of either W or F.

WEEK ELEVEN

Tuesday, 11/07  READING: Habits, “On Going Down the Rabbit Hole,” p.81; BB- *The Intercept* exposes literary Nobel Prize holder for denial of Bosnian Genocide

DUE: DB 18 Bibliography Matrix

DUE: DB19 Selecting & Citing Sources; ANNOTATED BIBLIOGRAPHY FINAL DRAFT DUE NEXT WEEK

WEEK TWELVE

Tuesday, 11/14  READING: Habits- “On Working with the Words of Others” pp. 121; Habits- “On Joining the Conversation” pp. 115; BB- The Red Dress Project (art installation by Jamie Black)

DUE: DB20 Annotated Bibliography Check-in


DUE: DB21 Free Reflection

DUE: 04/14-04/16-- BIBLIOGRAPHY FINAL DRAFT

Module 5

WEEK THIRTEEN

Tuesday, 11/21  READING: Handbook- Module 5; Bb- Visual Argument assignment ho; Sample Visual Argument

DUE: DB22 Assignment ho Q&A

Thursday, 11/23  THANKSGIVING HOLIDAY – UNIVERSITY CLOSED

WEEK FOURTEEN

Tuesday, 11/28  READING: Habits- “On Argument as Journey” pp. 225; Bb- “Letter from a Birmingham Jail” (1963; Martin Luther King Jr.)

DUE: DB23 Rhetorical Situation of Digital Space
Thursday, 11/30
READING: Habits- “Getting Your Act Together II. In a Digital Space” p.216, AND “On Bending Conventions,” p.254; Bb- Digital Composition

DUE: DB24 This is Water

WEEK FIFTEEN

Tuesday, 12/05
READING: Habits- “On Imagining Alternatives” pp. 232; Bb- “The Migrant Mother,” (1936; photograph by Dorothea Lange)

DUE: DB25 Visual Argument Check-In; DB26 Submit your Visual Argument Draft for Peer Review

Thursday, 12/07

*LAST DAY
DUE: DB26 Work on reviewing your peer’s reviewed visual argument (due 12/13); (OPTIONAL) DB27 Visual Argument Check-In *Visual Argument FINAL DRAFT DUE NEXT WEEK

*LAST DAY OF SEMESTER: THURSDAY; DEAD DAY: FRIDAY. SEMESTER COURSEWORK CANNOT BE ACCEPTED AFTER THURSDAY; ONLY THE FINAL PROJECT MAY BE SUBMITTED AFTER DEAD DAY

Friday, 12/08
Dead day

FINALS WEEK

WEEK SIXTEEN

Wednesday, 12/13
DUE: DB26

NO CUMULATIVE FINAL
12/12-12/14—Visual Argument FINAL DRAFT DUE