

## Rhetoric and Writing Studies RWS 1301

CRN: 24549 & 24554

In spring 2021, all sections of RWS 1301 are 100% online

### Instructor Information

**Name:** Rebekah R. Grado

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**Online Office Hours:** Async- T/H 11 AM – 3 PM

Office hours will be held asynchronously via UTEP Miner Mail Tuesday & Thursdays from 11 AM - 3 PM. If you send an email during these hours, I will respond within one hour or less. You may also schedule a time to meet synchronously, on Zoom (see Office Hrs link). Synchronous meetings should be scheduled at least 12-24 hrs in advance. I am also available at other days and times by appointment. Don't hesitate to reach out!

### *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 I and RWS 1302—Rhetoric and Composition II. These courses are intended to help students develop their rhetorical and writing knowledge and skills within these five knowledge domains: writing process knowledge, subject matter knowledge, rhetorical knowledge, genre knowledge, and discourse community knowledge. 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.

In spring 2021, all sections of RWS 1301 and 1302 will be taught online. Regardless of the delivery system, the FYC program reminds students that the primary purpose of these classes are 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

*RWS 1301 & 1302 Learning Outcomes*

At the end of these FYC courses, students will be able to:

**Critical thinking and reading**

- Think, read, and write analytically and reflectively
- Address specific, immediate rhetorical situations and their effects on individuals and communities
- Read a diverse range of texts and apply these texts to different audiences, contexts, and situations.

**Composing practices**

- Read and compose in several genres to understand how genre conversations shape and are shaped by readers' and writers' practices and purposes
- Develop composing processes appropriate to writing style, audience, and assignment
- Use composing processes and tools as a means to discover and reconsider ideas, generate writing, and make meaning
- Engage with a community of writers who dialogue across texts, argue, and build on each other's work
- Develop writing projects through multiple drafts by learning flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Give, receive, and act on productive feedback from peers and instructors to work in progress

**Research**

- Learn to formulate research questions, methods for research, and analyze and synthesize material
- Develop 21st century technological literacies and modalities needed for researching and composing
- Locate and evaluate primary and secondary materials, such as: journal articles and essays, books, scholarly and professionally established and maintained databases and archives, and informal electronic networks and internet sources.
- Learn writing strategies for integrating source material into your own prose (quoted, paraphrased, and summarized material)
- Apply research to various genres and cite sources in American Psychological Association Style (APA) or Modern Language Association Style (MLA)

## Assessment

- Use reflective learning strategies to self-assess and understand one's processes and products
- Collaborate
- Integrate and act on critical feedback from peers and instructors
- Understand and examine critically the reasons behind writing conventions in fields and disciplines

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

**Rhetoric & Composition 1 (RWS 1301)** is designed to help you reach your academic and professional goals. Course assignments invite you to explore civic, cultural, political, or social concerns through topics that appeal to your sense of civic responsibility as a member of various communities. By engaging with your course topic through various genres, RWS 1301 encourages you to cultivate rhetorical skills while gaining domain knowledge in an area of special interest to you. The goals of RWS 1301 at UTEP are largely based on the [Writing Program Administrators' Outcomes](#).

You will use writing to inquire into different rhetorical situations, and you will create different types and genres of composition (not limited to academic essays). 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

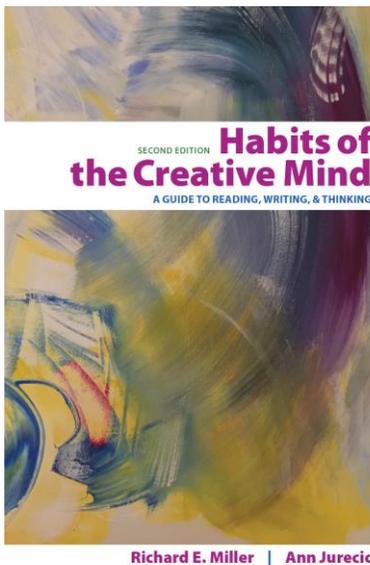
**MODULE 4** – Social Issue Investigation

- 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*



**Miller, R. E., & Jurecic, A. (2020). *Habits of the Creative Mind: A Guide to Reading, Writing, & Thinking* (2<sup>nd</sup> ed.)**



Available at the UTEP Bookstore.

Additional required readings will also be posted on Blackboard.

### ***Course Assignments and Grading***

#### **Grade Distribution—Students can earn a total of 1000 points for the course**

1000-900 = A   899-800 = B   799 -700 = C   699-600 = D   599 and below = F

200 Points: **MODULE 1** – Taking Inventory

260 Points: **MODULE 2** – Autoethnographic Study of Self and Language Experience

180 Points: **MODULE 3** – *Remixing the Self Study*

180 Points: **MODULE 4** – Social Issue Investigation

180 Points: **MODULE 5** – Visual argument

**Grading:** Your instructor will assign due dates for all and will provide you with detailed assignment sheets that describe expectations, constraints, and deadlines for each project. You are required to adhere to the terms of your instructor's grading policy, below:

#### **Writing Projects 1-4 [100 = 10% each]**

During the course you will complete four writing projects, each of which is scaffolded and will go through multiple drafts before it is considered complete. As you go through the writing process, your drafts will be reviewed continually by your peers, your writing tutors, and me. You will receive copious feedback on the drafts 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 an early draft is composed of first thoughts, and that a truly sophisticated piece of writing 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. Each completed project will be evaluated for its adherence to this multiple drafting process. As such, any final project that is not supplemented by scaffolding exercises and/or drafts (see Participation and Peer Response) 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 or I will 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 his or her final grade in the course.

### **Multimodal Project #5 & Final Project [100, 10% website production]**

Your last project in the course will require you to archive a digital repository of artifacts that demonstrate your connection between personal experience and academic exploration

### **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. 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.

## ***Online Course Delivery***

### **Course Delivery:**

In spring 2021, RWS 1301 will be held fully online. Some classes will meet synchronously, meaning that there will be virtual class sessions on video (Zoom, Blackboard Collaborate, or MS Teams), while others will meet asynchronously through Blackboard. The course is designed to engage students through discussions with your classmates and instructor through Blackboard (Bb), UTEP's Learning Management System (LMS). The course will rely extensively on Blackboard, though your individual instructor may supplement it by incorporating other platforms and various media. In order to succeed in the course, you will need to have regular use of the internet and a stable connection. 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](#). The university has laptops and [WIFI hotspots available for students](#).

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. Mozilla Firefox and Google Chrome are the most supported browsers for Blackboard; other browsers may cause complications with the LMS. When having technical difficulties, update your browser, clear your cache, or try switching to another 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 for the course by familiarizing themselves with the "Ready for Online Learning" guides to acclimate to online learning:

- Dispelling the Myths of Taking an Online Class
- Check Your Technology
- Communicating Effectively Online
- Managing Your Time Before It Manages You
- Online Teamwork
- Netiquette Guide for Online Courses

These guides are available on the navigation bar on the Blackboard shell for RWS 1301.

Students can also 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 Bb course shell for this class. Since Bb comment and grade function works best with Microsoft Word, please submit all assignments in Microsoft Word following APA format unless directed otherwise. Be sure to name each submitted assignment with your name and the title of the assignment.

(For example: jmartinez rhetanalysis draft; jmartinez rhetanalysis final).

**Late Work:** \*Except where prior arraignments are made, late work **is not** accepted. It is important to submit work before deadlines for full credit and feedback. You can always submit something incomplete and earn *some* points, rather than none at all. Submitting incomplete work also provides flexibility of completion, if arraignments are made via email (i.e. deferred grading) before your work is graded.

*This policy extends to major assignments, not class participation.*

**\*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/past 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.*

### **Classroom Etiquette and Netiquette**

- 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.

- a) All emails should have a clear, courteous salutation. “Dear Ms. Grado” would be appropriate in the case of this class.
- b) All emails written for professional purposes should adhere to standard grammar, punctuation, and capitalization.
- c) All emails should be signed with your name (otherwise, your reader may not know who you are!).
- d) 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.
- e) If there are any attachments, you should explain your reason for sending them and indicate the program in which they were written.
- f) 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 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.

## **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. The class discussions will help students learn to improve their writing, often through the discussion of a sample student project (sometimes the student's, sometimes one written by a classmate).

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), the student is automatically dropped from class.

Missing a scheduled conference with the instructor constitutes an absence.

### For Hybrid courses

The attendance policy for hybrid courses aligns with the structure for face-to-face courses with each missed weekly class meeting constituting absence from a week of class.

The program recommends that the student contact the instructor to discuss the attendance policy and how it applies in cases in which it is not possible to attend a weekly class meeting, while continuing to maintain robust participation in class activities. [see also online courses]

### For Online courses

In an online class, attendance is measured by participation in class activities. The attendance policy for online courses aligns with the structure for face-to-face courses, with each missed week of class activities constituting absence from a week of class.

The instructor can measure participation through various pathways, such as completion of scaffolded activities and discussion posts, and responding to other students' posts and feedback. We also recommend measuring course activity by using the Course Reports feature on Blackboard, particularly the Course Activity Overview.

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

Dropping a class with a 'W' can affect academic and financial standing. For this reason, I WILL NOT DROP YOU. If you cannot complete this course for whatever reason, you may begin the drop process. For assistance, you can contact the Registrar's Office. If you do not drop, you are at risk of being dropped by the instructor and possibly receiving an "F" for the course.

### **Academic Integrity**

COME TO ME BEFORE YOU PLAGARIZE, that way we can arrange an academically legal solution. 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](#) page for more information on Academic integrity.

### **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](mailto: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.

**Please note that in fall 2020 the UWC will be operating fully online. Go to [University Writing Center - UTEP](#) to make an appointment with a writing center consultant.**

There are now two options students can take advantage of:

- 1) **Synchronous online assistance** – students can go to our website ([utep.edu/uwc](http://utep.edu/uwc)) and use the link to log into Blackboard Collaborate. No Appointment Needed! We will review your paper with you live online! Visit our website for current hours and availability of Synchronous Sessions.
- 2) **Email us your paper** – go to our website ([utep.edu/uwc](http://utep.edu/uwc)) and choose the Email option. You can email your paper to us any time. We will review it during our next open hours of operation and return it to you with suggested revisions. There may be up to a 72-hour turnaround for emailed papers, so plan ahead!

### 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.

### Important Dates for Spring 2021 Semester

**Jan 18th** *Dr. Martin Luther King, Jr. Holiday – University Closed*

**Jan 19th** Spring classes begin

**Jan 19th–22nd** *Late Registration (Fees are incurred)*

**Feb 3rd** Spring Census Day

*Note: This is the last day to register for classes. If payment is not received by this day, students will be dropped.*

<b>Feb 15th</b>	20 <sup>th</sup> Class Day  Note: Students who were given a payment deadline extension will be dropped at 5:00 pm if payment arrangements have not been made.
<b>Feb 19th</b>	<i>Graduation application deadline for degree conferral</i>
<b>Mar 21st</b>	<i>Midterm Spring 2021 Grades Due</i>
<b>Mar 15-19th</b>	<i>Spring Break</i>
<b>Mar 26th</b>	<i>Cesar Chavez Holiday – no classes</i>
<b>Apr 1st</b>	Spring Drop/Withdrawal Deadline  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.
<b>Apr 2nd</b>	<i>Spring Study Day</i>
<b>Apr 16th</b>	<i>Deadline to submit candidates' names for degree conferral</i>
<b>May 6th</b>	<i>Spring – Last day of classes</i>
<b>May 7th</b>	<i>Dead day</i>
<b>May 10-14th</b>	<i>Spring Final Exams</i>

## Weekly Calendar

*All Bb work is due no later than 11:59 PM |All final drafts are due in Assignments by Friday, 11:59 PM of the week it is due| 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/ E-Textbook, Habits of the Creative Mind*
- *Bb (Blackboard): readings and other homework can be found on Blackboard, usually in the course content folder corresponding to the week, and must be completed prior to class meetings*
- *ho = handout (usually found in the Assignment Dropbox/Module)*

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 on the days we meet for class; major assignments are due Fridays, at least one week after they are introduced as Readings)

### MODULE 1

#### WEEK ONE

Tuesday, 01/19      READING: 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, 01/22      READING: BB-Taking Inventory, A Module 1 Intro; Discourse Community Map  
 Assignment ho  
 DUE: DB1

#### WEEK TWO

Tuesday, 01/26      READING: *Habits*- "Unlearning," p. 23; BB-Sway Tutorial  
 DUE: DB2 Discourse Community Group Sign-up/ Individual Declaration

Thursday, 01/28 READING: *Habits*- "On Finding Your Feet," p.3; BB- [Defining Food Studies](#)  
DUE: DB3 Outlining Steps to Obtaining Peer-Reviewed Research

### WEEK THREE

Tuesday, 02/02 READING: BB- [Swale's 6 Characteristics of a Discourse Community \(explore the whole website\)](#)  
DUE: DB4 Group/ Individual Check-in

Thursday, 02/04 READING: None; Work & Workshop Day (be sure to sign-up for an optional one-on-one workshop with your instructor)  
DUE: DB5 Discourse Community Map Progress Report

*\*02/12--DISCOURSE COMMUNITY MAP PROGRESS REPORT [FINAL DRAFT] DUE NEXT WEEK*

## **MODULE 2**

### WEEK FOUR

Tuesday, 02/09 READING: Bb-Module 2 Intro; Autoethnography Assignment ho; [Jimmy Santiago Baca, "Green Chile"](#)  
DUE: DB6 Discourse Community Personal Reflection

Thursday, 02/11 READING: Bb-Meredith Abarca's ["Culinary Mestizaje: An Afro-Latino Collective Sensory Memory"](#)  
DUE: DB7 What Does "Good" Writing Look Like?

**DUE: 02/12--DISCOURSE COMMUNITY MAP PROGRESS REPORT [FINAL DRAFT]**

### WEEK FIVE

Tuesday, 02/16 READING: *Habits*, "On Learning to See," p.45 ; Bb-[Gloria Anzaldua, "How To Tame The Wild Tongue"](#)  
DUE: DB8 Ask & answer one question about the Autoethnography assignment ho

Thursday, 02/18      READING: *Habits*, "On Letting Go of Writing By Formula," p.28 ; Bb-The Writing Process  
DUE: DB9 Pre-Writing, Autoethnography Outline

### WEEK SIX

Tuesday, 02/23      READING: Bbi- [Li-Young Lee, "Persimmons"](#)  
DUE: DB10 Explication Exercise

Thursday, 02/25      READING: NONE; this is a Drafting Day  
DUE: DB11 Drafting, Filling in your outline

### WEEK SEVEN

Tuesday, 03/02      READING: Bb-Excerpt from *What Night Brings*, Carla Trujillo; Peer-Reviewing  
DUE: DB12 Post your Autoethnography First Draft

Thursday, 03/04      READING: Read a Peer's First Draft (be sure to sign-up for an optional one-on-one workshop with your instructor)  
DUE: DB12 Be the first to comment "downloaded" on one peer's post; be sure to return a revised draft by Friday, 03/05

\*03/12--*AUTOETHNOGRAPHY FINAL DRAFT DUE NEXT WEEK*

## **MODULE 3**

### WEEK EIGHT

Tuesday, 03/09      READING: *Habits*, "On Learning to See," p.57; Bb-Module 3 Intro; Audience & Genre: Rhetorical Analysis Assignment ho

DUE: DB14 Reconnect with your group by reflecting on the assignment ho

Thursday, 03/11 READING: Bb-Bitzer, [The Rhetorical Situation](#); Bb- Revisit a reading from Module 2 to re-read (pay attention to and improve your reading process this second time around

DUE: DB15 Group/ Individual Reading Selection & Reading Process Record

**DUE: 03/12--AUTOETHNOGRAPHY FINAL DRAFT**

S P R I N G B R E A K 03/15 – 03/19 N O C L A S S

### WEEK NINE

Tuesday, 03/23 READING: *Habits*, "On Looking and Looking Again," p.51  
DUE: NONE; Work on Outline

Thursday, 03/26 READING: NONE; Work & Workshop Day  
DUE: DB16 Rhetorical Outline

\*04/02-- AUDIENCE & GENRE: RHETORICAL ANALYSIS *FINAL DRAFT DUE NEXT WEEK*

### **MODULE 4**

### WEEK TEN

Tuesday, 03/30 READING: Bb Bb- Annotated Bibliography Individual Research & Writing Assignment ho  
DUE: DB18 Assignment ho Reflection

Thursday, 04/01 READING: Bb- Sample Annotated Bibliography; Conducting Research; Library Day  
DUE: DB19 Mini-Genre Analysis

**04/02-- AUDIENCE & GENRE: RHETORICAL ANALYSIS FINAL DRAFT DUE**

WEEK ELEVEN

Tuesday, 04/06 READING: *Habits*, "On Going Down the Rabbit Hole," p.81;

DUE: DB20 Reading Reflection

Thursday, 04/08 READING: Bb-Conducting Research; Library Day

DUE: DB21 Bibliography Matrix

\*04/16—ANNOTATED BIBLIOGRAPHY *FINAL DRAFT DUE NEXT WEEK*

**Module 5**WEEK TWELVE

Tuesday, 04/13 READING: Bb- Digital Archive assignment ho

DUE: DB22 Bibliography Check-in

Thursday, 04/15 READING: Bb-[Digital Archive Example](#)

DUE: DB23 Mini-Genre Analysis

**\*04/16-- BIBLIOGRAPHY FINAL DRAFT DUE**

WEEK THIRTEEN

Tuesday, 04/20 READING: *Habits*, "On Bending Conventions," p.254

DUE: DB24 Reading Reflection

Thursday, 04/22 READING: *Habits*, "Getting Your Act Together II. In a Digital Space" p.216

DUE: DB25 Rhetorical Situation of Digital Space

WEEK FOURTEEN

Tuesday, 04/27 READING: Bb- Digital Composition

DUE: DB26 Free Reflection

Thursday, 04/29      READING: NONE; work day  
DUE: DB27 Digital Archive check-in

WEEK FIFTEEN

Tuesday, 05/04      READING: NONE; Peer Review  
DUE: DB28 Submit your Digital Archive Draft for Peer Review

Thursday, 05/06      READING: NONE; Peer Review  
DUE: DB28 Return your peer's reviewed digital archive

*\*05/11—DIGITAL ARCHIVE 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*

**FINALS WEEK**

WEEK SIXTEEN

NO CUMULATIVE FINAL      **05/11—DIGITAL ARCHIVE FINAL DRAFT DUE**