

## Rhetoric and Writing Studies RWS 1301

CRN: 16049; 14964; 13549; 13548

T&H, 7:30 AM – 8:50 AM, & 9:00 AM – 10:20 AM UGLC 230

### Instructor Information

Name: Rebekah Renee Grado

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Phone: (915) 747-5416

#### Office Hours:

F2f- T&H| 6:50 AM – 7:20 AM, & 10:30 AM – Noon, Worrel Hall 307 (building is behind the bookstore, office is in the middle of the top floor). Feel free to set up an appointment in advance, esp. if you are on a tight schedule. Otherwise, feel free to walk in anytime! Emails sent during this time should be addressed within the hour.

Virtual- M&W Noon – 4 PM, Emails sent during this time will be addressed within the hour. Virtual meetings are also available by appointment only (email your request w/ min. 12 hrs advanced notice & include , preferred date, time, medium: email, phone call, or Zoom Virtual meeting)

### *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 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 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***

- 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.

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: surveys, interviews, observations, case studies, 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 intended to help students develop and reflect on their rhetorical and writing knowledge including awareness of social and racial justice, and the implications of their language choices, based on the understanding that language is never neutral. RWS 1301 helps students 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 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

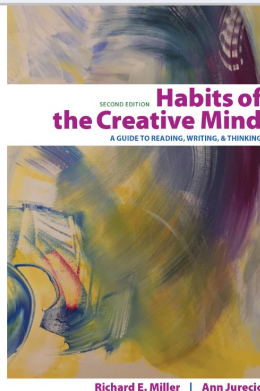
## **MODULE 4** – Social Issue Investigation

- 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

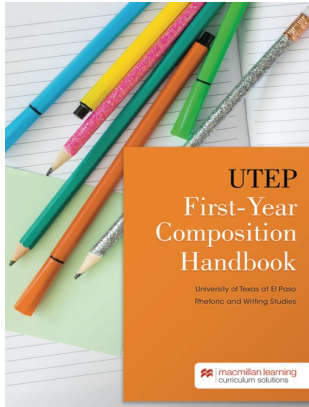
### ***Required Texts & Materials***



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.



UTEP First-Year Composition Handbook

An e-book available through the UTEP Bookstore

All other required readings will be posted on Blackboard and One-Drive

### *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 create a website or video 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.

## Course Delivery

### Course Delivery:

In Spring 2022, RWS 1301 will be held primarily face-to-face on campus. There are a few sections that are designated as online. Those classes may meet synchronously while others may meet 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](https://www.utep.edu/technologysupport/learningremotely.html). The university has laptops and WIFI hotspots available for you. You can get the forms to apply for these here: <https://www.utep.edu/technologysupport/learningremotely.html>.

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 are strongly encouraged to 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 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.* Class

participation may not be made up if, as a class, we have already progressed beyond participation objective (i.e. a peer review cannot be made up if the final draft has already been submitted).

**\*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/ 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.

**Participation:**

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

### *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. 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. 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*

Title IX	915-747-8358	<a href="#">Institutional Compliance</a>
Dean of Students	915-747-5648	<a href="#">Dean of Students</a>
UTEP Health & Wellness Center	915-747-5624	<a href="https://www.utep.edu/chs/shc/">https://www.utep.edu/chs/shc/</a> studenthealth@utep.edu
UTEP Police Department	915-747-5611	<a href="https://www.utep.edu/police/">https://www.utep.edu/police/</a> police@utep.edu
Counseling and Psychological Services	915-747-5302	<a href="https://www.utep.edu/student-affairs/counsel/">https://www.utep.edu/student-affairs/counsel/</a> caps@utep.edu

### **Academic Calendar Spring 2022**

<b>Jan 17th</b>	Dr. Martin Luther King, Jr. Holiday – University Closed
<b>Jan 18th</b>	Spring classes begin
<b>Jan 18–21st</b>	Late Registration (Fees are incurred)
<b>Feb 2nd</b>	Spring Census Day
<b>Mar 14-18th</b>	Spring Break (*TENTATIVE*)
<b>Mar 25th</b>	Cesar Chavez Holiday – no classes
<b>Apr 1st</b>	Spring Drop/Withdrawal Deadline
<b>Apr 15th</b>	Spring Study Day;
<b>May 5th</b>	Spring – Last day of classes
<b>May 6th</b>	Dead day
<b>May 9-13th</b>	Spring Final Exams
<b>May 18th</b>	Grades are Due

## Course Schedule

### Weekly Calendar

*All Bb work is due no later than 11:59 PM | All major assignments are due in Assignments by Friday, 11:59 PM of the week it is due | All DBs are due midweek (Wednesday) and end of week (Saturday), by 11:59 PM | 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**
- **Handbook: Course E-Textbook**
- **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

- **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 Saturday (11:59 PM), at least one week after they are introduced as Readings

### MODULE 1

#### WEEK ONE

- |                 |   |
|-----------------|---|
| Tuesday, 01/18  | <p>READING: BB-Syllabus; Explore Blackboard; Review Calendar; Course Intro</p> <p>DUE: Post a question to the Q&amp;A DB forum; try to answer someone else's question in return</p> |
| Thursday, 01/20 | <p>READING: Handbook-Module 1</p> <p>BB- Module 1 Intro; Discourse Community Map Assignment ho</p> <p>DUE: DB1</p>  |

#### WEEK TWO

Tuesday, 01/25      READING: *Habits*- "Unlearning," p. 23; BB-Sway Tutorial  
DUE: DB2 Discourse Community Group Sign-up/ Individual Declaration

Thursday, 01/27      READING: *Habits*- "On Finding Your Feet," p.3; BB- [Defining Food Studies](#)  
DUE: DB3 Outlining Steps to Obtaining Peer-Reviewed Research

### WEEK THREE

Tuesday, 02/01      READING: BB- [Swale's 6 Characteristics of a Discourse Community \(explore the whole website\)](#)  
DUE: DB4 Group/ Individual Check-in

Thursday, 02/03      READING: Handbook-Module 2  
DUE: DB5 Discourse Community Map Progress Report

*\*02/11-02/13--DISCOURSE COMMUNITY MAP PROGRESS REPORT [FINAL DRAFT] DUE NEXT WEEK*

### **MODULE 2**

#### WEEK FOUR

Tuesday, 02/08      READING: Bb-Module 2 Intro; Autoethnography Assignment ho; [Jimmy Santiago Baca, "Green Chile"](#)  
DUE: DB6 Discourse Community Personal Reflection

Thursday, 02/10      READING: Bb- [John S. Allen, "Food & Memory," article/podcast](#)  
DUE: DB7 Ask & answer one question about the Autoethnography assignment  
ho

**DUE: 02/13--DISCOURSE COMMUNITY MAP PROGRESS REPORT [FINAL DRAFT]**

### WEEK FIVE

Tuesday, 02/15      READING: *Habits*, "On Learning to See," p.45 ; Bb- [Gloria Anzaldua, "How To Tame The Wild Tongue"](#)

DUE: DB8 What Does "Good" Writing Look Like?

Thursday, 02/17      READING: *Habits*, "On Letting Go of Writing By Formula," p.28 ; Bb-The Writing Process

DUE: DB9 Pre-Writing, Autoethnography Outline

### WEEK SIX

Tuesday, 02/22      READING: Bb- [Li-Young Lee, "Persimmons"](#)

DUE: DB10 Explication Exercise

Thursday, 02/24      READING: *Habits*, "On Seeing as a Writer," p.129

DUE: DB11 Drafting, Filling in your outline

### WEEK SEVEN

Tuesday, 03/01      READING: Bb-Excerpt from *What Night Brings*, Carla Trujillo; Peer-Reviewing

DUE: DB12 Post your Autoethnography First Draft

Thursday, 03/03      READING: Handbook-Module 3

DUE: DB12 Be the first to comment "downloaded" on one peer's post; be sure to return a revised draft by Friday, 03/05

*\*03/11-03/13--AUTOETHNOGRAPHY FINAL DRAFT DUE NEXT WEEK*

## **MODULE 3**

### WEEK EIGHT

Tuesday, 03/08      READING: *Habits*, "On Reading As a Writer," p. 134; Bb-Module 3 Intro; Audience & Genre: Rhetorical Analysis Assignment ho

DUE: DB14 Ask and Answer one questions about the assignment ho



Thursday, 03/10      READING: Habits, "On Looking and Looking Again," p.51; Bb- Revisit a reading from Module 2 to re-read (pay attention to and improve your reading process this second time around)  
DUE: DB15 Individual Reading Selection & Reading Process  
**DUE: 03/13--AUTOETHNOGRAPHY FINAL DRAFT**

**SPRING BREAK 03/14-03/18**

WEEK NINE

Tuesday, 03/22      READING, Habits, "On Reading in Slow Motion," p.140;  
DUE: NONE; Work on Outline

Thursday, 03/24      READING: Habits, "On Working With the Words of Others," p.121  
DUE: DB16 Rhetorical Outline

*\*04/01-04/03-- AUDIENCE & GENRE: RHETORICAL ANALYSIS FINAL DRAFT DUE NEXT WEEK*

**MODULE 4**

WEEK TEN

Tuesday, 03/29      READING: Handbook, Module 4; Bb- Annotated Bibliography Research & Writing Assignment ho DUE: DB18 Assignment ho Reflection

Thursday, 03.31      READING: Habits, "On Asking Questions," p.65; Bb- Sample Annotated Bibliography; Conducting Research  
DUE: DB19 Mini-Genre Analysis

**04/03-- AUDIENCE & GENRE: RHETORICAL ANALYSIS FINAL DRAFT DUE**

WEEK ELEVEN

Tuesday, 04/05      READING: *Habits*, "On Going Down the Rabbit Hole," p.81;  
DUE: DB20 Reading Reflection

Thursday, 04/07      READING: Habits, "On Joining the Conversation," p.115

DUE: DB21 Bibliography Matrix

*\*04/15-04/17—ANNOTATED BIBLIOGRAPHY FINAL DRAFT DUE NEXT WEEK*

## Module 5

### WEEK TWELVE

Tuesday, 04/12      READING: Handbook, Module 5; Bb- Visual Argument assignment ho

DUE: DB22 Bibliography Check-in

Thursday, 04/14      READING: Bb- Sample VisualArgument

DUE: DB23 Mini-Genre Analysis

*\*04/17-- BIBLIOGRAPHY FINAL DRAFT DUE*

### WEEK THIRTEEN

Tuesday, 04/19      READING: Habits, "On Argument as Journey" p.225

DUE: DB24 Reading Reflection

Thursday, 04/21      READING: *Habits*, "On Bending Conventions," p.254

DUE: DB25 Rhetorical Situation of Digital Space

### WEEK FOURTEEN

Tuesday, 04/26      READING: *Habits*, "Getting Your Act Together II. In a Digital Space" p.216

DUE: DB26 Digital Archivecheck-in

Thursday, 04/28      READING: Habits, "On Complexity" p.238

DUE: DB27 Digital Archivecheck-in

### WEEK FIFTEEN

Tuesday, 05/03      READING: Habits, "On Learning From Failure" p.186; Peer Review  
DUE: DB28 Submit your Digital Archive Draft for Peer Review

Thursday, 05/05      \***LAST DAY OF SEMESTER**  
READING: Handbook, Conclusion; Peer Review  
DUE: DB28 Return your peer's reviewed digital archive

05/10-05/12—VISUAL ARGUMENT *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      **05/12—DIGITAL ARCHIVE FINAL DRAFT DUE**