Instructor Information
Name: Rebekah R. Grado
Email: rgrado@utep.edu
Online Office Hours: Email/Zoom, M/W Noon – 3 PM

Office hours will be held asynchronously via UTEP Miner Mail Monday & Wednesdays, from Noon, through 3 PM. If you send an email during these hours, I will respond within one hour or less. You may also email your request to meet synchronously (via Zoom) during online office hours; requests should be made at least 1 hr in advance. You may also email your availability for consideration in order to make an appointment on days/times not listed. 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 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

<table>
<thead>
<tr>
<th>RWS 1301 &amp; 1302 Learning Outcomes</th>
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<tbody>
<tr>
<td>1) Students will reflect on and critically analyze their own language experiences.</td>
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<td>2) Students will synthesize information about racial and ethnic biases and other social justice issues and confront these issues in their writing.</td>
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<td>3) Students will demonstrate engagement with multiple media sources through their projects, including, but not limited to, digital resources.</td>
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<tr>
<td>4) Students will identify relevant research sources and opportunities from their lived experiences, their campus interactions, and their engagement within their communities.</td>
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<tr>
<td>5) Students will apply knowledge from local communities to research broader social issues demonstrating their critical awareness.</td>
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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 1302) Course Description

Rhetoric & Composition 2 (RWS 1302) aims to develop further students’ rhetorical and critical thinking skills in order to facilitate effective written communication in educational, professional, and social contexts. Effective communication is based on awareness of and appreciation for diverse language practices as well as knowledge specific to subject matter, genre, rhetorical strategy, racial and social justice, and writing processes.

The curriculum consists of these 5 modules:

1. Community Engagement Proposal: Students will explore issues and concerns in their communities (home, place of worship, civic, work, school) and will identify a problem connected with the community that they wish to study. Students will explain how their own interests, goals, and values align with the organization or agency’s mission. This paper will take the form of a proposal or memo.

2. Community Genre Analysis: Students will identify two distinct texts in different genres (written, visual, and/or oral) created by their organization or related to their selected
issue. Students will write an explanatory genre analysis of the two texts and how they operate rhetorically. Students will engage in peer review activities during the writing process.

3. **Local Fieldwork:** Students will identify a social, political, or ethical issue related to their local community or partnering agency. As part of this assignment, students will generate research questions pertaining to the topic and their inquiry. Local research may include field observations, consulting local and primary sources, collecting surveys, and conducting interviews.

4. **Broader Community Study:** The broader community study will build upon students’ local research, extending it into a broader inquiry. Students have the option to change their focus. This project will incorporate secondary research in order to examine the societal impact of their chosen issue. This includes developing a larger list of sources and creating an evaluative annotated bibliography.

5. **Multimodal Community Product/Tool:** Students will create a multimodal product or tool based on the needs of their community partner, organization, or a topic they are exploring. This can be an individual or group assignment to be completed with classmates focused on a similar topic. The goal of this project is to synthesize the research and writing students have done and present it to their classmates and/or chosen community.

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**Required Texts & Materials**

![Book Cover](image.png)


Available at the UTEP Bookstore.

UTEP First-Year Composition Handbook
An e-book available through the UTEP Bookstore
Additional required readings will also be posted on Blackboard.

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**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 or below = F

Module 1 Community Engagement Proposal, 100 pts
Module 2 Community Genre Analysis, 100 pts
Module 3 Local Fieldwork, 100 pts
Module 4 Broader Community Study, 100 pts
Module 5 Multimodal Community Product/Tool, 100 pts
Total: 500 pts, 50% of final grade

Participation, Discussion Board Posts, 28 posts, 18 pts each
Total: 500 pts, 50% of final grade

**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% ]
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%; 18 each = 1.8% 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 1302 will be held primarily face-to-face on campus. There are a few sections that are designated as online. Those classes may meet synchronously or asynchronously through
Blackboard. Whether face-to-face, online, or hybrid, 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, hybrid, or fully 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. The university has laptops and WIFI hotspots available for students. They can get the forms to apply for these at https://www.utep.edu/technologysupport/learningremotely.html.

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 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: *Except where prior arrangements 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 arrangements 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/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.

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.

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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. 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**
If you cannot complete this course for whatever reason, please contact your instructor. 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 being dropped by the instructor and possibly 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](#) 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.

**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>
<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 Spring 2022

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

Course Schedule

PRINT, SAVE AND/OR COPY THIS CALENDAR FOR YOUR QUICK REFERENCE

Weekly Calendar

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 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
- EAN: Physical/ E-Textbook Everyone’s An Author
- FYC: E-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 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, 01/18
READING: BB-Syllabus; Explore Blackboard, Review Calendar; Visit Modules and read “Course Welcome” from Module 1
DUE: Post a Syllabus or Blackboard related question to the Q&A DB forum; try to answer someone else’s question in return

Thursday, 01/20
READING: BB- FYC Handbook, 1302, Ch 1—reading demo [this is a scanned copy; you will need to purchase your copy by Week 2]; EAN, Ch 1, Thinking
Rhetorically—reading demo [this is a scanned copy; you will need to purchase your copy by Week 2]
DUE: DB1

WEEK TWO
Tuesday, 01/25
READING: EAN- Ch 2, Engaging with Others, p. 18-27, & Find a Topic, p. 478; BB-Module 1 Assignment ho, Proposal
DUE: DB2

Thursday, 01/27
READING: EAN- Rhetorical Situation, p.28-34; BB- Sample Proposal; Proposal
Composition Walk-Thru: Exploring Topics/Communities
DUE: DB3

WEEK THREE
Tuesday, 02/01
READING: EAN- Ch 4, p. 35-49; BB- Proposal Genre Analysis; Proposal
Composition Walk-Thru: Meeting Module 1 Objectives
DUE: DB4

Thursday, 02/03
READING: BB- Proposal Composition Walk-Thru: Proposal Draft
DUE: DB5

*02/11-PROPOSAL [FINAL DRAFT] DUE NEXT WEEK

MODULE 2
WEEK FOUR
Tuesday, 02/08  READING: FYC Handbook, 1302, Ch 2; EAN, Ch 21, Sources et al., p. 486-503; BB- Module 2 Assignment ho, Genre Analysis/Running Research Journal
DUE: DB6

Thursday, 02/10  READING: EAN, Ch 6, Reading Rhetorically, p. 67-77; BB- Conducting Library Research
DUE: DB7
DUE: 02/11--Proposal [FINAL DRAFT]

WEEK FIVE
Tuesday, 02/15  READING: EAN, Ch 7, Annotating et al., p. 79-88; BB- Genre Analysis Composition Walk-Thru: Research Inspired by Proposals
DUE: DB8

Thursday, 02/17  READING: EAN, Ch 24, Annotating a Bibliography, p. 529-531
DUE: DB9

WEEK SIX
Tuesday, 02/22  READING: EAN, Ch 8, Fact from Misinformation p. 90-105; BB- Resources on Misinformation
DUE: DB10

Thursday, 02/24  READING: EAN, Ch 14, Writing Analytically, p. 229-238 & 249-251, Genre Analysis Sample, p. 252-255; BB- Genre Analysis Composition Walk-Thru: Drafting with a Matrix
DUE: DB11

WEEK SEVEN
Tuesday, 03/01  READING: EAN- Ch 28, MLA Style, p. 563-598 OR Ch 29, APA Style, p. 612-644
DUE: DB12 Post your Genre Analysis/Running Research Journal Draft

Thursday, 03/03  READING: Read a Peer’s Draft
DUE: DB12 Be the first to comment “downloaded” on one peer’s post; be sure to return a revised draft by Sunday, 03/06

*03/11—GENRE ANALYSIS/RUNNING RESEARCH JOURNAL FINAL DRAFT DUE NEXT WEEK

MODULE 3
WEEK EIGHT
Tuesday, 03/08  READING: FYC, Ch 3; BB- Module 3 Assignment ho, Local Field Work
DUE: DB14

Thursday, 03/10  READING: EAN, Ch 20, Joining the Conversation, p. 478-485
DUE: DB15

DUE: 03/12—GENRE ANALYSIS/RUNNING RESEARCH JOURNAL FINAL DRAFT

SPRING BREAK 03/14 – 03/18 NO CLASS

WEEK NINE
Tuesday, 03/22  READING: EAN, Conducting Field Research, p. 506-514
DUE: DB16

Thursday, 03/24  READING: BB- Fieldwork Walk-Thru: Discovering Social Issues via Local Research
DUE: DB17
*04/01—LOCAL FIELDWORK FINAL DRAFT DUE NEXT WEEK

WEEK TEN
Tuesday, 03/29  
READING: EAN, Ch 22, Keeping Track, p. 515-51
DUE: DB18

Thursday, 03/31  
READING: EAN, Ch 25, Synthesizing, p. 534-539
DUE: DB19

04/01—LOCAL FIELDWORK FINAL DRAFT DUE

MODULE 4
WEEK ELEVEN
Tuesday, 04/05  
READING: FYC, Ch 4; BB- Module 4 Assignment ho Broader Community Study
DUE: DB20

Thursday, 04/07  
READING: EAN, Ch 31, Mixing Languages & Dialects, p. 683-692; BB- Broader Community Study Walk-Thru: Outlining
DUE: DB21

WEEK TWELVE
Tuesday, 04/12  
READING: EAN, Ch 23, Evaluating Sources, p. 520-526
DUE: DB22

Thursday, 04/14  
READING: EAN, Ch 26, Quoting et al., p. 541-553; BB- Broader Community Study Walk-Thru: Drafting
DUE: DB23

WEEK THIRTEEN
Tuesday, 04/19  
READING: EAN, Ch 32, How to Craft Good Sentences, p. 694-709
DUE: DB24

Thursday, 04/21  READING: EAN, Ch 33, Editing Errors that Matter, p. 713-750; BB- Broader Community Study Walk-Thru: Editing, Revising & Finalizing
DUE: DB25

*04/29—BROADER COMMUNITY STUDY FINAL DRAFT DUE NEXT WEEK

Module 5

WEEK FOURTEEN

Tuesday, 04/26  READING: FYC, Ch 5; BB- Module 5 Assignment ho Organizational Outreach Product
DUE: DB26

Thursday, 04/28  READING: EAN, Choosing Genres, p. 137-140; BB- Organizational Outreach Product Walk-Thru: Getting Started
DUE: DB27

*04/29—BROADER COMMUNITY STUDY DRAFT DUE

WEEK FIFTEEN

Tuesday, 05/03  READING: EAN, Designing, p. 757-759
DUE: DB28

**Thursday, 05/05  READING: EAN, Writing in Multiple Modes, p. 778-792; BB- Organizational Outreach Product Walk-Thru: Executing Your Design
DUE: DB28

*05/12—ORGANIZATIONAL OUTREACH PRODUCT FINAL DRAFT DUE NEXT WEEK

**LAST DAY OF SEMESTER: THURSDAY. DEAD DAY: FRIDAY. SEMESTER COURSEWORK CANNOT BE ACCEPTED AFTER THURSDAY; ONLY THE FINAL PROJECT [MOD 5 ASSIGNMENT] MAY BE SUBMITTED AFTER DEAD DAY
FINALS WEEK

WEEK SIXTEEN

NO CUMULATIVE FINAL 05/12—ORGANIZATIONAL OUTREACH PRODUCT FINAL DRAFT DUE