

ENC 2135: RESEARCH, GENRE, AND CONTEXT

Instructor: Phil Grech

Course: ENC 2135-45

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Days: Mon/Wed

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COURSE DESCRIPTION

ENC 2135 fulfills the second of two required composition courses at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills emphasized in ENC 1101, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences, ENC 2135 focuses on teaching students research skills that allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts.

During the course of the semester, students will write three major papers, each of which will ask them to consider and study “genre” in different ways, as well as to consider the context and audience of the pieces students are composing and analyzing. The first paper asks students to perform a close reading of two different compositions in which they will identify the genre conventions that deliver the piece’s meaning to a particular audience. For their second paper students will develop a researched academic essay; they will practice using informative, persuasive, and/or narrative writing as it is appropriate to their context and audience. This paper also asks students to prepare an essay proposal and a research progress report as well as to incorporate ten sources, seven of which must be scholarly, into their writing. The final paper asks students to then synthesize their knowledge of genre conventions by composing three of their own pieces in three distinct genres. The last paper will be accompanied by an artist’s statement that explains why they choice to write in particular genres and sub-genres and how the genre conventions of their pieces appropriately deliver content and appeal to their intended audience.

Course Goals: This course aims to help you improve your writing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. You will write and revise three papers, devise your own purposes and structures for those papers, work directly with the audience of your peers to practice critical reading and response, and learn many new writing techniques.

Syllabus Change Policy: Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

REQUIRED MATERIALS

The Bedford Book of Genres: A Guide and Reader with Student Compositions. Florida State University edition, 2016. By Amy Braziller and Elizabeth Kleinfeld; Bedford/St. Martin. ISBN 9781319066864

The Brief McGraw-Hill Handbook, FSU 2012 edition

COURSE OBJECTIVES

By the end of the course, students will demonstrate the ability to:

- Convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience. They will understand that writing is a process involving practice, drafting, revision, and editing.
- Analyze and interpret complex texts and representations of meaning in a variety of formats.
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes.
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and structure.
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources.
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources.
- Gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions.
- Practice applying citation conventions systematically in their own work.

COURSE REQUIREMENTS

Reading

Assignments should be read and/or written prior to class meetings on the date assigned. The amount of reading for this course is considerable. We will meet only twice a week with the expectation that students will have read substantial amounts of the works between sessions. Note: If a Bb reading is scheduled bring a hard copy or electronic copy to class.

Student Participation

Learning about composing requires you to be actively engaged participants. While the size of the class makes a classic seminar format difficult to achieve, I do expect you all to be engaged in discussions and readings and to attend class regularly. All students should be ambitious participants in their own learning process, as well as contributors to a lively intellectual community. If you are called on, and you are unprepared to respond, points will be deducted from your participation grade.

Attendance and Lateness

Attendance is required. Missing the equivalent of more than two weeks of class (more than four absences) can be cause for failure of the course. Being late to class three times equals one absence. If you arrive more than fifteen minutes late to class, you will be counted as absent. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

All students are expected to abide by this class attendance policy. Students must also provide, when possible, advance notice of absences as well as relevant documentation regarding absences to the instructor as soon as

possible following the illness or event that led to an absence. Regardless of whether an absence is excused or unexcused, the student is responsible for making up all work that is missed. *Not showing up for a conference counts as an absence.*

First-Year Composition Course Drop Policy

This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student’s control (e.g. death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during student’s initial enrollment.

Journaling

Students will be expected to respond to class readings and assignments outside of class via online discussion boards. All journals be approximately 250 words. I’m not going to count the exact number of words for each student’s journal but I need to know a substantial effort has been applied. Journals should be thoughtful and show the depth of your thinking process; you might tell stories to illustrate your ideas, you might end up contradicting yourself, you might write things you aren’t certain are true or not - these are a few ways you can - explore in your journals. I typically assign a journal prompt for you to write about, but I will often give you the opportunity to write about a topic of your choice, but you must first get my permission to do so. *Make sure that on every submitted journal you include the following:* Your name, the date, and the journal number.

If you are absent from class and subsequently unable to complete that day’s assigned journal entry, you are allowed to make it up and it is due within *24 hours* from the end of the previous class period. You can either email it to me or deliver it to my office. *If it is later than 24 hours, no credit will be given for this journal.*

Conferences: Conferences are an essential component of improving one’s writing and for this reason, each student is required to meet at least twice with me individually during this course. This is a chance for me to get to know you as a student and a writer, and for us to discuss strategies for executing your best work, improving your writing, and/or handling any concerns you have regarding your progress in this course. If you fail to arrive at your assigned time on these days, I will count your missed appointment as an absence.

GRADING

For the sake of transparency, consider the percentages listed below as part of an overall total number of points. Grading breakdown:

Paper One: 25%
 Paper Two: 30%
 Paper Three: 25%
 Journals: 10%
 Participation: 10%

FINAL GRADES

A	93 – 100	C	73 – 76
A-	90 – 92	C-	70 – 72
B+	87 – 89	D+	67 – 69
B	83 – 86	D	63 – 66
B-	80 – 82	D-	60 – 62
C+	77 – 79	F	0 – 59

**College-level
Writing
Requirement**

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” (2.0) or higher in the course, and earn at least a “C-” average on the required writing assignments. If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.

All assignments are due on the date specified. *If late, I deduct half a letter grade for every class period until the assignment is turned in.*

Recommendation on backing up: *I will not allow you to turn assignments in late due to computer hardware failure.* Your work should always be backed up and saved. I strongly recommend that you all back up your work regularly throughout the semester, for all of your classes, including this one.

CIVILITY CLAUSE

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category).

While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility. Remember that you will send me an email that indicates you have read and understand this policy.

PLAGIARISM

If you submit work that has been copied without attribution from some published or unpublished source (including the Internet), or that has been prepared by someone other than you, or that in any way misrepresents someone else's work as your own, you will face severe discipline by the university. The minimum penalty for plagiarism is a failing grade for the course; the maximum is expulsion from the university. You are responsible for citing sources fully and correctly according to MLA style guidelines.

Any instance of plagiarism must be reported to the Director of First-Year Composition and the Director of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: “Regarding academic assignments, violations of the Academic Honor Code shall include representing another's work or any part thereof, be it published or unpublished, as one's own.” A plagiarism education assignment that further explains this issue will be administered in all first year writing courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

DISABILITY SERVICES

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating

the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Student Disability Resource Center has been provided. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center - 874 Traditions Way - 108 Student Services Building

Florida State University - Tallahassee, FL 32306-4167

(850) 644-9566 (voice) - (850) 644-8504 (TDD) - sdrc@admin.fsu.edu - <http://www.disabilitycenter.fsu.edu/>

MAJOR ASSIGNMENTS

PAPER 1: CLOSE READINGS WITH AN EMPHASIS ON GENRE

- Length: 1200 polished words, typed and double-spaced
- MLA style and format
- Sources: None required
- Draft Requirements:
 - Draft 1 (500 Words) due for workshop
 - Draft 2 (1000 Words) due in conference
 - Draft 3 (1200 Words) due for workshop
 - Final Draft (1200 Polished Words)
- Grading: Worth 20/100 points on final grade. Late drafts will result in a loss of half a letter grade on the assignment's final grade, per class missed. Must earn a C or better to pass this class. *Failure to submit all three drafts will result in a failing grade for this assignment.*
- Final Draft Due: Thursday, February 8

For an example of paper one, see A4-A15 in Bedford

For this first assignment you will analyze how two different compositions use genre conventions to convey meaning to their intended audiences. In order to do this, you each will perform a close reading of your compositions.

That previous paragraph is jam-packed with information, so let me break it down: first, in class and in our readings we will begin to define the word “genre” and also explore different genres of writing – from fake news stories to blog posts to nursery rhymes to Twitter posts to lab reports. In class we will learn how each genre of writing uses conventions – the building blocks of a composition – in order to send messages to their intended audience.

Then each of you will find two compositions in two different genres that interest you. *Hint: Read indexes on G1-7 (genres), T1-15 (themes), in Bedford, however, you can select compositions outside of Bedford. If you choose compositions outside of Bedford, you must email me for permission to use them before your first draft is due.* It would be fruitful, but is not required, to pick compositions that have something in common; for example, you might find two compositions that deal with a common theme, or you might investigate compositions that are used by scholars in your intended major.***

Once you've chosen your compositions, you will write a close reading of each of your two compositions. A close reading involves three steps:

1. Identify what genre conventions your composition is using, and how those conventions break with or mold to the expectations of that genre.

2. Identify what meaning or messages you think that the composition is sending, and what the intended audience of that message is.
3. Connect step 1 and 2. In other words, demonstrate to the reader how the genre conventions support that meaning for that particular audience.

Finally, I encourage you to utilize the terminology that we learn in class. For example, you might discuss a short story's use of pathos to convey a message. Or you might talk about the genre elements of a photo essay.

PAPER 2: THE ACADEMIC ESSAY – USING INFORMATIVE, PERSUASIVE, AND NARRATIVE WRITING CONTEXTUALLY

- Length: 3100 polished words, typed and double spaced
- MLA style and format
- Sources: At least ten total, seven of which must be academic, scholarly, and/or peer-reviewed sources, two of which must be non-electronic.
- Requirements:
 - ESSAY PROPOSAL (400 polished words)
 - Draft 1 (800 words) due for workshop
 - Draft 2 (1800 words) due in conferences
 - Draft 3 (2000 words) due for workshop
 - Final Draft (2700 polished words) (Final Paper (2,700) + Proposal (400) = 3,100)
- Grading: Both assignments worth 35/100 of your final grade with the following breakdown:
 - ESSAY PROPOSAL is worth 10 of those 35 points.
 - FINAL NARRATIVE NONFICTION ESSAY is worth 25 of those 35 points.
- Late drafts will result in a loss of half a letter grade on the assignment's final grade, per class missed. Must earn a C or better to pass this class. *Failure to submit all three drafts will result in a failing grade for this assignment.*
- Final Draft Due: Thursday, March 22

For an example of paper two, see A-16-A29 in Bedford

In the first paper we examined the conventions of different genres of writing at the formal level, and you identified how those conventions conveyed meaning. For the second paper, each of you will be writing in the same form: an academic essay, which has its own conventions.

One of the conventions of an academic essay is that, depending on the context and rhetorical situation, the composition may use informative, persuasive, and/or narrative writing in order to make an argument. For example, a biologist may have to inform readers about a new species she discovered by describing that species. In another context, she may have to tell the narrative of how a species evolved. Or she may have to persuade her readers that two different specimens are actually different species. She may choose to do any of these tasks through the same formal genre – the researched essay – but each may use a different genre or mode of writing.

In class and in our readings we will be looking at several examples of researched essays, and we will talk about how they use narrative, persuasion, and information to shed light on important academic, social, and political issues.

Then, you will choose a topic about which you are passionate. This step is crucial to your success; if you do not care about your topic, you will be less inclined to do excellent or even adequate research. It may be

helpful, but is not required, to choose a topic that is related to your major – this could be a solid way to start out your academic career in that field.

The next step is to complete two preparatory assignments:

* PREPARATORY ASSIGNMENT 1: ACADEMIC ESSAY PROPOSAL (400 polished words) *

First, you will write an essay proposal meant to help organize your ideas and intentions. It is also my opportunity to vet your topic so that I can make sure you are on the right track. In paragraph form, describe the following (in no particular order):

- Your topic: what about it interests you? Why did you choose this? What
- Your intended use of genre: is your essay primarily going to be narrative, informative, or persuasive? Why is this appropriate given the essay's context?
- Your preliminary research: what have you done and what needs to be done?
- Your goal and vision for this piece: why is your essay important?
- The audience of the piece you have in mind: who would be interested in reading?

PAPER 3: THREE GENRES AND ARTIST'S STATEMENT

- Length: 1700 polished words, typed and double-spaced
(1000-1200 words total of genre compositions; 500-700 word Artist's Statement)
- MLA style and format
- Sources: None required
- Due Dates:
 - Draft 1 (2 Compositions) due for workshop
 - Draft 2 (3 Compositions) due for online workshop
 - Draft 3 (3 Compositions and Artist's Statement) due for workshop
 - Final Draft (1700 Polished Words)
- Grading: Worth 20/100 points on final grade. Late drafts will result in a loss of half a letter grade on the assignment's final grade, per class missed. Must earn a C or better to pass this class. *Failure to submit all three drafts will result in a failing grade for this assignment.*
- Final Draft Due: Thursday, April 24

For an example of paper three, see A-30-A38 in Bedford

Thus far we've thought about genre in two different ways, and you've written in two different genres (the close reading and the academic essay). This third assignment asks you to write in *four!* new genres: three of your choosing and an accompanying Artist's Statement.

This time around we'll again be thinking about genre differently: our class activities will now consider sub-genres such as comedy, drama, romance, sci-fi, fantasy, horror, romantic comedy, action, etc. You probably have some familiarity with this division of genres from your Netflix queue, but we'll again be looking at the genre conventions of these sub-genres: how do we know that a comedy is a comedy, for example?

For this assignment, I want you to pick a topic that you will explore in three different compositions. You can choose to rework the topic from your academic essay, if you choose, but this is not required. Again, make sure that it is a topic you are interested enough in to explore in three genres.

Here's the catch: I want each composition to work in different genres on both the formal level and the sub-genre level. For the form of the pieces, feel free to use any genre we've looked at in class or something else

including, but not limited to: a letter, fake news piece, PowerPoint presentation, photo essay, comic strip, song lyric, poem, play, lab report, menu, diet plan, short fiction piece, written speech, email, monologue, instruction manual, lyric essay, short play, series of Tweets or Facebook statuses, TV commercial, etc. The list goes on – if you are unsure about whether you are allowed to do something, feel free to run it by me.

For example, if I chose to write about The Beatles for my compositions, I might write a fake news piece in which I use comedy to satirize their hair, a love letter in which I evoke elements of romance in my love for the band, and a PowerPoint\Prezi in which I tap into sci-fi/horror by investigating the “Paul Is Dead” conspiracy theories.

Another example: say I’m writing about issues of masculinity. I might write a memoir-style action story about the time I broke my arm playing football in high school, a diet plan in which I only eat meat to show the world how much of a man I am, and a series of tweets in which I tell a tragic story about a time I got bullied.

Combined, your genre compositions must total 1000-1200 words. Don’t worry if one of your compositions is very short – hell, you could even write a haiku if you do a good job – as long as the other compositions make up for the length.

Along with your composition in three genres, I want you to write a 500-700 word artist statement in which you reflect upon the choices you made in your compositions. In particular, I want you to address why you chose to write in your genres and sub-genres, how you are obeying or breaking the conventions of that genre, and who the audience is for each of your compositions. The Artist’s Statement is a genre of its own, and therefore has its own genre conventions. In class and using pp. 476-9 in the Bedford we will explore what the genre conventions of an artist’s statement are.

MLA REMINDERS

Here are some basic MLA requirements:

- All papers must be entirely and thoroughly double-spaced and in Times New Roman font, size twelve (12).
- Paper should be in “No Spacing” format (Select ‘Home’ in Word – On right side of header, select “No Spacing” (Word defaults this to “Normal”). Make sure this setting is throughout your entire document.
- Last name and page number in upper right-hand corner (e.g. Grech 1).
- In upper left-hand corner, put: Name, instructor name, class, date. For example,

Your name

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- One inch margins on all sides.
- Leave only one space after periods or other punctuation marks.
- Indent the first line of paragraphs one half-inch from the left margin.
- Paper titles are centered and creative.
- Staple your paper.

SUPPORT

Reading Writing Center (RWC)

The Reading/Writing Center, located in Williams 222-C, is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments; however, it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing. The tutors in the RWC, all graduate students in English with training and experience in teaching composition, use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing, and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers, and critical thinkers by developing strategies for writing in a variety of situations. During the fall and spring semesters, the RWC is open Monday through Thursday from 10 - 6 and Friday from 10 -2. Hours of operation vary in summer. Visit the RWC website or call 644-6495 for information.

Digital Studio

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. The Digital Studio currently has two locations: Williams 222-B and Johnston Ground. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a workstation is available. However, tutor availability and workspace are limited so appointments are recommended. For hours and to make an appointment, visit the studio's website: <http://wr.english.fsu.edu/Digital-Studio/How-to-Make-an-Appointment>.

LIBERAL STUDIES FOR THE 21ST CENTURY

The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the Liberal Studies requirements for Humanities and Cultural Practice and thus is designed to help you become a thoughtful patron of and participant in cultural practice.

SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

DAILY SCHEDULE

WEEK 1

UNDERSTANDING GENRES

9 January: Syllabus and Introductions

Introducing: Paper 1—Personal Exploration

11 January: Chapter 1 “Understanding Genres” pp. 4-37

Anne Lamott “Shitty First Drafts” PDF on Blackboard (Course Library)

Journal #1

WEEK 2

THE NARRATIVE GENRE

16 January: Martin Luther King Jr. Day—No Class

18 January: Chapter 2 “Narrative Genres” pp. 38-86

Close reading in-class exercise

WEEK 3

THE INFORMATIVE GENRE

23 January: Chapter 3 “Informative Genres” pp. 87-100, 126-75 (the informative genre, news articles, peer-reviewed journal articles)

Journal #2

DUE: PAPER 1 DRAFT 1 (500 WORDS)

Sign up for conferences for Week 4

25 January: Introducing the peer review process

MHH 5a-5b (80-83), 5f-5g (89-96), and 5k (104-109)

In-class peer review

Plagiarism Exercises

DUE: PAPER 1 DRAFT 2 (1,000 WORDS) IN CONFERENCE

WEEK 4

CONFERENCES

Because of conferences, there will be no formal class sessions on Monday and Wednesday. *Make sure you have a copy of the date, time, and location where we will be meeting. Bring your paper to your conference.*

30 January: No Class – Conferences

1 February: No Class – Conferences

WEEK 5

THE PERSUASIVE GENRE

6 February: Chapter 4 “Persuasive Genres” pp. 176-211 (The persuasive genres, advertisements, editorials & opinion pieces)

Journal #3

8 February: Joan Morgan “Hip-Hop Feminist” PDF on Blackboard (Course Library)

Katha Pollitt “Adam and Steve—Together at Last” pp. 205-10

DUE: PAPER 1 DRAFT 3 (FINAL PAPER; 1,200 WORDS)

WEEK 6

THE RESEARCH PAPER

13 February: Chapter 5 “Exploring Topics & Creating a Research Proposal” pp. 260-301

“The New American Epidemic” link on Blackboard (Course Library) (only read top essay; do not read essay drafts below this)

Sam Gosling “From Snoop: What Your Stuff Says About You” pp. 526-37

MHH, 2a-2e (26-35)

Introducing: Paper 2—The Academic/Research Paper

15 February: Class at Strozier!

We will meet just beyond the turnstiles in Strozier library. We’ll meet with Jeff Phillips who will excitedly show us how to conduct research—for this paper and all your future papers and projects.

WEEK 7

THE RESEARCH PAPER: SOURCES

20 February: Chapter 6 “Evaluating & Choosing Sources” pp. 303-45

Journal #4

DUE: PAPER 2 ESSAY PROPOSAL (400 WORDS)

Sign up for conferences for Week 8

22 February: Chapter 7 “Integrating & Documenting Sources” pp. 366-87

Joan Arehart-Treichel “Women’s Depiction in Drug Ads: Holdover from a Bygone Era?” pp. 618-20

In-class peer review

Journal #5

DUE: PAPER 2 DRAFT 1 (800 WORDS) IN CONFERENCE

WEEK 8

CONFERENCES

Because of conferences, there will be no formal class sessions for Monday and Wednesday. *Make sure you have a copy of the date, time, and location where we will be meeting. Bring your paper to your conference.*

27 February: No Class - Conferences

1 March: No Class - Conferences

WEEK 9

THE RESEARCH PAPER: WELL-RESEARCHED AND WELL-WRITTEN

6 March: Hanna Rosin “A Boy’s Life” pp. 559-578

In-class peer review

Journal # 6

8 March: Laura Fraser “The Inner Corset: A Brief History of Fat in the U.S.” pp. 596-601

DUE: PAPER 2 DRAFT 2 (1,800 WORDS)

WEEK 10

SPRING BREAK

13 March: Spring Break—No Class

15 March: Spring Break—No Class

WEEK 11

FINISHING OUR RESEARCH PAPERS

20 March: Paul Bloom “First Person Plural” pp. 545-558

In-class peer review

22 March: Philosophy thought experiment day

Journal #8

DUE: PAPER 2 DRAFT 3 (FINAL PAPER; 2,700 WORDS)

WEEK 12

COMPOSING IN MULTIPLE GENRES

27 March: Chapter 8 “Composing in Genres” pp. 436-50, 476-79

Chapter 9 “Revising & Remixing Your Work” pp. 480-83

Journal #9

Introducing: Paper 3—Three Genres and Artist’s Statement

29 March: Chapter 10 “Assembling a Multigenre Project” pp. 501-06

“Remixing Your Work into Different Genres” pp. 497-500

Journal #10

WEEK 13

COMPOSING IN MULTIPLE GENRES

3 April: “The Steps of…” and “Examples of Multigenre projects” pp. 507-14

5 April: In-class peer review

DUE: PAPER 3 DRAFT 1 (700 WORDS)

WEEK 14

UNDERSTANDING YOUR GENRES

10 April: Juliet Samuel “Fat Pride World Wide: The Growing Movement for Avoirdupois Acceptance” pp. 602-04

Paul McAleer & Carrie Padian/Big Fat Blog pp. 605-09

In-class discussion on paper 3 plans and ideas including the artist’s statement

12 April: In-class peer review

WEEK 15

POLISHING YOUR FINAL WORK

17 April: Garrison Keillor “Last Words” pp. 542-44

DUE: PAPER 3 DRAFT 2 (AT LEAST 2 COMPOSITIONS; 1,400 WORDS)

19 April: Andy Behrman From *Electroboy: A Memoir of Mania* pp. 616-17

In-class peer review

Course evaluations

WEEK 16

LAST WEEK!

24 April: TBA

DUE: PAPER 3 DRAFT 3 (FINAL PAPER; 1,700 WORDS WITH 3 COMPOSITIONS AND ARTIST’S STATEMENT)

26 April: TBA