

## ENC 1101 – FRESHMAN COMPOSITION AND RHETORIC

INSTRUCTOR: PHILIP GRECH

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OFFICE: WMS 331

OFFICE HOURS: TUE/THUR 12:-30-2:30 AND BY APPT.

COURSE: ENC 1101-29

DAYS: TUE/THUR

TIME: 11AM-12:15PM

ROOM: BEL 0112

### COLLEGE COMPOSITION MISSION STATEMENT

College Composition courses at Florida State University teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, College Composition teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teachers and peers. Students are expected to be active participants in the classroom community. Learning from each other and from their teachers, students are invited to give thoughtful, reasoned responses to both assigned readings and the compositions of their peers. With an emphasis on in-class discussions and workshops, College Composition courses facilitate critical understandings between reading and composing. If you would like further information regarding FSU's College Composition Program, feel free to contact the program director, Dr. Deborah Coxwell-Teague, [dteague@fsu.edu](mailto:dteague@fsu.edu).

*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

*Writing Situations*, Sidney I. Dobrin (FSU Edition)

Access to a computer (the university provides a number of computer labs)

### COURSE REQUIREMENTS

*Papers:* See Major Assignments below.

*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 twice a week with the expectation that students will have read substantial amounts of the works between sessions. Note: If a Canvas reading is scheduled bring a hard copy or electronic copy to class.

You are expected to read and be prepared to discuss all of the assigned readings for class. Student discussion will be encouraged throughout the semester, and several written essays will be required. 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.*

*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 more than four classes, excluding excused 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.

Each absence *after* the permitted amount of excused absences will result in the deduction of half a letter grade from your final grade. For example, if your final grade is a B, but you have seven absences, your final grade will be a B-; or, if you have eight absences, your final grade will be a C+.

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.

University-wide policy also states that students who do not attend the first class meeting of a course for which they are registered should be dropped from the course by the academic department that offers the course. In order to enforce this policy, instructors are required to take attendance at the first class meeting and report absences to the appropriate person in their department or school/college.

*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 (and to avoid any complicated math), consider the percentages listed below as part of an overall total number of points. In other words, your final grade in the class is determined out of one hundred (100) possible points, with each paper (excepting the first, which is only twenty) representing twenty-five (25) of that total. Grading breakdown:

Paper One: 25%  
 Paper Two: 25%  
 Paper Three: 30%  
 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

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**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.

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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. I will not accept any assignments after the last day of class.

Recommendation on backing up: *I will not allow you to turn assignments in late due to any computer 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.

*Course Outcomes:* In ENC 1101 and ENC 2135, students work to develop their own thinking through writing. The First-Year Composition Program sees the aims—goals and objectives—of the courses as outcomes for students, and we share the position adopted by the Council of Writing Program Administrators (WPA) regarding — “outcomes, or types of results, and not standards, or precise levels of achievement . . . [that] we expect to find at the end of first-year composition” (from the WPA Outcomes Statement). The aims lie in several areas:

Rhetorical Knowledge

By the end of first-year composition, students should:

- Focus on a purpose.
- Respond to the needs of different audiences.
- Respond appropriately to different kinds of rhetorical situations.
- Use conventions of format and structure appropriate to the rhetorical situation.
- Adopt appropriate voice, tone, and level of formality.
- Understand how genres shape reading and writing.

- Write in several genres.

#### *Critical Thinking, Reading, and Writing*

By the end of first-year composition, students should:

- Use writing and reading for inquiry, learning, thinking, and communicating.
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources.
- Integrate their own ideas with those of others.
- Understand the relationships among language, knowledge, and power.

#### *Processes*

By the end of first-year composition, students should:

- Be aware that it usually takes multiple drafts to create and complete a successful text.
- Develop flexible strategies for generating, revising, editing, and proof-reading.
- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work.
- Understand the collaborative and social aspects of writing processes.
- Learn to critique their own and others' works.
- Learn to balance the advantages of relying on others with the responsibility of doing their part.
- Use a variety of technologies to address a range of audiences.

#### *Knowledge of Conventions*

By the end of first-year composition, students should:

- Learn common formats for different kinds of texts.
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics.
- Practice appropriate means of documenting their work.
- Control such surface features as syntax, grammar, punctuation, and spelling.

#### *Composing in Electronic Environments*

By the end of first-year composition, students should:

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts.
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources.
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

### 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

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

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 assignment and 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](mailto:sdrc@admin.fsu.edu)

<http://www.disabilitycenter.fsu.edu/>

## MAJOR ASSIGNMENTS

The three essay assignments will advance two vital skills: critical thinking and rewriting. Critical thinking will emphasize the value of you enriching your perspective concerning various topics in today's popular culture. Rewriting will stress the importance of you developing essays through an on-going process that includes invention, drafting, revision, editing, and the input of a range of readers (peer and professional).

*Note: Each paper will involve three drafts, the third being the final draft. In order to receive credit for the paper, at all, you must submit all three drafts.*

You will be required to write the following essays:

### PAPER ONE: PERSONAL EXPLORATION - HOW WE SEE OURSELVES

1,800 words; double-spaced pages.

This essay should explore the aspects of what makes you who you are. As a member of your larger communities, who are you? How did you become who you are? Who has shaped you as a person—in good ways and bad—up to this point? Who has influenced your attitudes and perceptions toward life? What decisions or events who you are? This self-explorative topic is semi-autobiographical and self-reflective. You are encouraged to account for relevant and meaningful experiences. Note: this is not “just” a biography (I was born on this date, I went to school, it was ok...). Try to focus on a specific aspect (or two) that makes you the person you are.

First Draft Due: Thursday, Sept. 6

Second Draft Due: Sept. 17-21 (due in conference)

Final Draft Due: Tuesday, Oct. 2

### PAPER TWO: COMMUNITY MEMBER PROFILE - HOW WE SEE ANOTHER

2,200 words; double-spaced pages.

As our class is focused on community, this essay asks you to examine a community in relation to one of its members. Before you start work on this paper, you will want to consider what a community is, how it functions, what traits its members have, and why this community exists. *In your first paper, you wrote about yourself; now, you are being asked to closely examine another person and write a profile.* Unlike a biography that catalogs the major events in a person's life, a profile looks at a person through a specific lens. The lens you choose dictates which traits and experiences will be highlighted. A profile based on a person's job will look very different than a profile looking at someone's childhood.

You will use community as the lens with which to examine someone. Choose someone to profile whom you think belongs to an interesting community or whose relationship with that community tells a lot about the person. There are any number of opportunities to find a unique view of this person through his/her involvement with a community—you may choose generation, culture, profession, etc. You will want to explore both the community and the person. In what ways does this person interact with this community? What traits do all members of the community possess? How does this person reflect this community? How would this person be different if he/she didn't interact with this community? In order to discover the answers to these questions, you will want to interview this person. The interview will allow you to integrate direct quotations into your paper. Here are a few examples to keep in mind:

- Maria is from Cuba and extremely religious. A profile could examine how religion, especially aspects of Cuban Catholicism, helped her when she immigrated to the U.S.
- Bruce is a civil engineer. He is obsessed with structural safety and has spent 20 years traveling around the country examining structures. His profile could focus on how his career has influenced his hobbies, lifestyle, and thought processes.

- Susan was born in the 50s and grew up during Vietnam. She saw a picture in a magazine of a girl in Vietnam running from a bomb. Her profile could center on her loss of innocence during that era, an era when it is often argued our nation lost her innocence as well.

Your essay will most likely include description, narration, analysis, and reflection; it is up to you to decide how these will all be integrated. You will not merely describe the person and his/her community, but you will analyze the relationship between the person and the community, paying special attention to why this relationship deserves to be explored in a profile. Why is looking at this person in this light particularly interesting, important, or insightful?

First Draft Due: Thursday, Oct. 9

Second Draft Due: Oct. 15-18 (due in conference)

Final Draft Due: Tuesday, Oct. 30

### PAPER THREE: CHANGING OUR POSITIONS

2,000 words; double-spaced pages.

This essay asks you to focus on a single experience or set of experiences in your life. The focus of the essay should revolve around a personal experience that altered how you thought or felt about an issue, idea, belief, etc. Reflection on the experience(s) and what it/they mean(s) to you should play as strong a role as memory. By focusing on one event or one group of related events, you can begin to acclimate yourself to examining your life through writing. You should write about some time in your life when you had a “shift” (change in position or way of thinking) about a certain issue that is very important to you. For example, you might write about how your attitude regarding a specific issue or subject (homophobia, racism, prejudice, immigration policies, the importance of education, your relationship with a particular individual or organization, your attitude towards your involvement in a particular sport, your priorities in life, etc.) changed as a result of a personal experience.

For example, one student wrote about how her attitude towards gays and lesbians changed after she realized that one of her best friends was gay. Another wrote about how his idea that racism was a thing of the past changed when he witnessed first-hand the way his friend was discriminated against because of the color of his skin. Another wrote about how her relationship with her younger brother changed as the result of a series of experiences. Still another wrote about how his disdain for school and studying changed when he failed tenth grade and realized what his future was likely to hold if he didn't earn a good education. The possibilities for this topic are as wide as your experiences. Just make certain that you choose to write about something that is important to you and that has played a major role in shaping who you are and how you think.

If you cannot think of a topic, this is your alternative:

Challenge yourself to change your mind. You will pick a subject on which you have some opinion and then research alternative positions, seeking to enrich your understanding of the complexity of the subject and understand points of view that are not originally your own (that's the 1500 words). You will then write a personal narrative/reflection about where you started and what you believed, your personal development as you did research, and where you ended up (this is the 500 words).

I know this a difficult assignment to ask of some of you, as some of us hold on to our opinions and beliefs quite passionately. This difficulty is part of the assignment and can be included as part of your personal narrative (or addressed in your reflection/narrative). All I ask is that you approach the paper earnestly and with an open mind. Significantly, the title is “Towards Changing One's Mind,” suggesting that you are not absolutely required to hold a different point of view on your subject by the end of the paper assignment. If you do, that's great, but it is also just as satisfactory to have a more complex and richer understanding of the issue, while still holding the same position. You may, in fact, come away with an even stronger conviction on your subject, better equipped to provide reasoned arguments for your position and against others. Whatever happens, you will be graded not on your beliefs but on your

demonstration of understanding arguments and their rhetoric, your ability to articulate these arguments (including your own) in a reasoned fashion, and, of course, your writing (how you structure the narrative, use detail, etc.).

When picking a topic, make sure to choose something that you'll feel confident writing 1700 words about. There are very few restrictions on what you can write on, but you will have to use your own judgment on what would make a good paper (of course, I will be there to advise if needed). Choosing a topic appropriate for the assigned task is an important skill, and one which you can practice here. For example, choosing a subject matter that doesn't truly challenge you, rather than one that does, may make it much harder to write a good paper that satisfies all the requirements.

First Draft Due: Thursday, Nov. 8

Second Draft Due: Thursday, Nov. 29

Final Draft Due: Thursday, Dec. 6

## 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>.

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## Daily Schedule

### WEEK 1

28 August: Syllabus Overview

Introductions

30 August: *Assigned Reading*: Anne Lamott, “Shitty First Drafts” (Canvas Files)

Introducing: Paper 1—Personal Exploration

Journal #1 – Topic: Write about the memory that the word “scar” conjures up. Be descriptive but do not get too carried away. Think about a personal experience and how to retell the story through a personal narrative.

### WEEK 2

4 September: *Assigned Reading*: *WS*, chapter 1 “Understanding Rhetorical Situations,” pp. 2-12

*WS*, chapter 2 “Purpose and Audience,” pp. 17-27

Exercise: Audience and voice

6 September: *Assigned Reading*: *WS*, chapter 3 “Generating Ideas,” pp. 31-44

*WS*, chapter 4 “Drafting and Organizing,” pp. 45-59

Plagiarism Exercises: Exploring plagiarism through pop culture scenarios

MLA Overview

**DUE: Paper 1 Draft 1 (500 words)**

### WEEK 3

11 September: *Assigned Reading*: *WS*, chapter 8 “Writing to Narrate,” pp. 114-121

Alana Massey, “Against Chill” (Canvas Files)

Journal #2 – Topic: Choose one:

- (1) Eavesdrop on a conversation. Try to transcribe the conversation, and afterward, make your own inferences on what they were talking about. This helps with writing realistic dialogue.
- (2) Describe your perfect mate. This helps with character development, not only describing physical attributes but personal characteristics/idiosyncrasies as well.

Sign up for conferences for Week 4

13 September: *Assigned Reading*: *WS*, chapter 5 “Revising,” pp. 60-74

Richard Straub, “Responding—Really Responding—to Other Students’ Writing” (Canvas Files)

In-class peer review

**Due: Paper 1 Draft 2 (1,000 words) in conference**

#### WEEK 4

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

18 September: No Classes – Conferences

20 September: No Classes – Conferences

#### WEEK 5

25 September: *Assigned Reading: WS*, chapter 9 “Writing to Describe,” pp. 145-162

Exercise: Exploding a moment: developing details

Journal #3

27 September: *Assigned Reading: WS*, chapter 10 “Writing to Inform,” pp. 171-197

“The New American Epidemic” (Canvas Files)

In-class peer review

#### WEEK 6

2 October: Exercise: Lunch: Thinking about generalizing and stereotyping

Journal #4: Write about someone you know. Who are they? What is their role in the world? What is their role in your life? Describe an experience with them that stands out to you the most. What does this say about who they are as a person? What are their flaws?

Introducing: Paper 2—Community Member Profile

**Due: Paper 1 Draft 3 (Final Paper; 1,800 words)**

4 October: *Assigned Reading: WS*, chapter 12 “Writing to Analyze,” pp. 231-258

Exercise: analyzing *Django Unchained*

Exercise: close reading

#### WEEK 7

9 October: *Assigned Reading: Donna Steiner*, “Sleeping with Alcohol” (Canvas Files)

Sign up for conferences for Week 8

In-class peer review

**DUE: Paper 2 Draft 1 (500 words)**

11 October: *Assigned Reading*: Raymond Carver, “Cathedral”

Journal #5 – Topic: Recall a time when you appealed to a friend’s, parent’s, or significant other’s ethos, pathos, or logos to get what you wanted/to persuade them. This journal could help you realize that you make rhetorical appeals all the time and simply do not notice.

**Due: Paper 2 Draft 2 (1,000 words) in conference**

## WEEK 8

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

16 October: No Classes – Conferences

18 October: No Classes – Conferences

## WEEK 9

23 October: Philosophy thought experiment day: thought experiments to engage us in analysis and critical thinking (former students often say it’s their favorite day of the semester!)

Journal #6 – Topic: TBA

25 October: Exercise: “Make it interesting/make me want to read it: catchy openings”

In-class peer review

## WEEK 10

30 October: *Assigned Reading*: *WS*, chapter 6 “Thinking,” pp. 76-94

Journal #7 – Topic: Write about taboos. What is taboo in your family? What is taboo with your friends? How does what is taboo differ between these social spheres? Stress how perspectives and language change according to context. It usually helps to give them a personal example

**DUE: Paper 2 Draft 3 (Final paper; 2,200 words)**

1 November: *Assigned Reading*: [The Oatmeal, You’re Not Going to Believe What I’m About to Tell You](#) (online)

*Introducing: Paper 3—Changing our Positions*

Journal #8 – Topic: Create a brief list (3-5 entries) of topics you have changed your mind about in the past. Your list could include anything from changing your dietary preferences to having a different perspective on a cultural topic to deciding to be a better person. What made you change your mind? Who influenced you? Was changing difficult? Did people judge you? Do you feel

liberated or constrained by your change? What have you learned about yourself and the world as a result?

#### WEEK 11

6 November: *Assigned Reading: WS*, chapter 11 “Writing to Respond,” pp. 199-229

Exercise: Don’t take this exercise for granted (group exercise)

8 November: *Assigned Reading: WS*, Joan Morgan, “Hip-Hop Feminist” (Canvas Files)

In-class peer review

**DUE: Paper 3 Draft 1 (500 words)**

#### WEEK 12

13 November: *Assigned Reading: WS*, chapter 14 “Writing to Argue,” pp. 290-320

Stuart Greene, “Argument as Conversation” (Canvas Files)

Journal #9 – Topic: TBA

15 November: *Assigned Reading: WS*, chapter 13 “Writing to Evaluate,” pp. 261-282

In-class peer review

Journal #10 – Topic: TBA

#### WEEK 13

20 November: Exercise: Out from under the rug—radical revision, apply exercise to paper in class

22 November: Thanksgiving – No Class

#### WEEK 14

27 November: Checking in from break: where are we at?

Course evaluations

29 November: Exercise: Devil’s advocate: what are you REALLY saying?

**DUE: Paper 3 Draft 2 (1,400 words)**

#### WEEK 15

4 December: In-class peer review

6 December: TBA

**DUE: Paper 3 Draft 3 (Final Paper; 2,000 words)**