

ENC 2135: RESEARCH, GENRE, AND CONTEXT
SPRING 2019

Instructor: Philip Grech

Course: ENC 2135-92

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Days: MW

Office: WMS 331

Time: 5:15PM-6:30PM

Office Hours: Mon/Wed 1:00-3:00 and by appt.

Room: WMS 110

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 a social or political problem. In the first week, you'll choose either a social or political problem that you care about. What keeps you up at night? Human Rights violations? Social justice? Child welfare? Rape culture? Immigration? Violence? Civil Rights? Homelessness? Climate change? Government spending? Student debt? The skyrocketing cost of textbooks? Free trade agreements? Unhealthy food in Suwanee? Through our three major assignments, you will take an issue that matters deeply to you and analyze how professionals who are making a difference on your issue compose texts to engage others. You will research the latest academic arguments and finally create your own compositions which you will add to the ongoing conversation that exists beyond our classroom.

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.

REQUIRED MATERIALS

The Bedford Book of Genres: A Guide and Reader with Student Compositions. 2018 Florida State University custom digital edition. By Amy Braziller and Elizabeth Kleinfeld; Bedford/St. Martin. ISBN 9781319214586

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 Canvas 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.
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 <i>24 hours</i> from the end of the previous class period. You can either email it to me or deliver it to my office. <i>If it is later than 24 hours, no credit will be given for this journal.</i>
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:

Grading breakdown:	Final Grades			
➤ Paper One: 20%				
➤ Paper Two: 25%	A	93 – 100	C	73 – 76
➤ Paper Three: 25%	A-	90 – 92	C-	70 – 72
➤ Genre Presentation: 10%	B+	87 – 89	D+	67 – 69
➤ Journals: 10%	B	83 – 86	D	63 – 66
➤ Participation: 10%	B-	80 – 82	D-	60 – 62
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.	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.

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

GENRE PRESENTATION

- Length: 5-7 minutes (including 3 minutes for discussion)
- Live presentation (PowerPoint, Prezi, or Google Slides)
- Sources: at least one
- Due: presentation schedule sign-ups will be in second week of class

In the second week of class, you will sign up to present on a text and its genre that addresses the social or political problem you are investigating this semester. Presentations should last approximately 10 minutes, including time for a class discussion. For example, if I were working with rape culture on college campuses, I may choose to discuss Alyssa Milano's first #metoo tweet, the poem "Rape Joke" by Patricia Lockwood, the visual art protest project "Mattress Performance (Carry That Weight)" by Emma Sulkowicz, or the letter BuzzFeed published by the anonymous rape survivor under the title "The Stanford Victim Read Aloud To Her Attacker," or the letter Dan Turner, Brock Turner's father, wrote to the judge and leaked to media in response. Design your presentation in PowerPoint, Prezi, or Google Slides* and include the following:

- A short introduction to the social or political problem;
- A short description of the person or group who wrote your text, and how the text is impacting the problem;
- A summary of the genre conventions of your text (elements of the genre, style, design, sources);
- An analysis of the genre conventions of your text (how is it following conventions, how is it subverting or challenging them?)
- A summary of the rhetorical situation surrounding your text (purpose, audience, rhetorical appeals, modes and media);
- critical thinking/insight/analysis (Why is this text effective? Why do you find it engaging? What could be done better? What can we all learn from this example?)
- Finally, your presentation must include 3-5 discussion questions for the class (These questions may cover audience, intent, genre, structure, content, reactions as readers, and what we can steal as writers.)

You may wish to incorporate pictures, videos, or web links about the topic at hand, or you might want to bring in secondary materials, such as a handout, though this is not a requirement. Each of these items may be a single slide, or you may combine multiple things into one slide. You may also change up the order as you see fit. Do not have huge chunks of text on the slides; we cannot process huge chunks of text. Choose small, meaningful, illustrative excerpts. Email me the link or file (pgrech@fsu.edu) by class time on the day of your presentation so that I can open it on the projector you.

Note: If you use Google Slides, please change the sharing settings so that anyone with the link can view the presentation before sending me the link. If you use the program Keynote instead of Powerpoint (Apple computers have Keynote installed by default), please go to "File" > "Export to" and convert the file to PowerPoint file. I will not be able to show Keynote slides using classroom technology.

PAPER 1: ANALYTICAL ESSAY WITH EMPHASIS ON GENRE

- Length: 1,200 polished words, typed and double-spaced
- MLA style and format
- Sources: at least one
- Final Draft Due: Wednesday, February 6
- Detailed project description with assessment rubric in Canvas Files.

Draft Requirements:

- Draft 1 (500 Words) in class
- Draft 2 (1,000 Words) due in conference
- Final Draft (1,200 Polished Words) due in class
- 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.

You'll write a short, sharp analysis of an effective text professionals use to engage other people on your issue. Be it a compelling New York Times Opinion article, a trending Ted Talk, a hilarious John Oliver clip, or a Twitter account with over 80 million followers, find an example in which your problem, and perhaps a solution, is articulated well, and effectively garners public attention. Why does it work? What can we learn about composing a text in the same genre from this example? How could you emulate what's best in their work to make a difference yourself?

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, the genre elements of a photo essay, or the medium and mode of a tweet.

PAPER 2: THE ACADEMIC RESEARCH ESSAY

- Length: 3,100 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.
- Final Draft Due: Wednesday, March 27
- Detailed project description with assessment rubric in Canvas Files.

Draft Requirements:

- Essay Proposal (400 polished words)
- Research Progress Report (700 polished words)
- Draft 1 (700 words) due in class
- Draft 2 (1,500 words) due in conference
- Final Draft (2,000 polished words):
 - (Final Paper (2,000) + Proposal/Bibliography (400) + Progress report (700) = 3,100)
- Grading: All assignments worth 25/100 of your final grade with the following breakdown:
- Essay Proposal is worth 5 of those 25 points.
- Research Progress Report and Annotated Bibliography is worth 5 of those 25 points.
- Final Academic Research Paper is worth 15 of those 25 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.

For an example of paper two, see A-8-19 in Bedford

Your second assignment asks you to compose in an academic genre: the research essay. You will take the same problem you identified in project one and dig in deep. What do the experts inside academia have to say about your problem? How have they defined it? What solutions do they offer? What areas have they remained silent on, and how can you push the conversation forward? Where do the experts disagree? What side are you on, ultimately? What unique contribution can you add to the conversation right now to make a difference?

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:

1) 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?
- 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?

2) Preparatory Assignment 2: Research Progress Report and Annotated Bibliography (700 polished words)

This assignment is meant to inform me of your progress on the essay thus far. It will be composed in three sections:

Section 1: A one sentence summary of the main idea of your piece. In other words, describe in brief what you want your readers to take away from your essay. You might think of this as a thesis. Or, you might phrase it as a research question.

Section 2: An annotated bibliography. In this section you will need to annotate **ten** potential sources, **seven** of which must be academic, scholarly, and/or peer-reviewed sources, and **two** of which must be non-electronic. Your annotation should do the following:

Provide a citation for the source, under which you will:

- Briefly summarize the source and its main idea(s).
- Tell how the source relates to the research topic.
- Discuss the credibility of the source.
- Optional: Tell what new/different information this source provides; explain weaknesses/strengths of the source; tell what about the source you find interesting.

Section 3: A statement of what's missing. Tell me what other research you need to do, what sections of the essay are in the best/worst shape, and what kind of feedback would be most helpful in conferences and workshops.

PAPER 3: CROSS-GENRE PROJECT WITH ARTIST'S STATEMENT

- Length: 1,700 polished words, typed and double-spaced
 - (1,000-1,200 words total of genre compositions; 500-700 word Artist's Statement)
- MLA style and format
- Sources: None required
- Final Draft Due: Wednesday, April 24
- Detailed project description with assessment rubric in Canvas Files.

Draft Requirements:

- Draft 1 (2 compositions) due in class
- Draft 2 (3 compositions) due in class
- Final Draft (1,700 Polished Words; 3 compositions and artist's statement) due in class

- Grading: Worth 25/100 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.

For an example of paper three, see A-23-26 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.

Project three asks you to take the argument you made in project two and re-interpret it across three different genres. How can you take what you've learned and engage the most people, based in part on the genre analysis you did in project one? Will you make a documentary short? Write a poem or a short story? Create a Facebook group to organize a textbook exchange? While it's not required, I do encourage you to choose compositions that you can actually use to make an impact on the issue that you care about.

In the past, students have performed songs, demoed original video games, showed documentaries, done PowerPoints, read poems or stories. Any format is fine, as long as we get a taste for your work. Because your final project requires 1,700 words and some of your genres may have very few (if any) words, make sure the total word count is fulfilled in your eligible genres.

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. Why did you choose each of these genres? How do they fit together and complement one another? What message are you attempting to get across with this project? Also, describe your process in making this: what did you enjoy doing and why? What was particularly difficult and why? The Artist's Statement is a genre of its own, and therefore has its own genre conventions. In class and using the *BBG* we will explore what the genre conventions of an artist's statement are. (See Chapter 4, pp. 47–54, and Chapter 6, pp. 90–102 for advice and examples.)

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.

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.

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: INTRODUCTIONS, GENRES, AND RHETORICAL SITUATIONS

7 January	9 January
<ul style="list-style-type: none"> • Syllabus and Introductions 	<ul style="list-style-type: none"> • Reading: <i>BBG</i> Ch. 1 “Rhetorical Situations & Choices” pp. 5-15
	<ul style="list-style-type: none"> • Reading: <i>BBG</i> Ch. 2 “Genres” pp. 17-26
	<ul style="list-style-type: none"> • Introduce Paper 1
	<ul style="list-style-type: none"> • Journal #1: What social or political problem is important to you?

WEEK 2: CHOOSING YOUR SOCIAL OR POLITICAL EXIGENCE

14 January	16 January
<ul style="list-style-type: none"> • Reading: <i>BBG</i> Ch. 3 “Rhetorical Situations & Genres Together” pp. 28-39 	<ul style="list-style-type: none"> • Reading: “Covering Politics in Post-Truth America,” Susan B. Glasser (Canvas Files)
	<ul style="list-style-type: none"> • Journal #2: How important is “truth” in contemporary society?
<ul style="list-style-type: none"> • Reading: “How to do a close reading,” Patricia Kain (Canvas Files) 	<ul style="list-style-type: none"> • Due: Paper 1 Draft 1 (500 words)
<ul style="list-style-type: none"> • In-class exercise: How to do a “close reading” 	

WEEK 3: THE PEER-REVIEW PROCESS

21 January	23 January
<ul style="list-style-type: none"> • No Class – Martin Luther King Jr. Day 	<ul style="list-style-type: none"> • Reading: “Responding...to other student’s writing,” Richard Straub (Canvas Files)
	<ul style="list-style-type: none"> • Peer review
	<ul style="list-style-type: none"> • Two Student Presentations

WEEK 4: CONFERENCES

28 January	30 January
No Class (we will meet individually) Due in conference: Paper 1 Draft 2 (1,000 words)	

WEEK 5: INTRODUCING THE ACADEMIC RESEARCH PAPER

4 February	6 February
<ul style="list-style-type: none"> • Two student presentations 	<ul style="list-style-type: none"> • Three student presentations
<ul style="list-style-type: none"> • In-class work on paper 1 	
<ul style="list-style-type: none"> • Journal #3: How did your conference go? What did you get out of it? How were able to apply our discussion to your paper? What was helpful and what was challenging? 	<ul style="list-style-type: none"> • Introduce Paper 2
	<ul style="list-style-type: none"> • Due: Paper 1 Final (1,200 words)

WEEK 6: PICKING A TOPIC AND PREVIEWING SOURCES

11 February	13 February
<ul style="list-style-type: none"> • Reading: <i>BBG</i> Ch. 11 “Exploring Topics and Creating a Research Proposal” pp. 293-300 	<ul style="list-style-type: none"> • Reading: <i>BBG</i> “Previewing...[and] Evaluating a Source” pp. 315-23, 334-39
<ul style="list-style-type: none"> • Two student presentations 	<ul style="list-style-type: none"> • Two student presentations
<ul style="list-style-type: none"> • Journal #4: How did Paper 1 go? What are you most proud of? If you had another week, what would you change? Describe your writing process for this project. How was it different from your high school writings? What part of your process would you like to improve on during Paper 2? 	<ul style="list-style-type: none"> • Due: Paper 2 Essay Proposal Due (400 words)

WEEK 7: SOURCES: EVERYTHING YOU NEED TO KNOW

18 February	20 February
<ul style="list-style-type: none"> • Library Instruction at Strozier 	<ul style="list-style-type: none"> • Reading: <i>BBG</i> “Integrating Sources into Your Writing” pp. 350-71
	<ul style="list-style-type: none"> • Two student presentations

WEEK 8: RESEARCH PROGRESS AND BIBLIOGRAPHIES

25 February	27 February
<ul style="list-style-type: none"> • Due: Paper 2 Draft 1 (700 words) 	<ul style="list-style-type: none"> • Reading: <i>BBG</i> “How to Create a Bibliography” pp. 310-13
<ul style="list-style-type: none"> • Peer review 	<ul style="list-style-type: none"> • Reading: <i>BBG</i> example of “Research Progress Report” pp. A10-12
	<ul style="list-style-type: none"> • Journal #5: What’s one interesting source you’ve found so far? Which of your research questions does it answer? What new questions does it raise?
<ul style="list-style-type: none"> • Two student presentations 	<ul style="list-style-type: none"> • Two student presentations

WEEK 9: CONFERENCES

4 March	6 March
No Class (we will meet individually) Due in conference: <ul style="list-style-type: none"> • Paper 2 Draft 2 with at least three sources incorporated (1,500 words) • Research Progress Report and Annotated Bibliography (700 words) 	

WEEK 10: THE ACADEMIC RESEARCH PAPER CONTINUES

11 March	13 March
<ul style="list-style-type: none"> • Reading: <i>BBG</i> “Tremendous Package” (research paper example) pp. A12-18 	<ul style="list-style-type: none"> • Peer review
<ul style="list-style-type: none"> • Two student presentations 	<ul style="list-style-type: none"> • In-class work on Paper 2
<ul style="list-style-type: none"> • Journal #6: How did your conference go? What did you get out of it? How were able to apply our discussion to your paper? What was helpful and what was challenging? 	

<u>WEEK 11: SPRING BREAK</u>	
18 March	20 March
No Class	

<u>WEEK 12: WRAPPING UP OUR RESEARCH</u>	
25 March	27 March
• Peer review	• Introduce Paper 3
	• Due: Paper 2 Final (2,000 words)

<u>WEEK 13: ASSEMBLING A MULTIGENRE PROJECT</u>	
1 April	3 April
• Reading: <i>BBG</i> “Assembling a Multigenre Project” pp. 429-33	• Peer review
• Journal #7: How did Paper 1 go? What are you most proud of? If you had another week, what would you change? Describe your writing process for this project. How was it different from your high school writings? What part of your process would you like to improve on during Paper 2?	• Journal #8: How is Paper 3 going so far? What are you confident about so far? What challenges are you anticipating and how do you plan to overcome them? What is your message and purpose for your this paper?
	• Due: Paper 3 Draft 1 with two genres (500 words)

<u>WEEK 14: BRINING OUR GENRE COMPOSITIONS TOGETHER</u>	
8 April	10 April
• In-class work on Paper 3	• Journal #9: TBA
	• Due: Paper 3 Draft 2 with three genres (1,000 words)

<u>WEEK 15: WRAPPING OUR MULTIGENRE PROJECT</u>	
15 April	17 April
• Reading: <i>BBG</i> on writing your artist’s statement Ch. 4 pp. 47-54 and Ch. 6, pp. 90-102	• In-class work on Paper 3
• In-class work on Paper 3	• Journal #10: How is Paper 3 going so far? What are you confident about so far? What challenges are you anticipating and how do you plan to overcome them? What do you need to complete a project you’re proud of?

<u>WEEK 16: EXODUS</u>	
22 April	24 April
• Peer review	• Due: Paper 3 Final (1,700 words)