

ENC 1101-005: Expression Through Narrative, Analysis, and Persuasion

Course Policies | Summer 2019 | M-Th, 11:30-1 | WMS 217

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COURSE DESCRIPTION

ENC 1101 fulfills the first of two required composition courses at Florida State University. ENC 1101 aims to help you improve your writing skills in the following areas:

- discovering what you have to say
- organizing your thoughts for a variety of audiences
- improving fluency and rhetorical sophistication.

You will write and revise three papers:

- a narrative essay
- an analytic essay
- a persuasive essay

These projects will help you develop a sense for what these genres and voices do for you as a writer. You'll create your own structure for these papers, work directly with your peers to practice critical reading and response, learn new writing techniques, and gain the rhetorical agency to make creative choices that suit your own self-devised purposes.

COURSE OBJECTIVES

ENC 1101 shares the same writing outcomes adopted by the Council of Writing Program Administrators (WPA). The outcomes lie in several areas:

RHETORICAL KNOWLEDGE:

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

CRITICAL THINKING, READING, & COMPOSING

- 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

- 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 process
- Learn to critique their own ideas and others' work
- 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

- 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 surface features such as syntax, grammar, punctuation, and spelling
- Use strategies such as: interpretation, synthesis, response, critique, and design/redesign to compose texts that integrate your ideas from those appropriate sources.

ABOUT OUR COURSE

Course Philosophy

ENC 1101 teaches writing as a recursive act; that is, not always linear, not firm, not final. In order to demonstrate this, the course will encourage the collaborative process of invention, drafting, and revising. If you've been taught to write five-paragraph essays for a test, to never begin without a clear thesis statement in mind, to pull all-nighters to create a first—and final—draft, and to never say “I” in a paper, then this course is going to challenge your current writing practices. In ENC

1101, we will explore writing as a process of meaning-making and communicating for a variety of audiences in a variety of situations. ENC 1101 sees writing as both personal and social, and as such, believes students should learn how to write for a variety of purposes and audiences.

Throughout this semester, you'll take your work through at least three drafts. The first unit will feature narrative writing through vignettes. The second unit asks you to compose a personal essay analyzing a piece of media. You will write on media you find engaging and analyze its impact on your life. The third unit is a persuasive essay, where you will compose a strong thesis backed up by minimal research on a topic you find compelling. For each composition, you will be asked to write a Theory of Writing—a reflective rationale that explains the rhetorical choices you made in each composition, and how you see those choices as rhetorically effective for your context and audience. At the end of the course, there will be a final reflection that explores what you learned about writing in different genres and for different audiences. This reflection will ask you to consider how each project added to, challenged, or complicated your theories and practices of composing.

Throughout the course, you'll show these texts to myself and your peers. You may decide, based on our suggestions, to reorganize your work. Or, you may set out arguing one perspective only to find at the end you are actually on the other side. This is all good! These skills—adaptivity, mental flexibility, and a razor-focus on making meaning and communicating effectively—will help you with college-level writing.

Overview of Major Assignments

Assignment sheets with specific instructions will be provided for each assignment. Assignments receive an 'as-is' place-holder grade upon submission and an updated, final grade based on later, optional revisions.

You are required to produce at least two rough drafts for each of the three major papers. Final drafts will be considered incomplete if rough drafts are not submitted. In addition, rough and final drafts must be submitted for all three papers in order to pass this course

Project One: Narrative Essay (20%)

Our first essay asks you to focus on a single experience or set of experiences in your life. By focusing on one event or one series of related events, you can begin to understand what goes into examining your life through writing. You will use in-class exercises and examples of essays written in vignettes as a model. Consider this is a creative non-fiction assignment: you'll tell the story of a real event in a creative manner.

Vignettes allow your story to be told in several parts. These vignettes will look at different perspectives, locations, and/or points in time. They might trace a theme throughout your childhood, break up one singular event into fragments, or do something entirely experimental. In this essay, you may incorporate various

individuals, using descriptive or poetic language, dialogue, imagery, etc.

This essay should be a minimum of 1,550 words, and is due Sunday, July 7th, 11:59 p.m.. You should also include a 250-word reflective Theory of Writing.

Project Two: Analytical Essay (25%)

This essay asks you to engage in a critical analysis of an artifact or genre that has played an important role in your life. These might include particular genres of music, books, magazines, comics, TV shows, movies, songs, videos, stand-up comedy, talk shows, podcasts, pages of social media platforms, participation in online communities, etc.

A successful essay will blend the analytical with the personal. In other words, this essay should give the reader a brief summary of your media, be critical about how this specific genre or artifact has affected you, and discuss what your choice may reveal about you as an individual. This revelation could intersect with your media consumption habits, an aspect of your identity, a value system, your sense of humor, or something completely different. Throughout your paper, the reader should be able to understand why and how this genre or artifact is significant to you.

Essay two should be a minimum of 1,550 words, and is due Wednesday, July 17th, by class time. You should also include a 250-word reflective Theory of Writing.

Project Three: Persuasive Essay (25%)

The third paper will be a persuasive essay, consisting of a strong thesis backed up by research about an event you feel strongly about. A persuasive essay is an essay used to convince a reader about a particular idea or focus, usually one that you believe in. Your persuasive essay could be based on anything* about which you have an opinion. Effective persuasion through writing is a skill everyone should know.

Persuasive writing, often considered synonymous to the argumentative essay, utilizes various artistic and inartistic appeals to show the ways one idea might be more legitimate than another idea. Often, persuasive essays attempt to persuade a reader to adopt a certain point of view or to take a particular action. The argument should use sound reasoning, solid evidence by stating facts, giving logical reasons, using examples, and quoting experts, appeals to emotion, and other critical persuasive skills.

In contrast to the first two papers, you will construct an outline for this paper and conduct minimal research. I structure the assignment this way to organize your thinking in the early stages so that your revisions are focused on refining your argument. I don't believe in busy work—the smaller pieces of this project will directly contribute to the larger whole.

Our final essay is due Wednesday, July 31st, by class time, and should contain a minimum of 2,150 words. This paper should also include a 250-word reflective Theory of Writing.

**It is highly advised that you avoid extremely common or stale topics such but not limited to: lowering the drinking age, legalizing marijuana, paying student athletes, etc., UNLESS you have a unique perspective on this issue. If that is the case, you should email me your proposal, providing 150-300 words about why your perspective is unique. We will generate a more comprehensive list of such topics in class.*

Overview of Minor Assignments

Writer's Journal (10%)

Throughout the semester we will have informal writings, allowing you a space to explore and develop ideas in regards to the readings, course concepts, or the three major projects. To receive credit, you must submit a 100-250 word journal assignment on time and demonstrate a knowledge of and engagement with the assigned topic. You might do this through an in-depth exploration of your thought process, a story to illustrate your idea, or by exploring something you're not even sure is true. Almost anything goes. This is a space for idea formation. Journals submitted 1-2 days late will receive half credit. Journals later than two days will result in a zero for that entry, no make-ups. These writings will not be evaluated for grammar and style, but, rather, content and mastery of the material. The 100-250 words will not count towards our course's final word count of 6,000 polished words. Some journals will be assigned to be completed in class, whereas others will be assigned as out-of-class work. Journals assigned outside of class will be due by the date indicated on our Tentative Schedule.

In-Class Presentation (15%)

Throughout the semester, each student will give a presentation on a text or artifact that is important to them, linking it to a concept from our reading. This text will be different from the one you choose in paper two. You will make a presentation that includes a summary of the text, which must include at least one slide with analysis of content (why is this text important or relevant? How did this text force you to think critically or "outside the box"?) and another for analysis of craft (this is where you will use course content: acknowledge the purpose of the text, its audience, its themes, what it asks its audience to do, its structure, its appeals, etc.). You may include pictures, videos, or web links about the text. Feel free to highlight your favorite parts/lines/quotes/scenes/etc. and tell us why you think they helped make the text successful. You may wish to bring in secondary materials, such as a handout, though this is not a requirement. This assignment will help you engage with course concepts and project two.

Participation (5%)

This course will include discussions and in-class group activities. I expect participation in all class activities and discussions. I encourage all to come with something to say and challenge you to contribute during each class period. That said, I do understand various concerns prevent folks from always speaking up. If you do not foresee yourself speaking in class, nonverbal participation should look like note-taking, active listening, engagement with course material, thorough freewrites, and more.

COLLEGE-LEVEL WRITING REQUIREMENT

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” 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.

GRADE BREAKDOWN

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

PROJECT BREAKDOWN

Project One	20%
Project Two	25%
Project Three	25%
Presentation	15%
Journals	10%
Participation	5%

COURSE MATERIALS

Writing Situations, FSU Edition, by Sidney Dobrin; All outside readings will be posted to Canvas.

COURSE POLICIES

Attendance

FSU’s Composition Program maintains a strict attendance policy to which this course adheres: **For this class, an excess of three (3) absences is grounds for failure.** You are required to be an active member of the ENC 1101 classroom community, and if you do not attend class regularly, you cannot fulfill that requirement. You should always inform me, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies. If you do miss class, it is your responsibility to get notes from a fellow student in class. I will not respond to emails along the lines of, “Hey Noah, what did I miss?” **Important:** missed conferences count as two absences since two class periods are cancelled.

If you have an excellent reason for going over the allowed number of absences, you should call Undergraduate Studies—(850) 644-2451—and make an appointment to discuss your situation with a dean. If you can provide proper documentation of extreme circumstances (for example, a medical situation or some other crisis that resulted in you having to miss more than the allowed number of classes), Undergraduate Studies will work with you.

Important Note: FSU’s Composition Program Attendance Policy does not violate the University Attendance Policy that appears in the “University Policies” section later in this syllabus. The Composition Program Attendance Policy simply specifies the number of allowed absences, whereas the University Attendance Policy does not.

Tardy Policy

I consider frequent tardiness/leaving early to be a type of disruptive behavior. I reserve the right to count three (3) tardies of more than ten minutes as one (1) absence.

Civility (Jerk) Clause

This class will not tolerate disruptive language or 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 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. You will send me an email that indicates you have read and understand this policy.

First Year Comp 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 students' initial enrollment at FSU.

Late Work Policy

Minor assignments will not be accepted for late credit unless other arrangements are made with me ahead of time. Drafts one and two of the three major compositions will be penalized a letter grade (A to A-) per day each day they are late. Final drafts of the three major compositions will be penalized five points per day late.

Each assignment will have a three-hour grace after the due date to accommodate any technology issues.

Important: Do let me know if any extenuating circumstance(s) arise(s). Life happens. I will allow due dates for any assignment in this course to be reevaluated and discussed on a case-by-case basis. To have new deadlines considered, please email me or approach me at least one day prior to the assignment's deadline with a new due date and proposed action plan for completing the assignment. While I aim to be fair, I do withhold the right to uphold the original deadline of any assignment. Further, if elements of our agreed upon extension are not met, I reserve the right to reinstate the late deduction, or, in extreme cases (like last minute submissions at the end of semester), to not accept the assignment.

Opportunity to Revise “Final” Drafts

All “Final Drafts” are still workable drafts. You will have the opportunity to potentially better your grade if you substantively revise and resubmit your work. Substantive revisions go beyond mere surface copy editing. Revisions should reinterpret or reimagine content, ask deeper or different questions, incorporate new ideas, characters, scenes, places, arguments, conceptual frameworks, and more. If you are interested in revising, a 350-word revision request note must precede any works you wish to be reevaluated. The note should outline what revisions you will make, why you will make them, and what you hope to learn from the process. Completed revisions should have an accompanying 250-Theory of Revising.

Conferences

Conferences are an essential component of improving one’s writing as well as an opportunity for us to have a one-on-one, low-stakes dialogue about your work. Each student is required to meet at least twice with me individually during this course. This is a chance for us to discuss strategies for improving your writing or any other concerns you have regarding your progress in this course. We will schedule conferences ahead of time. Two class days will be cancelled the week of conferences. Therefore, attendance at your conference counts for TWO classes. If you fail to arrive at your assigned time on these days, I will count your missed appointment as two absences. Do not be late to your conference! If you need to reschedule, email me at least twelve hours in advance with your new availability.

Workshops

Workshops are an important component of this course. On workshop days, you are required to have your most current draft uploaded to Canvas by class time. Should you miss a workshop day or come to class unprepared, you will be marked absent for the day. You are considered unprepared if you do not have a draft uploaded or if you upload a draft that does not meet the draft requirements

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.

Other Information:

Reading/Writing Center (RWC)

The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students’ ideas and writing, helping them develop their writing in many areas.

RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>.

Digital Studio

The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an E-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. We currently offer consultation at two locations, Williams 222B and Johnston G0062. Consultants in the Digital Studio offer assistance in composing digital and multimedia assignments/projects and work collaboratively to give feedback or troubleshoot problems that arise.

Students who attend the Digital Studio are not required to work with a tutor: The Digital Studio is also open to those seeking to work on their own to complete assignments/projects or to improve overall capabilities in digital communication. However, tutor availability and workspace are limited so appointments are recommended.

Digital Studio hours vary by semester. To view the schedule or make an appointment at the Johnston Digital Studio, please visit <http://fsu.mywconline.com>. To view the schedule or make an appointment at the Williams Digital Studio, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment>.

Plagiarism

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism must be reported to the Director of College 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 ENC 1101 courses during the course's progression. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

UNIVERSITY POLICIES

Confidentiality and Mandatory Reporting

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep information you share private to the greatest extent possible.

However, I also have a mandatory reporting responsibility related to my role. I am required to share information regarding sexual misconduct or information about a crime. Students may speak to someone confidentially by contacting FSU's Victim Advocate Program: Daytime: 850.644.7161, 850.644.2277, or 850.645.0086; Nights, Weekends & Holidays: 850.644.1234 (FSUPD). Ask to speak to the on-call advocate. <http://dos.fsu.edu/vap/>.

The University Counseling Center also provides confidential support for trauma and mental health crises. Students may visit the Counseling Center on a walk-in basis to schedule a same-day appointment with a counselor.

Walk in hours are M-F: 8-4;
250 Askew Student Life Building, 942 Learning Way, Tallahassee, FL 32306-4175;
Phone: (850) 644-TALK (8255); Fax: (850) 644-3150. <https://counseling.fsu.edu/>.

University Attendance Policy

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. Because ENC 1101 (and the College Composition program, generally) allows 3 absences, it does not recognize a difference between excused and unexcused absences.

Americans with Disabilities Act

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. This should be done during the first week of class. 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/>

Academic Honor Policy

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>.)

Free Tutoring from FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at http://ace.fsu.edu/tutoring_or_tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

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 English and thus is designed to help you become a clear, creative, and convincing communicator, as well as a critical reader.

TENTATIVE SCHEDULE

Date	Class Focus	To Do
Week One		
Mon., 6/24	Review syllabus; Introductions, Partner Interviews, and “Where I’m From” activity; Introduction to Canvas Site	Get book (you need it, folks!) Read: “Composition as a Write of Passage,” Nathalie Singh-Corcoran, PDF on Canvas Journal 1: DUE by class on Tuesday. This journal will be a more standard letter to me—less poetic than our in-class activity. In this letter, introduce yourself, tell me your experiences with writing, and discuss your own writing process. Do you have a writing process? What does it look like? Are you unsure? Think: Where do I write? How do I write (laptop, notebook, journal, lots of pre-writing thinking?)? What do I need in order to write (snacks? music? silence?)? Things of that nature.
Tues., 6/25	Discuss FSU Composition & its Goals; Introduce Project One; Brainstorm Project One; Discuss vignettes & genre conventions; Create Presentation Schedule	Get book (if you haven’t already). Read: “Shitty First Drafts,” Anne Lamott, PDF on Canvas Read: Ch. 1-2, <i>Writing Situations</i> Work on: Draft One, Project One (Due Wed., by 11:59) Journal 2: DUE by Class on Wednesday. Course goals letter. Compose a letter detailing what your goals are for yourself as a writer in ENC 1101, in college, and in your everyday life. What would you like to learn? Develop? Understand about your own writing process?
Wed., 6/26	Discuss Shitty First Drafts; Discuss Course Goals; Introduce major course concepts & vocabulary; Discuss Invention	Read: “Responding—Really Responding—to Other Students’ Writing,” Richard Straub, PDF on Canvas DUE by 11:59 p.m.: SFD, Project One
Thurs., 6/27	Peer Review: Draft One; Introductions for Draft Two; Introduce Examples for Vignettes (req’d to read 2 course examples)	DUE Sunday by 11:59 p.m.: Expanded Draft Two, Project One Read: Ch. 8-9, <i>Writing Situations</i> For vignette examples, Read: <ul style="list-style-type: none"> • “Thinking Like a Mountain,” found in Ch. 24, pg. 562-563 in <i>WS</i>; • “How to Queer Ecology: One Goose at a Time, A Lesson Plan” Ch. 24 , pg. 581-585, in <i>WS</i>; • Excerpt, Dorothy Allison, “Two or Three Things I Know for Sure,” PDF on Canvas; • “Nine Beginnings,” Atwood, PDF on Canvas

Week Two		
Mon., 7/1	Sign up for conferences; Peer Review Draft Two; Outline Draft Three requirements	Work on Draft Three, Project One Read: Ch. 4-5, <i>Writing Situations</i> Journal 3: DUE, by Wednesday, 11:59 p.m. Topic TBD
Tues., 7/2	Conferences: No Class	Work on Final Draft and bring questions to our conference Work on Journal
Wed., 7/3	Conferences: No Class	Work on Final Draft and bring questions to our conference Work on Journals
Thurs., 7/4	Independence Day: No Class	Journal 4: DUE by Friday, 11:59 p.m. Reflect on our conference. Was the one-to-one consultation helpful? Do you feel better prepared going into the final draft due Sunday? Any lingering questions? DUE: Sunday by 11:59 p.m.: Final Draft, Project One
Week Three		
Mon., 7/8	Introduce Project Two; Brainstorm Project Two; Discuss Writing Process & Do Writing Process Exploratory Activity	Read: Ch. 12, WS Read: "I Once Was Miss America," Roxane Gay, PDF on Canvas Work on Draft One, Project Two Journal 5: DUE Tuesday by classtime. Topic TBD
Tues., 7/9	Discuss Analysis; Discuss blending the personal with the academic	DUE by 11:59 p.m.: Draft One, Project Two Journal 6: DUE, Thursday by 11:59 p.m. We've spent some time reading and talking about analysis, and have read Roxane Gay's essay of an analytical essay that blends the analytic with the personal. How do you feel going into the second draft of this project? Any lingering questions? What is your plan for the rest of your essay?
Wed., 7/10	Sign up for Conferences; Peer Review Draft One; Discuss Draft 2 Requirements	Work on Draft Two, Project Two For more analytical examples, Read (req'd to read 2): <ul style="list-style-type: none"> • "Graven Images," Ch. 23, WS, pg. 534-537 • "The Falling Man," Ch. 23, WS, pg. 538-548 • "My Mom Couldn't Cook," Ch. 26, WS, pg. 635-639 • David Sedaris, "Possession," PDF on Canvas • Eula Biss, "Goodbye to All That," PDF on Canvas • George Saunders, "Thank You, Esther Forbes," PDF on Canvas

Thurs., 7/11	Conferences: No Class (It is entirely possible that you have not finished draft two if you sign up for this conference; try your best to be close to finishing or have a plan for what draft two will accomplish)	DUE Sunday by 11:59 p.m.: Draft Two, Project Two
Week Four		
Mon., 7/15	Conferences: No Class	Remember, for more analytical personal essay examples, please see (req'd to read at least 2): <ul style="list-style-type: none"> • Ch. 23, WS, pg. 534-537 • Ch. 23, WS, pg. 538-548 • Ch. 26, WS, pg. 635-639 • David Sedaris, "Possession," PDF on Canvas • Eula Biss, "Goodbye to All That," PDF on Canvas • George Saunders, "Thank You, Esther Forbes," PDF on Canvas
Tues., 7/16	Discuss Final Draft Expectations; Discuss lingering Project Two Questions; Discuss MLA formatting; In-class Drafting	DUE by Wednesday's Class: Final Draft, Project Two
Wed., 7/17	Introduce Project Three; Talk about arguments; Talk about types of sources; Talk about research; Explore Purdue OWL	Read: Ch. 14, 18 <i>Writing Situations</i> Journal 7: DUE by Thursday's class Topic TBD
Thurs., 7/18	Brianstorm Project Three; Talk more about research; Plagiarism Exercise	Journal 8: DUE by Friday, 11:59 p.m. Topic TBD Read: Ch. 19-20, <i>Writing Situations</i> ; "Annoying Ways People Use Sources," PDF, Canvas
Week Five		
Mon., 7/22	Establishing a Thesis; Using Quotations Creating an Outline In-Class Drafting	DUE by 11:59 p.m.: Draft (Outline) One, Project Three For examples of persuasive essays, Read (req'd to read 2): <ul style="list-style-type: none"> • Ch. 23, pg. 510-15, WS • Ch. 23, pg. 523-529, WS • Ch. 25, pg. 599-601, WS • Watch the video essay, Ch. 25, pg. 602, WS • Ch. 27, pg. 654-659, WS • Ch. 27, pg. 661-663, WS • Ch. 27, pg. 664-666, WS

Tues., 7/23	Draft One, Peer Review	Journal 9: DUE class time Wednesday Topic TBD
Wed., 7/24	Logical Fallacies Assessing Quality Sources Structuring a Works Cited Page	Read: Ch. 6, WS Work on Draft Two
Thurs., 7/25	Re-reviewing the thesis Writing conclusions	DUE by 11:59 p.m.: Draft Two, Project Three
Week Six		
Mon., 7/29	In-Class Conferences/ Workshops	Work on Final Draft, Project Three
Tues., 7/30	In-Class Conferences/ Workshops	DUE by classtime, Wednesday: Final Draft, Project Three
Wed., 7/31	FINAL JOURNAL: In-Class Reflections	
Thurs., 8/1	TBD	DUE by 11:59 p.m.: Final revisions for any project