San José State University
Department of English & Comparative Literature,
English 1A, First-Year Writing, Section 52, Fall-2022

Course and Contact Information

Instructor:	Dr. Lee Patterson
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Office Hours:	Tue. And Thur.12:30 PM – 1:30 PM, & by appt.
Class Days/Time:	**MoWe 10:30-11:45am**
Classroom:	**Sweeney Hall 444**
Prerequisites:	Reflection on College Writing
GE/SJSU Studies Category:	GE Area A2 Written Communication I

Course Description

ENGL 1A is an introductory writing course that will help you understand the writing processand the goals, dynamics, and genres of written communication. Through interpretation and analysis of texts, you will learn to think clearly and write effectively as you give form and coherence to complex ideas. You will explore writing for various audiences, purposes, and contexts.

Part of the fun but also possibly a drawback of Comp 1 courses like this one is that there is not a strong, or at least, strongly identifiable unifying arch, development, or especially linear progression to the course. One thing that is clear for a progression, though, is that the texts will become increasingly difficult, complex, and/or sophisticated.

So, one thing I want to ask first is, what makes a text difficult, sophisticated, and/or complex? If we all share a thorough knowledge of the language, and if articles and critiques/reviews are written so that they can be easily accessible, what could make that article or critique more complex? What about its arguments are more intricate and, maybe, what about its arguments requires more time and thinking during or after reading them to fully comprehend? What does it even mean to comprehend an argument? These questions will be central as the course progresses: I'll return to them repeatedly as I ask for the "purpose" or "meaning" of each portion of text we consume. These meta or background questions are often what we mean by rhetoric, or, the art of persuasive speaking. The authors of our texts want to persuade each reader to agree with a text and/or to ask questions of their arguments or interpretations of a given issue or artifact at hand. These meta or rhetoric-based questions will become increasingly difficult to answer as we address these increasingly complex issues themselves or increasingly sophisticated/complex artifacts themselves. So, this isn't a class that as focused on acquiring a linear skill like a math or science class would be, but a class focused on learning the skill of a kind of interior or meta knowledge. The goal of the course is for each of you to understand better the ways in which you yourself, and others, think.

Faculty Web Page and MYSJSU Messaging

Course materials such as syllabus, handouts, prompts, assignment instructions, etc. can be found on Canvas (login at http://sjsu.instructure.com). Log in and look for "FA22: ENGL-1A Sec 40 - First Year Writing" among the courses in your dashboard. I will use Canvas messaging and announcements to update you, so be sure to check for emails from me via Canvas.

ENGL 1A - GE Learning Outcomes (GELO)

Upon successful completion of this GE course, students will be able to:
1. demonstrate the ability to read actively and rhetorically.
2. demonstrate the ability to perform the essential steps in the writing process (prewriting, organizing, composing, revising, and editing) and demonstrate an awareness of said performance.
3. articulate an awareness of and write according to the rhetorical features of texts, such as purpose, audience, context, and rhetorical appeals.
4. demonstrate the ability to integrate their ideas and those of others by explaining, analyzing, developing, and criticizing ideas effectively in several genres.
5. demonstrate college-level language use, clarity, and grammatical proficiency in writing.

ENGL 1A Course Content

Diversity: SJSU is a diverse campus. As such, our course is designed to include an emphasis on a diverse range of voices and viewpoints. We will engage in integrated reading and writing assignments to construct our own arguments on complex issues that generate meaningful public discussions.

Writing: Writing is at the heart of our class. Our exploration of writing will allow us to prepare ourselves and each other for academic and real- world writing scenarios. Assignments give students repeated practice in all phases of the writing process: prewriting, organizing, writing, revising, and editing. Our class requires a minimum of 8000 words, at least 4000 of which must be in revised final draft form. More specific descriptions and instructions will be distributed for all major assignments in class.

Reading: There will be a substantial amount of reading for our class, some of which will come from texts I select (listed below) and some of which will be from sources you locate.
Final Experience: We will compile a portfolio at the end of the semester that includes selected examples of your writing produced for our class, as well as materials from your RCW Canvas course. We will talk more about the portfolio later in the semester.

Required Texts/Readings

- **Graff, Gerald and Birkenstein, Cathy.** *"They Say / I Say"* 5th Edition. W.W. Norton and Company, 2022. (You can purchase this text through the campus bookstore or elsewhere online. It does not matter if you get the physical or digital version.)

- **Other readings** will be incorporated throughout the semester in line with our class needs. As well, students will be responsible for locating other materials (online or through the MLK Library

databases) in support of their writing projects.

Please note: sometimes projects and discussions include material that can be contentious and even potentially upsetting. We may encounter materials that differ from and perhaps challenge our ideas, beliefs, and understanding of reality. Students are encouraged to discuss issues about such materials with me. In class, discussion is welcome and encouraged, but comments found to be intentionally offensive, disrespectful, or combative are not allowed.

Library Liaison

Our library liaison is Peggy Cabrera. She is available to help you find resources to do your work in this course. She has set up for students [a library resource page for the Department of English and Comparative literature](#).

The tutorials on this page will help you to understand academic research processes and tools, and they will help you to develop an eye for the most valuable resources for your work.

You will find Peggy Cabrera's contact page by clicking on [this link](#).

Other Available SJSU Resources

The University provides all students several resources to help us successfully learn in this course. The services provided include counseling and psychological care, mentoring and tutoring, access to food and housing, to technology, and writing support.

- [Accessible Education Center](#)
- [Counseling and Psychological Services (CAPS)](#)
- [Peer Connections](#)
- [SJSU Cares](#)
- [Spartan Food Pantry](#)
- [Student Technology Resources](#)
- [Writing Center](#)
- [Other Campus Resources](#)

Course Requirements and Assignments

Classroom Protocol

For a class like this one, much of the learning happens in class. Therefore, it is imperative that you be in class every day and participate in class activities and discussions. Class participation entails: (1) demonstrating that you've completed the readings/out-of-class assignments, (2) contributing to class discussions, and (3) completing in-class assignments.

Time Commitment

Success in this course is based on the expectation that students will spend, for each unit of credit, **a minimum of 45 hours** over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload

expectations as described in the syllabus.

It's a writing course, I know, but let's do some math. ENGL 1A is a 3-unit course. That means we are signing up to do a <u>minimum</u> of 9 hours of study per week just for this class. 2½ hours will be class time. The remaining 7½ hours a week, you will work on your own or with your peers to prepare for class and complete reading and writing assignments. I have designed the work using this math to guide us. I will refer to it often to help you manage this workload over the semester.

Assignments

Assignment sheets will be distributed for each major assignment. We will also discuss each assignment throughout the semester. Assignments will cover informal and formal writing, multiple modes (written, oral, and possibly aural, digital, visual). There will also be reading assignments and options for group projects.

Assignment	Word Count	GELO
Participation / daily writing / in-class work / reflection	n/a	1-4
Discussion boards / responses	2500	1, 3, 4
Paying Attention (incl. process materials)	1500	1-5
Connecting, Reflecting, Arguing (incl. process materials)	1500	1-5
Textual Artifact (incl. process materials)	1500	1-5
Presentation	n/a	2, 3, 4
Portfolio	1000	1-5

Project 1: Genre Analysis

Our first project has three major goals: 1) to help us develop an understanding of genre; 2) to help us develop our analytical skills and 3) to help us learn more about our areas of expertise. To fulfill these goals, you will compose a genre analysis that looks at either a genre of your area of expertise or one of the genres that enthusiasts use to talk about your area of expertise. For example, if your area of expertise is pop music, you could analyze either a subgenre of pop music (one of the many genres of your area of expertise) or an album/song review (one of the genres used to talk about your area of expertise). Your genre analysis *might* define a specific genre or differentiate between multiple genres, discuss the ways in which a specific artifact does or does not fulfill the conventions of a genre, consider the relationship between specific genres and contexts, or analyze different substantiations of a single genre. **No matter what you choose, your project should make a claim about the use of genre in your area of expertise.** You are not required to find outside sources for this project; however, you will want to use class readings about genre and mode to inform your analysis.

For the essay, you must include a **minimum of three (3) sources. One of these sources must be scholarly, peer-reviewed (that is, vetted by authorities in the field) sources** of any type. The other two are your choice of primary, popular, and/or additional scholarly sources.

Documentation Style: Use the documentation style of your field (for in-text citations and list of sources).

Formatting: Times New Roman, 12 pt. font, double-spaced (which is common across major citation styles).

Evaluation Criteria for Project 1:

Grade	Characteristics
A	The essay meets or exceeds the assignment criteria. It asks and investigates the right kind of questions. The essay uses reliable sources intelligently, including unpacking quotes, paraphrasing, and summarizing in fair and insightful ways. The voice of the author is present—evaluating, critiquing, affirming or contextualizing the sources to make meaning. The essay stays on task, operates logically, and moves the reader toward understanding. The essay builds ethos by making good use of the appropriate documentation style; sources are cited correctly and a well-constructed list of sources is present. The assignment is relatively free of usage and mechanical errors. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The essay mostly meets the assignment criteria. It may lack a particular type of source or one of the minimum number expected; however, it asks and investigates the right kind of questions. The essay might have one or two sources that are unreliable or off-topic, though it mostly uses sources intelligently. The author might over quote or allow sources to dominate the discussion of the topic. Nonetheless, the voice of the author is present to some degree—evaluating, critiquing, affirming or contextualizing the sources to, for the most part, make meaning. The essay may stray off topic or speak too generally. Still, the author makes sense and mostly operates logically. The essay builds ethos by making pretty good use of the appropriate documentation style; most sources are cited correctly and a well-constructed list of sources is present. There may be recurring errors of usage and mechanics. All drafts are submitted and reasonably complete. There is some evidence of revision.
C	The essay neglects the assignment criteria; it is rather brief or missing more than one source. It is persuasive instead of investigative. The essay struggles to present supporting sources and use them intelligently. One source might dominate the essay by being over-quoted, even as it helps the essay retain focus. Although the voice of the author may be present, there are a lot of generalizations and unsubstantiated claims. The essay strays off topic and generalizes instead of examining sources

closely. Rhetorical moves are somewhat confusing and might occlude understanding. Little attention is paid to documentation style. Several sources are cited incorrectly, and the list of sources has omissions or improper citation entries. There are several errors of usage, mechanics, and punctuation that undermine the author's ethos. All drafts are submitted and reasonably complete. Little revision is evident.

D & Below

The essay largely ignores the assignment criteria. It is exceptionally brief and misses the point of the assignment. The essay fails to present sources and use them intelligently; as a result, the essay is not informative about the topic or demonstrates learning. The essay strays considerably off topic and relies on generalizations instead of the information from sources. Rhetorical moves are confusing and tend to occlude understanding. Appropriate documentation style is almost entirely missing. Mechanical, usage, punctuation, and syntactic errors are pervasive. Drafts may be missing and little to no revision is evident.

PROJECT 2: RHETORICAL ANALYSIS OF FIELD ARTIFACTS

(Minimum of 1,500 typed, polished words)

This assignment asks you to apply the knowledge you gained from conducting the investigative essay into your chosen topic or issue by closely analyzing two artifacts from your field: 1) a text-based artifact (e.g., a scholarly article, book chapter, or professional publication) and 2) a non-text-based artifact (e.g., an image, video, or podcast). However, rather than analyzing only the texts' explicit statements, you will be considering how any feature of the artifacts may function in a rhetorical manner. In other words, you will be looking at how each artifact constructs meaning by framing a multifaceted response to a particular rhetorical situation. By comparing and contrasting these two artifacts, your aim is to describe how each genre attempts to accomplish its respective purposes.

To begin, you will select two artifacts that address the issue you have identified in Project 1. The goal is to work with a single subject but two very different rhetorical approaches to that subject. Then, you will closely consider (read, examine, ponder) and analyze (identify features and explain their function) the artifacts. In order to perform a rhetorical analysis, you will need to have a strong grasp of the subject of the artifacts and a basic understanding of the genres. Only then can you turn your attention to analyzing the rhetorical strategies each employs, including *genre conventions*, *context, author, audience, purpose, rhetorical appeals, exigence, medium, constraints, metaphorical language, active and passive voice, use of visuals, organization, structure, tone,* and *formality*. Finally, you will write an essay that analyzes your two artifacts, paying particular attention to the rhetorical strategies each employs and, perhaps, the effectiveness of the texts. This is in large part a comparison/contrast essay built around rhetorical terminology and solid evidence to support your findings.

Documentation Style: Use the documentation style of your field, Times New Roman, 12 pt. font, double-spaced.

Evaluation Criteria for Project 2:

Grade	Characteristics
A	The assignment is thoroughly fulfilled. The analysis presented is characterized by the close examination of rhetorical features, reasonable claims, and a sustained focus. The writer offers a new perspective and insight with regard to the essay's topic. The essay may complicate the topic, experience, or issue at hand and may try to resolve the resulting complication, but the analysis of the artifacts considered centers on the significance of their rhetorical features. There are minor errors of usage and mechanics, but overall the essay demonstrates clarity of expression and precision of word choice. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The assignment is fulfilled. The analysis centers on a few, but recognizable, rhetorical elements, providing relevant examples and a fairly sustained focus. There is an indication of insight, but the analysis is neither exceptional nor extensively developed. The content is relatively well organized, with a clear structure that is in keeping with the assignment. There are some errors of usage, mechanics and punctuation, but they do not impede the overall readability of the prose. All drafts are submitted and complete, and there is some evidence of revision, although more could be undertaken.
C	The assignment minimally fulfills expectations. The analysis is weak, focusing on one or two features of the texts examined and rendering their significance in vague terms. Considerable portions of the essay are devoted to common knowledge or commonplace observations. The content is poorly organized, with the essay exhibiting a lack of coherence across structural units. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. All drafts are submitted and reasonably complete, but little revision is evident across drafts.
D & Below	The essay does not adequately fulfill the assignment. It offers no sustained analysis of rhetorical elements. The essay does not attain minimal requirements in terms of length, focus, and/or goals. The purported analysis, which appears to be a series of general comments, lacks coherence and insight into the effects of rhetorical elements.

There are numerous errors of usage, mechanics and punctuation that impede the overall readability of the prose. Drafts may be missing and little to no revision across them is evident.

PROJECT 3: MULTIGENRE PERSUASIVE CAMPAIGN AND RHETORICAL RATIONALE

(Minimum of 500 words for the Multigenre Persuasive Campaign; Minimum of 1,000 typed, polished words for the Rhetorical Rationale)

This assignment asks you to take a stance on the topic or issue that you have identified within your declared, or prospective, academic major. Drawing from your investigative field research and your analysis of the rhetorical strategies employed by your discourse community, you will compose three new genre compositions to convince your audiences to take action.

To begin, you will take a stance and develop your argument based on the information you have gleaned from the first and second projects. Then, you will identify your audiences; that is, you will decide what audiences would (or should) respond to your argument. For this project, you are required to address at least <u>two</u> unique audiences. Making your audience more concrete and specific will make your rhetorical task easier and will result in a more successful project. Once you have identified your audiences, you will want to consider which three genres will be most effective for reaching your chosen audiences. Your genres are your choice, but this choice should be informed by your analysis and assessment of your rhetorical situation. Finally, you will compose your three genres, developing a researched argument that will target the specific audience you identify.

In addition, you will write a rationale that explains the rhetorical choices you made when composing in each genre and how you see those choices as effective for your purpose, audience, and context. You should explain not only **what** you did but also **why** you did what you did. Finally, your rationale should **evaluate** the effectiveness of your choices (as indicated by feedback you received on drafts), acknowledging when something didn't work as you intended.

Documentation Style: The three compositions should use formatting and citation styles appropriate for the selected genres; the Rhetorical Rationale may be crafted using the documentation style of your field be formatted in Times New Roman, 12 pt. font, double-spaced.

Evaluation Criteria for Project 3:

Grade	Characteristics
A	The project clearly satisfies all of the assignment criteria. The project directs itself toward at least two clearly defined audiences with a definitive argument. The content presentation is appropriate for the genres selected and the rhetorical situation considered. Adherence to the genre conventions of each adaptation is apparent. The rationale demonstrates that the author made thoughtful, informed choices based on a sophisticated understanding of the rhetorical situation, offering evaluation of the effectiveness of the rhetorical choices made. The prose is relatively free of errors. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The project satisfies most of the assignment criteria. The project directs itself toward at least two audiences, but either the intended audience or the argument advanced may be vaguely presented in some instances of the compositions. Not all of the genre conventions are observed for each of the adaptations. The rationale demonstrates that the author made informed rhetorical choices based on a reasonable understanding of the rhetorical situation, but the statement focuses too much on process or description instead of rhetorical insight. The are some errors of usage, mechanics, and/or punctuation, but they don't impede the overall readability of the prose. All drafts are submitted and reasonably complete. There is some evidence of revision.
C	The project satisfies only a few of the assignment criteria. It may satisfy the minimum length requirement but does so by relying too heavily on templates, examples, or generalizations. The project directs itself toward only one audience or the audiences are nebulous. The audience(s) or the argument may be poorly defined. The adaptations flout some of the genre conventions, rendering an inappropriate response for the rhetorical situation. The rationale lacks insight into the composing process or what the author was trying to accomplish with each adaptation. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. All drafts are submitted and reasonably complete, but little revision is evident across drafts.
D & Below	The project does not satisfy the assignment criteria. The audience is either undefined or assumed to be only the instructor. The position taken toward the issue or the audience is unclear or confusing. The adaptations don't adhere to the genre conventions, rendering an inappropriate response for the rhetorical situation. The rationale offers no reflection on the composing process or the goal of the assignment. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. Drafts may be missing and little to no revision is evident across them.

PROJECT 4: ELECTRONIC PORTFOLIO

(Minimum of 500 words for the Reflective Statement)

An electronic writing portfolio, or e-Portfolio, is typically a collection of writing samples that showcases your best work. A writing portfolio is created by collecting, selecting, and reflecting on writing that is completed at the end of a given period of time—a unit, a course, a program, even a career. In this class, you will create an e-Portfolio that includes a globally revised version of one of the major writing projects, supporting documents reflecting your particular composing practices and writing skills, and a reflective statement that articulates what you have learned about writing by completing the major projects in the course.

It is important to note that "global revision" of a composition entails the "review of the entire composition, adding, deleting, and moving text as necessary." In contrast, "local revision" refers to minor editing changes, usually at the level of the sentence.

The following items need to be included in your portfolio:

- A revised, edited, and polished version of either Project 1 or Project 2;
- At least 2 artifacts of your own design (in-class activity, homework assignment, or even notes explaining a concept) that reflect your composing practices or the development of a particular writing or communicative skill that was focused on in this class;
- A reflective statement (min. 500 words) of what was learned about genres, composing, and rhetorical strategies in the process of completing the course's three major projects.

Evaluation Criteria for Project 4:

Grade	Characteristics
A	The project meets all of the assignment criteria. The portfolio offers a variety of content that is well organized and accessible in virtual or print format. The portfolio is thoughtfully curated, with its selections offering a comprehensive overview of the student's work. The reflective statement demonstrates clear evidence of learning and understanding of course objectives. The portfolio exhibits elements of design discussed in class, such as the customizing of templates to create a particular aesthetic. The project is relatively free of errors. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The project meets most of the assignment criteria. The portfolio presents appropriate content even if it lacks variety. The content is organized and accessible in virtual or

print format. The portfolio is purposefully curated even if the items do not present a comprehensive overview of the student's work. The reflective statement suggests evidence of learning and awareness of course objectives. The portfolio exhibits elements of design discussed in class but may rely on templates. There are some writing errors that distract from the content but do not impede readability. All drafts are submitted and reasonably complete. There is some evidence of revision.

C   The project satisfies only a few of the assignment criteria. The portfolio lacks a key item or presents the same type of document throughout. The contents are not well organized or readily accessible in either virtual or print format. The reflection statement does not demonstrate a critical awareness of the assignment or course objectives. The portfolio doesn't exhibit effective elements of design or may over-rely on templates and resist originality. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. All drafts are submitted and reasonably complete, but little revision is evident across drafts.

D & Below   The project does not satisfy the assignment criteria. The portfolio lacks more than one key item. The items included are haphazardly arranged or inaccessible in either virtual or print format. The reflective statement does not reveal an understanding of the assignment or the course objectives, offering instead little more than a summary or paraphrase of the assignment prompt. The portfolio neglects elements of effective design, forcing content into a ready-made template. There are recurring errors of usage, mechanics and punctuation that impede the overall readability of the prose. Drafts may be missing and little to no revision is evident.

Final Examination or Evaluation

In ENGL 1A, our learning culminates in a digital Reflection and Portfolio Assignment. In this assignment, we will gather samples of our writing that demonstrate our learning; we will write a reflection essay that explains what we have learned, how we learned it, and how we will use it in future learning; and we will submit our portfolio for consideration to other people in the first-year writing program. This is our chance to identify and articulate what we've learned and what we'll take forward with us into future learning/writing experiences.

Grading Information

The course will be graded according to a labor-based learning contract. Labor-based contracts are based on the idea that you earn credit for doing the work of learning. The contract weighs all the work you submit equally—discussion posts, in-class writing, peer response, as well as the projects, essays, and portfolio. The smaller assignments are no less "weighty" in our learning process since they build the ground for understanding the major assignments. Your final reflection essay will make the learning you did throughout the semester explicit.

Terms of the Learning Contract

By signing up for this 15-week 3-unit course, you agree to attend each class and perform at least 7½ hours of work per week outside of class toward our collective understanding and exploration of writing and rhetoric.

Late Policy

Grade point deductions for late work are applied. Each day an assignment is late, a half-   letter grade will be deducted.

Final Grade

Your final grade in the course will be recorded as a letter grade, ranging from A to F. I will use + and – grades to refine the evaluation within the letter-grade categories.

Extra Credit

There is no extra credit built into our syllabus. There is ample opportunity for everyone to learn defined in the work I have laid out for us. If a unique opportunity arises, I reserve the right to change my mind, but it is unlikely.

Course Grades

Course grades will be calculated using the following scale:

Grade	Percentage
A	93 to 100%
A minus	90 to 92%
B plus	87 to 89 %
B	83 to 86%
B minus	80 to 82%
C plus	77 to 79%
C	73 to 76%
C minus	70 to 72%
D plus	67 to 69%
D	63 to 66%
D minus	60 to 62%

Important Grading Information for GE A2 Courses

This course must be passed with a C- or better as a CSU graduation requirement.

University Policies

Per University Policy S16-9 *(http://www.sjsu.edu/senate/docs/S16-9.pdf)*, relevant university

policy concerning all courses, such as student responsibilities, academic integrity, dropping and adding, accommodations, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on Syllabus Information web page (http://www.sjsu.edu/gup/syllabusinfo), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

Students are prohibited from recording class activities (including class lectures, office hours, advising sessions, etc.), distributing class recordings, or posting class recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc.) are copyrighted by the instructor. This university policy (S12-7) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating. Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development office. Unauthorized recording may violate university and state law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify the instructor.

Special Needs or Accommodations

Any student that needs accommodations or assistive technology due to a disability should work with the Accessible Education Center (AEC), and the instructor.

If you have special needs or accommodations requests, see me as soon as possible. Failure to do so may result in forfeiting accommodations to which you're entitled.

ENGL 1A / First-Year Writing, Fall 2021, Course Schedule

Calendar subject to change with fair warning
Readings listed should be read <u>BEFORE</u> class
Readings marked with an asterisk (*) are on Canvas
DB = Discussion Board (250 words in CQ format)

Course Schedule

Week	Topics, Readings, Assignments, Deadlines

1	**Read Before Class:** [Canvas](#), and [SJSU Email](#) Guides
	In Class: Syllabus / Canvas. Preliminary Discussion of Genre including Articles by Gerald Graff, Jia Tolentino, and criticism videos from YouTube.
	Class:
	- Only *officially enrolled* students will be permitted to stay in class. - Ice-breaker activity, review of Syllabus - Preliminary discussion of Genre and ["Hidden Intellectualism" by Gerald Graff](#) and other resources
	Due By Sunday 11:59pm: DB#1 response to "Hidden Intellectualism"
2	**Read Before Class:** Read 288-294 of *Everything's an Argument* (Developing Proposals)
	Due Before Class: DB #2: Brainstorming for Project 1/Genre Explained
	In Class: Discussion: Genre, Making Connections / "Therefore" and "However" / Discussion of article: Virginia Posterel – "The Truth about Beauty"
3	**Read Before Class:** Read 24-31 of *Everything's an Argument* (Understanding Arguments in Rhetoric / Kairos)
	Due Before Class: Proposal for Project #1 (700 words)
	In Class: Thesis statements; Plagiarism exercise; Discussion of article: Porochista Khakpour – "Reality TV Goes Where Football Meets the Hijab"
4	**Due Before Class:** DB #3: Critical Review Search and Response; Draft One (half the final word count) of Project #1 assignment
	In Class: Peer Review; reflection on revising; Reverse Outline requirement

Week	Topics, Readings, Assignments, Deadlines
5	**Student Conferences:** schedule to-be-made, posted on Canvas, Meeting place TBA
6	**Read Before Class:** Read 168-174 of *Everything's An Argument*
	Due Before Class: Final Draft of Project #1
	DB #4: Long-form News Search and Response
	In Class: Complete Conferences; introductions workshop; paragraph workshop; rhetorical and Rogerian argument strategy; discussion of DB #4
7	**Read Before Class:** [Selections from Jonathan Haidt](#) + Other selections ("Beyond WEIRD Morality")
	Due Before Class: DB #5: Jonathan Haidt reflections
	In Class: Complete Discussion of DB#4 Reading rhetorically; rhetorical analysis; discuss Jonathan Haidt; Introduction to Project #2 (Rhetorical Analysis of Field Artifacts)

8	**Read Before Class:** Selections from "Keywords" **Due Before Class:** Proposal for Project #2: Rhetorical Analysis of Field Artifacts **In Class: "**Keywords" in-class writing activity; choose from pg 187 – 192, 193 – 196, 218 – 223 as an essay to discuss with group
9	**Due Before Class:** Draft One (half the final word count) of Project #2 assignment **In Class:** Peer Review; reflection on revising; Reverse Outline requirement
10	**Student Conferences:** schedule to-be-made, posted on Canvas, Meeting place TBA

Week	Topics, Readings, Assignments, Deadlines
11	**Due Before Class: Final Draft of Project #2** **In Class:** Alterity Discussions and Articles; Chimamanda Adichie TED Talk, Claudia Rankine, Malcolm X speeches, Martin Luther King, W.E.B. DuBois; Introduction to Project #3 (Multigenre Persuasive Campaign and Rhetorical Rationale)
12	**Due Before Class:** DB #6: Reflection on Field of Study **In Class:** Introduction to Multimodal Analysis and Composition; List of Genres activity; Everything's a Remix selections; In-Class Activity for Remediation/Remix
13	**Reading:** Read 388-397 of *Everything's an Argument* **Due Before Class:** Draft One of Project #3 assignment **In Class:** Peer Review; reflection on revising
14	Portfolio Workshop; "Works of Art"/ "Aura" / selections of lyrical essays Discussions including "Essays in Idleness" by Kenko
15	Due Before Class: Draft One of Portfolio assignment In Class: Peer Review; reflection on revising
16	In Class: PRESENTATIONS
17	In Class: PRESENTATIONS
Final Exam	Our regular Zoom class, 2:15PM-4:30PM DUE (on Canvas): Completed Draft of Portfolio