

Introductory Composition: Writing as Inquiry

English 10803.070

Fall 2017

MW 2:00-3:20 pm

Tucker 243



Ms. Whitney Lew James

w.l.james@tcu.edu

Office: 402 Reed Hall

Office Hours: M 1:00-2:00 pm W 12:00-2:00 pm
and by appt.

OVERVIEW AND OUTCOMES

Welcome to English 10803. This course is a writing workshop focused on writing as a kind of inquiry and the critical thinking that occurs *while* we write—not *before* we write. We'll engage in processes of invention, critical reading, drafting, revision, and editing as we complete a range of writing tasks—from personal essays to argument essays—that include primary and secondary research. As we write, we will discuss everything from getting a first sentence on the page to revising a last draft. If we all do our part, together as a class we will learn about ourselves as writers, readers, and thinkers as well as learn how to write effectively in college and beyond.

This course, like all courses at TCU, has outcomes explaining what students should achieve in the course. The outcomes listed here are the goals we are working toward, and the course was created to best help you meet those ends. By the end of ENGL 10803, students should demonstrate:

- ✓ the ability to write in a range of genres, using appropriate rhetorical conventions, such as:
 - Write multiple assignments in several genres, expanding their repertoire beyond predictable forms (e.g. the 5-paragraph essay)
 - Create a text with a focus, thesis, or controlling idea, provide appropriate support for claims, use conventions of format and structure appropriate to the rhetorical situation, and recognize such in others' texts
- ✓ competency in reading, quoting and citing sources, as well as competency in balancing their own voices with secondary sources, such as:
 - Find, evaluate, analyze, and synthesize appropriate primary and secondary sources to inform and situate one's own claims.
 - Critically read texts for main ideas and claims, for use of genre conventions, for rhetorical strategy, and for the position of the author.
- ✓ the ability to employ flexible strategies for generating and revising their writing, such as:
 - Write multiple revisions that might include substantive changes in ideas, structure, and supporting evidence, enabling students to experience writing as a recursive process.
 - Practice writing assignments as a series of tasks (invention, drafting, revising, editing)

KEYS TO SUCCESS IN THIS COURSE

- Carefully read assigned readings and bring them to class
- Participate meaningfully in discussions
- Ask questions in or out of class
- Attend class regularly and punctually
- Complete process work
- Turn in work on time
- Plan and work proactively (don't start assignments at the last minute)
- Stay off unnecessary devices during class (no texting or browsing online)

REQUIRED TEXTS AND MATERIALS

- ✓ Ballenger, Bruce. *The Curious Writer* Brief 5th Ed. (with MLA Update) Revel ebook with the *The Curious Writer* Brief 5th Ed. (with MLA Update) Loose Leaf edition (optional)
- ✓ Regular access to D2L (readings and assignments will be here, and you'll upload assignments here as well)
- ✓ TCU email account (important class announcements will go here)

***The Curious Writer* Ebook**

This course uses an interactive ebook from Pearson Revel. To access your materials, follow the link address (unique to this course) below. This information has also been emailed to your TCU email account.

1. Go to: <https://console.pearson.com/enrollment/xkmfgs>
2. Sign in or create a Pearson Account. (Pro tip: Using your TCU email and password may be helpful.)
3. Click "View" access options to redeem your access code or buy instant access.

You may also access *The Curious Writer* via the Pearson Revel app (available on iTunes and Google Play). This will allow you to access the text and take reading quizzes without internet access.

D2L Class Website

All relevant course materials as well as all assignment submissions will be posted on our course website, accessible through my.tcu.edu or by visiting d2l.tcu.edu/. This will be homebase for this course and you should check regularly for assignments, some required course readings, in-class activities, student drafts for peer response, as well as grades.

***A note on browsers: **Chrome is the preferred browser** for both Pearson and D2L!!

ASSESSMENT OF CORE COURSES

During academic year 2017-2018, TCU's composition program will be assessing ENGL 10803 and ENGL 20803 courses to determine how well students are meeting the stated learning outcomes (see above). To facilitate assessment, students will be **required to submit drafts and final versions of their work to their course websites (D2L)**. A representative sample of student writing, with identifying information removed, will be drawn from all submitted work and assessed. In addition, students will be asked near the end of the semester to complete a survey describing their experience in the course. Your participation in assessment is essential to strengthening the quality of writing instruction at TCU.

REQUIREMENTS

[Note: Except for in-class writings, everything you turn in should be typed and in MLA 8 format. All files should be named as follows: LastNameFirstName_AssignmentName.docx]

1) Major Assignments

We'll be producing four major writing assignments in the course totaling 17-25 double-spaced pages of text. Your final project requires you to revise your argument essay into a different form. Each piece will go through multiple drafts and revisions, **Every version must be accompanied by an author's note—always (see below)**. Before each assignment is due, you'll receive a detailed assignment sheet.

Essay 1:	This I Believe Podcast Essay
Essay 2:	Profile of a Place with Visuals
Essay 3:	Discovery Essay with Optional Multimodal Version
Essay 4:	Argument Essay
Final Project:	Rhetorical Revision of Argument

2) Process Work

Process work includes reading assignments, in-class writings, informal out-of-class writings, quizzes, written feedback to peers, etc. This work, while informal, will be some of the most important work we do for the course, and while each piece is ungraded, they are a part of the grade within the portfolios (see below) in that not doing them adequately (or not doing them at all) will hamper your grade.

3) Drafts/Workshops with Author's Notes

For each major writing assignment, you will be asked to submit preliminary and revised drafts to be workshopped in small groups, by the whole class, and/or by me. Each draft should include an **author's note** explaining to readers: 1) the state of your draft (first draft, third, etc.) and what you were trying to accomplish in this draft; 2) what you think is going well; and 3) what you are having trouble with or would like advice on. Failure to bring *full* drafts when due can affect your grade for each assignment. In preparation for some workshops, you are expected to read your peers' drafts carefully and provide a thoughtful, substantive response both verbally and in writing. During the semester, you will be asked to evaluate the performance of your peers as responders and these evaluations will contribute to my final evaluation of your work.

4) Conference

Early in the semester, we'll meet one-on-one to discuss your goals and work for the course. When we meet, please come prepared—you will plan the agenda for our time together. Attendance is required for these conferences—if you need to reschedule, *contact me ahead of time*. Conferences will not be rescheduled due to lateness or an unexcused absence.

5) Rhetorical Analysis Papers (RAPs)

Once for each major assignment, you'll produce Rhetorical Analysis Papers (RAPs). These are due at the beginning of class. The purpose of RAPs is threefold: 1) to prepare you for class discussion; 2) to generate ideas for your own essays through analyzing readings; and 3) to practice writing brief analysis papers common in academic writing you'll do in college. **LATE RAPS WILL NOT BE ACCEPTED.** (I will gladly take them early or via email or the D2L file if you know you will be gone. If you have special circumstances impacting submitting your RAP, please contact me ahead of time.) RAPs should be 500-750 words (about two double-spaced pages); you'll upload them to D2L and they will be evaluated with a letter grade and returned to you.

6) *Final Evaluative Experience: Rhetorical Revision, Presentation, and Final RAP*

Your Final Evaluative Experience has three parts: you will **1) revise your argument essay into a new form for a public audience; 2) write a Final RAP** that analyzes the rhetorical choices you made and conveys your understanding of the rhetorical situation; **and 3) share your Rhetorical Revision in a 5-minute class presentation.** MAKE SURE YOUR HOLIDAY TRAVEL PLANS TAKE INTO ACCOUNT YOUR FINAL EXAM TIME, AS YOU WILL NOT BE ABLE TO RESCHEDULE YOUR PRESENTATION.

COURSE POLICIES

Attendance

Improvement in writing is a complex process that requires lots of practice and feedback from readers. Regular attendance is necessary to your success in this course. In accord with Composition Program policy, only official university absences are excused (and you are responsible for bringing me notification of university absences *before* the event). Students representing TCU in a university-mandated activity that requires missing class should provide official documentation of schedules and turn in work *in advance*.

Three weeks of unexcused absences constitute grounds for failure of the course. Absences due to sleeping in, long weekends, and illness are NOT excused—they all count toward the three weeks' absences limit. Since illness is likely at some point during the semester, students are urged to save their unexcused absences for times when you are too sick to come to class. Students whose absences are due to circumstances beyond their control should contact me right away, and students may appeal this policy by scheduling a meeting with the Director of Composition. To do well in this course, you must come to class.

Absences under the three-week maximum can still affect your grade adversely. After a week of unexcused absences (two in a TR/MW class, three in a MWF class), half a letter grade may be subtracted from your final grade for each additional absence (i.e.: in a TR/MW class, if you are at a B and miss three classes, your grade could drop to a B-, with four, a C+, with 5, a C, etc.).

Tardies

Please be on time for class. Classes will be held at the appointed time (seriously, 2:00 pm—you are late if you are walking in *at* the stroke of the clock). Three tardies equal one absence.

Evaluation

For each major assignment of the semester, you'll complete several drafts and turn in a portfolio that contains all drafts of the essay, informal work toward the essay (in-class writing, research notes and articles, etc.), and author's notes. **In preparation for constructing your portfolios, please save *all* of the writing that you do for this class together.** Make sure you save **each version** on your computer as well.

For Essays 1 (This I Believe), 2 (the Profile), and 3 (the Discovery), **you may choose to *substantively* revise the essay again.** (Revising the essay doesn't guarantee the grade will be improved; we'll talk much more in-depth early on in the semester about making the decision whether or not to revise.) If you want to revise your essay, you must first submit a detailed revision plan and schedule a conference with me within a week after receiving your grade. Revisions must be submitted within two weeks of receiving your graded portfolio. If you submitted your original portfolio late, the late penalty will still apply to the revised essay. (Note: if you turn in a revision plan and then decide not to revise, there is no penalty.)

Grades

Simply fulfilling the minimum requirements of the course warrants an average grade (*i.e.*, C). Coming to class every day and completing assignments is not something that earns extra credit or an outstanding grade; it is a basic expectation for coursework. A higher than average grade will be based on: 1) the distinctive quality and development of your work; 2) consistently demonstrating critical and creative thinking in your writing; 3) your ability to guide a piece of writing through the various stages of revision; and 4) a willingness to take risks by exploring new subjects, genres, and techniques.

Grade Breakdown

Here are the weights for each assignment

Portfolio 1 (This I Believe Podcast Essay)	10%
Portfolio 2 (Profile Essay with Visuals)	15%
Portfolio 3 (Discovery Essay with Optional Multimodal Version)	20%
Portfolio 4 (Argument Essay)	20%
Final (Rhetorical Revision + Presentation)	15%
RAPs 1-5 (Rhetorical Analysis Papers)	15%
Reading Quizzes and Participation	5%
TOTAL	100%

Each **writing assignment (RAPs and portfolios)** will be assigned a **letter grade with a numerical equivalent**, which will be entered into the course gradebook based on the weight of the assignment. Here are the numerical equivalents to letter grades.

Letter Grade	Percentage	Quality of Work
A+	100	
A	95	Excellent
A-	92	
B+	88	
B	85	Good
B-	82	
C+	78	
C	75	Satisfactory
C-	72	
D+	68	
D	65	Unsatisfactory
D-	62	
F	59	Unacceptable/Incomplete

Below is a breakdown of **final grades**; as we move into the semester you'll receive more detailed descriptions and we'll talk more about how your writing is evaluated.

A=93-100%	B+=87-89%	C+=77-79%	D+=66-69%	F=0-60
A-=90-92%	B=83-86%	C=73-76%	D=64-68%	
	B-=80-82%	C-=70-72%	D-=60-63%	

***A note on discussing grades: If you would like to discuss evaluations for individual assignments, please wait 24 hours after receiving the evaluation. I will not discuss evaluations during, before, or after class, but am happy to talk during office hours or by appointment.

Late Work

Don't be late! Turning in late work hinders my and your peers' abilities to give you feedback and it compromises your ability to complete the next assignment. Work will be due at the beginning of class and will be considered late thereafter. If you know you will be missing a class, you must submit the assignment ahead of time to receive credit. Late papers will be penalized one letter grade for each calendar day beyond the due date unless a) the student has an official university absence and b) the instructor has agreed to late submission in advance of the due date. (This applies to major assignments, not RAPs, which will not be accepted late.) A late working draft may exclude you from participating in workshops or peer review.

***Note on online submissions: This course relies heavily on technology, so you will need to have reliable access to the internet, which is always available in several places (including the library) on campus. **Problems with technology (i.e.: computer crash, internet connectivity issues, etc.) are not acceptable excuses for submitting late work.** Plan ahead to avoid last minute crises related to submitting assignments. If you are concerned that online submissions have not gone through, please feel free to email me a back-up before the due date.

Class Conduct

Our classroom is a place for the free exchange of ideas in an environment of mutual respect, so whether or not you accept your classmates' beliefs, you need to listen respectfully and respond in a constructive manner that supports the goals of the class. The success of the class as a whole depends on each one of us supporting, encouraging, and respecting other people in the class.

A diversity of opinions contributes to an environment for intellectual expression and exploration. However, I will challenge opinions that discriminate or work in opposition to diversity and inclusivity and will encourage you to explore and develop your understandings of power-and-privilege dynamics in the classroom and within larger society. Students whose behavior distracts or disrespects others will be asked to leave and will be counted absent.

Diversity and Inclusion

Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socioeconomic status, or national identity. Issues of diversity will be a part of class discussion, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students.

Office Hours and Email

During my office hours, I will be at my desk and available to talk with you about any questions, comments, or concerns you have about the course. Please stop by and see me during these hours—that time is yours. If the hours don't work for you, please make an appointment with me. But know that appointments must be made at least 24 hours in advance of your proposed meeting time.

Email is the best way to get in contact with me. I strive to respond to emails within 24 hours. However, I only check and respond to emails during normal business hours (weekdays from 8:00 am-5:00 pm).

Emails received over the weekend or after business hours will be received the on Monday or the following morning.

Technologies

Please turn cell phones and other devices to silent or airplane mode during class unless instructed otherwise. Texting or using devices for anything other than designated class work means you're not engaging in the daily activities of our course, and succeeding in the course will be difficult as a result.

That being said, the materials of this course exist predominantly online; therefore, you will be using your computer to access the textbook and course website. You will also use computers during peer review and writing days. It is your responsibility to thoughtfully navigate the use of computers in this course (aka stopping yourself from wandering on the internet).

TCU Disability Statement

Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 11. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Contact the [Center for Academic Services](#) at (817) 257-7486 for more information. Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* Guidelines for documentation may be found at http://www.acs.tcu.edu/disability_documentation.asp. Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

Academic Misconduct (see [TCU Undergraduate Catalog](#)):

Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life. Specific examples include, but are not limited to:

- *Cheating:* 1) Copying from another student's test paper, laboratory report, other report, or computer files and listings; 2) Using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; 3) Collaborating with or seeking aid from another student during a test or laboratory without permission; 4) Knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; 5) Substituting for another student or permitting another student to substitute for oneself;
- *Plagiarism:* The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- *Collusion:* The unauthorized collaboration with another in preparing work offered for credit.
- *Fabrication and falsification:* Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.

- *Multiple submission:* The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.

TCU RESOURCES

- [New Media Writing Studio](#) | Scharbauer 2003 | newmedia@tcu.edu | 817-257-5194 | Available to assist students with audio, video, multimedia, and web design projects. The NMWS an open lab for use by students during posted hours and is outfitted with a range of design software. See their website for more information and a schedule of open hours.
- [William L. Adams Center for Writing](#) | Reed 419 | 817-257-7221 | An instructional service with the mission of helping improve writing. Consultants offer feedback on writing projects to students, staff, and faculty from all academic disciplines. Consultants serve as a friendly audience and address any issue a writer would like to discuss, though consultations often focus on topic generation, organization of ideas, style, clarity, and documentation.
- [TCU Computer Help](#) | 817-257-5855 | IT provides support for TCU computing accounts and services.
- [Mary Couets Burnett Library](#) | reference@tcu.edu | 817-257-7117 | The Library provides resources and services for the research and information needs of the TCU community
- [TCU: Student Affairs | Counseling & Mental Health Center](#) | 817-257-7863 | Promoting psychological health, well-being, and resources for TCU students to cope with personal and academic challenges
- [TCU Sexual Assault Statement](#) | Procedures to follow if you witness or experience sexual assault

SEMESTER SCHEDULE

Note: It is your responsibility to keep track of due dates. Please use your planner, cell phone calendar, or notebook to write down important due dates, daily assignments, and coursework.

How to find readings: CW is short for *The Curious Writer* book; D2L for Desire2Learn, where the readings will be a .pdf; other readings will be linked via D2L or from the syllabus.

Day of the Week and Major Due Dates	In-Class	Homework (listed on day assigned and due next class period, unless otherwise noted)
Week 1		
M 8/21	Introduction to course	<ul style="list-style-type: none"> Complete Writing History Letter and submit to D2L AND bring <i>hardcopy</i> to class Read CW Chapter 1 (skip exercises) Listen to Jackie Robinson's "Free Minds and Hearts at Work"
W 8/23	Conducting Rhetorical Analysis	<ul style="list-style-type: none"> Write RAP 1 and submit to D2L Read CW Chapters 2 and 3 (through "Features of the Form") RAP Readings (choose 2): Lightman, "The Power of Mysteries;" Tan, "Saying Thank You to My Ghosts;" or "Febo San-Miguel, "Culture, Practice, and Transformation"
Week 2		
M 8/28 RAP 1 Due	Moving from Reading to Invention	<ul style="list-style-type: none"> Write first draft of Essay 1 with author's note and submit to D2L and post to discussion board Read CW Appendix A
W 8/30 First Draft of Essay 1 Due	Peer Review and Revision	<ul style="list-style-type: none"> Begin revising Essay 1
Week 3		
M 9/4	NO CLASS—LABOR DAY Revision comments will be sent back by 2:00 pm	<ul style="list-style-type: none"> Complete revisions and assemble Portfolio 1 and submit to D2L
W 9/6 Portfolio 1 Due	Profiling a Place	<ul style="list-style-type: none"> Read CW Chapter 4 (skip profile 1 and 2, and student essay), Chapter 9

		<p>("Field Notes" and "Writing the Sketch" only), and Chapter 11 ("Researching with Living Sources" only)</p> <ul style="list-style-type: none"> • Read Gross, "Cancer Alley: The Poisoning of the America's Wetland"
F 9/8 by 2:00 pm Portfolio 1 Due	NO CLASS—Just submit Portfolio 2	
Week 4		
M 9/11	Essays Exploring a Place	<ul style="list-style-type: none"> • Write RAP 2 and submit to D2L • RAP Readings: Jones, "The First Mound Builders;" Thompson, "The Rise, Fall and Rebirth of Waikiki's International Market Place;" and Thigpen, "Saturday Night at the Zydeco" • Begin working on primary research with partner
W 9/13 RAP 2 Due	Research Fundamentals	<ul style="list-style-type: none"> • Complete observations, interviews, and research. Post to D2L discussion board.
Week 5		
M 9/18	Developing a Profile of a Place	<ul style="list-style-type: none"> • Write first draft of Essay 2 with author's note and post to discussion board/submit on D2L
W 9/20 First Draft of Essay 2 Due	Peer Review and Revising	<ul style="list-style-type: none"> • Revise Essay 2 with questions for conferences and submit to D2L by Friday at 2:00 pm • Prepare questions for conferences on Monday or Wednesday
F 9/22 by 2:00 pm Second Draft of Essay 2 Due	NO CLASS—Just submit second draft and questions	
Week 6		
M 9/25	Conferences— COME TO YOUR CONFERENCE TIME	<ul style="list-style-type: none"> • Continue revising Essay 2
W 9/27	Conferences— COME TO	<ul style="list-style-type: none"> • Revise and prepare Portfolio 2

	YOUR CONFERENCE TIME	
Week 7		
M 10/2 Portfolio 2 Due	Discovery Essays	<ul style="list-style-type: none"> • Read CW Chapter 10 (stop at “Sample Research Proposal”) • Write RAP 3 and submit to D2L • RAP Readings (choose 3): Jones, “The Next Disaster,” Kalb, “What Makes a Genius?” Max, “How Humans Are Shaping Our Own Evolution,” or Capps, “Will Drones Lead to a Boom in Landscape Architecture?”
W 10/4 RAP 3 Due	Working with Sources	<ul style="list-style-type: none"> • Read CW Chapter 11 (skip “Research with Living Subjects”) • Complete dual-entry sheets (three minimum) and submit to D2L
Week 8		
M 10/9	Library Day—CLASS IN THE LIBRARY	<ul style="list-style-type: none"> • Read CW Chapter 12 • Read Holmquist, “An Experience in Acronyms” on D2L
W 10/11	In-class writing	<ul style="list-style-type: none"> • Write first draft of Essay 3 with author’s note and post to discussion/submit on D2L
Week 9		
M 10/16	NO CLASS	
W 10/18 First Draft of Essay 3 Due	Peer Review	<ul style="list-style-type: none"> • Continue working on peer reviews, if necessary, and begin revision.
Week 10		
M 10/23	Revision and Editing	<ul style="list-style-type: none"> • Revise and prepare Portfolio 3 for submission to D2L on Friday.
W 10/25	Argument Essays	<ul style="list-style-type: none"> • Read CW Chapter 7 (until Exercise 7.1) • Complete RAP 4 and submit to D2L • RAP Readings (choose 2): Couch, “Why Sports Teams and Players Shouldn’t Be Obligated to Meet the President,” Editorial Board,

		“Daughters Will Suffer from Medicaid Cuts;” Van Groningen, “Big Pharma;” Perry, “America Keeps Criminalizing Autistic Children”
F 10/27 Portfolio 3 Due	Submit Portfolio 3 by 2:00 pm	
Week 11		
M 10/30	How to Make an Argument	<ul style="list-style-type: none"> ● Read CW Chapter 7 (“The Writing Process” through “Drafting”) ● Complete Informal Research Reports and post to discussion board on D2L
W 11/1 RAP 4 Due	Drafting an Essay Argument	<ul style="list-style-type: none"> ● 5 students upload draft by Friday at 2:00 pm to discussion board/submit on D2L ● Read and upload responses
Week 12		
M 11/6	Whole Class Workshop	<ul style="list-style-type: none"> ● 5 students upload draft to discussion board/submit on D2L ● Read and upload responses
W 11/8	Whole Class Workshop	<ul style="list-style-type: none"> ● 5 students upload draft by Friday at 2:00 pm to discussion board/submit on D2L ● Read and upload responses
Week 13		
M 11/13	Whole Class Workshop	<ul style="list-style-type: none"> ● 5 students upload draft by 2:00 pm to discussion board/submit to D2L ● Read and upload responses
W 11/15	Whole Class Workshop	<ul style="list-style-type: none"> ● Complete revisions on Essay 4 and prepare Portfolio 4. Submit to D2L.
Week 14		
M 11/20 Portfolio 4 Due	Remediating an Argument	<ul style="list-style-type: none"> ● Begin drafting final assignment ● Read CW Chapter 13 (through “Re-Genre Is Deep Revision”)
W 11/22	NO CLASS	

Week 15		
M 11/27	Creating a Multimodal Presentation	<ul style="list-style-type: none"> • Post remediation proposal to D2L discussion board.
W 11/29	Small Group Workshopping	<ul style="list-style-type: none"> • Complete first draft of Rhetorical Revision and author's note and post to discussion board/submit on D2L
Week 16		
M 12/4 First Draft of Rhetorical Revision Due	Peer Review	<ul style="list-style-type: none"> • Continue drafting final assignment
W 12/6	Final Day of Class	<ul style="list-style-type: none"> • Assemble final portfolio and prepare for presentations. Submit to D2L.
Finals Week		
F 12/15, 3:00-5:30 pm	Rhetorical Revision, Presentations, and Final RAP	