COLLEGE WRITING I
Spring 2013 | University of North Texas | TR 9:30a (section 1310.002)
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Office Hours: T 12:30-2p (ofc); TR 3:20-3:45p (LANG 316); by appt

OVERARCHING QUESTIONS
• How are pressing issues and commonplace values in our cultures and communities articulated textually?
• How can we invent textual and written responses that intervene meaningfully in the environments of our local, national, and global communities?

COURSE GOALS
• Respond meaningfully through writing to important community and local issues
• Think critically about writing and its role in shaping public opinion

COURSE OUTCOMES:
• Students will understand the forms, conventions, and styles expected by different audiences in their local communities
• Students will use invention strategies to create appropriate, relevant, and compelling written content
• Students will arrange texts so that they keep audiences interested and meet the expectations of the rhetorical situation
• Students will employ proven writing strategies to create clear, fluid, and relevant texts
• Students will develop a writerly "ethos" to meet expected conventions, grammars, and genres
• Students will write texts that effectively inform, entertain, and/or persuade community audiences
• Students will revise their writing to incorporate feedback and response
• Students will demonstrate understanding of their own rhetorical choices and writing habits
• Students will analyze nonfiction texts that address themes and issues relevant to contemporary American culture
• Students will use their nonfiction reading to help them respond to contemporary social and cultural issues

GENERAL POLICIES FOR STUDENTS IN FRESHMAN WRITING COURSES:
DEPARTMENTAL ABSENCE POLICY
The departmental absence policy for English must be maintained in all Freshman Writing classes. The policy is as follows:

Regular and punctual class attendance is required of all students, and a poor attendance record may prevent students from earning a passing grade in the course for the semester. The maximum number of permissible absences before a student automatically earns an “F” or “WF” in the course is determined by the schedule of the course:
• M-W-F (a class that meets three times a week): 7 absences
• T-TH (or M-W; a class that meets two times a week): 5 absences
• M (or any class that meets only once a week): 3 absences
(Note: Even though the departmental absence policy states unequivocally that instructors "will" drop students who accumulate more than the allowed number of absences with a WF or an F, instructors are the final judges of whether rare or extenuating circumstances have occurred which may legitimize exceptions. It is each student’s individual responsibility to keep track of absences and make sure that he or she is within the allowed number permitted for the course.)
EXCUSED ABSENCES FOR UNIVERSITY ACTIVITIES

In accordance with university policy, the only authorized absences are those incurred as a consequence of participating in university-sponsored activities. Authorized absences must be approved in advance by department chairs and academic deans. Within three days after the absence, the student must obtain an authorized absence card from the Dean of Students and present this card in person to his or her instructor. Students with authorized absences may make up the work missed or be given special allowance so that they are not penalized for the absence. All assignments and scheduled work must be turned in before or on the date of the excused absence.

EXCUSED ABSENCES FOR RELIGIOUS HOLIDAYS

In accordance with State law, students absent due to the observance of a religious holiday may take examinations or complete assignments scheduled for the day missed within a reasonable time after the absence. Travel time required for religious observances shall also be excused. Please see the UNT Student Handbook for information on which holidays or holy days are covered by this policy. State law also requires that students notify their teachers at the beginning of the semester if they expect to miss class on a religious holyday during the semester but want to make up the work missed. Students will be allowed to make up the work provided they have informed their teachers in writing within the first 15 days of the semester. Once again, all assignments and scheduled work must be turned in before the date of the excused absence. University policy requires that students provide their teachers with an official notification card issued by the university if they want to make up any in-class work they missed while they were involved in a religious activity authorized by the university.

UNEXCUSED ABSENCES

Absences due to other causes, such as illness, emergency, death in the family, car trouble, etc., are not authorized by the Department of English as excusable absences, and instructors in the Freshman Writing Program are therefore not allowed to excuse students for such absences (even with “official” notes from medical professionals, etc.). Please note that absences for reasons other than official university business or religious holidays will count against students’ permitted absences for the semester and may also result in missed grades for quizzes, assignments, exams, or writing deadlines.

The following actions may also result in a student being counted as officially absent:

- Coming to class without an adequate draft on a day when a draft is due (for peer response or for an assignment)
- Showing up to class more than 10 minutes late
- Failing to attend a mandatory scheduled conference with the instructor

CLASS BEHAVIOR AND DISRUPTIONS

According to the UNT Student Code of Conduct (sect. V), the following actions are considered acts of misconduct and may subject a student to university discipline:

- Obstruction or disruption of teaching, research, administration, disciplinary procedures or other University activities, including public service functions or other authorized activities on or off University premises. Includes interrupting, hindering or preventing classroom instruction or other official educational activities from occurring intentionally through noise, acts of incivility, or other means.
• Physical Abuse, verbal abuse, threats, intimidation, harassment, coercion; and/or other conduct which threatens or endangers the health or safety of any person. Speech protected by the First Amendment of the United States Constitution is not a violation of this provision, although fighting words and statements which reasonably threaten or endanger the health and safety of any person are not protected. Each allegation of a violation under this provision shall be reviewed in consideration of these factors.

• Disruptive activities as defined by Section 37.123 and 51.935 of the Texas Education Code, such as intentionally obstructing, restraining, preventing or attempting to prevent passage of individuals on campus or into/out of campus buildings by force, by violence or by the threat of same; seizing control of a building/portion of a building to interfere with an administrative, educational, research or other authorized activity; preventing participation in or the holding of a lawful assembly or attempting to prevent same by force/violence, by threat or by causing reasonable fear of force/violence; or disrupting an assembly in progress by one or more such means.

ASSESSMENT POLICIES
In this course, you will be assessed not simply for your ability to recite knowledge about rhetoric and writing, but more broadly for your ability to perform your understanding, as demonstrated through actions such as:

• explaining writing strategies, explaining common opinions influencing written arguments today, and explaining how rhetoric works in the texts around you
• interpreting texts through rhetorical analysis
• applying rhetorical strategies in written arguments and textual analyses
• situating your writing in the context of other values, experiences, and opinions
• listening to ideas, opinions, issues, and perspectives brought to the rhetorical moment by others
• engaging in writing self-reflectively and demonstrating awareness of personal limitations, prejudices, and values

TURNITIN AND ASSESSMENT POLICY
Students are required to submit digital copies of their written assignments for this class to Turnitin, a web-based service that checks for proper citation practices. Your Turnitin dropbox in this course will be available from your course Blackboard site. Ask your instructor about the most appropriate ways to format and save your assignment before submitting it online. Student work in this course will be collected and evaluated for the purposes of internal program assessment. No work will be used publically without student permission.

ASSIGNMENTS

PROGYMNASMATA

• The Progymnasmata (“PG”) exercises are loosely modeled after the actual assignments that students in ancient Greece used to learn rhetoric. In this course, the Progymnasmata are designed to draw you into increasingly complex ways of understanding rhetorical strategies. Each “PG” assignment will help you understand writing as a dynamic engagement with different purposes and audiences; in this way, the exercises are less formal than essays which expect you to follow certain rules. Overall, these exercises encourage you to ask questions of “how”? How do the forms that we choose for our writing affect our ability to persuade? How is one rhetorical strategy more useful in certain situations than others?

• Each “PG” exercise should emphasize the following three rhetorical moves:
  — First, analysis: identifying the audience you are trying to reach, your purpose in writing, and the rhetorical strategies most fitting for the particular situation. In some cases, you may be required to write your analysis formally; in others, analysis may be completed as an in-class exercise. Overall, it is essential for you as a writer to analyze the form that you are trying to use (i.e. Fable, Proverb, Observation, Character, and
Description) and to think about the audience you are trying to reach. Important critical thinking questions should also be asked as you engage rhetorically with the assignment. What does this particular writing form make possible in its unique context? What does this form tend to prevent from being drawn to an audience’s attention?

— Second, invention: crafting an actual text (or series of texts) for your own purpose and audience. Focusing on your topic of interest for the course, you will attempt to work within the assigned Progymnasmata form while also drawing on the rhetorical strategies you have been learning in each unit. The “Progym” forms should allow enough room for you to experiment with writing. The goal here is not to create a perfectly polished project, but to challenge yourself to find useful (and even artistic) ways to persuade or inform the audience you are trying to reach.

— Third, revision and reflection: tracking your own decisions and reflecting on how the Progymnasmata form changes and alters as you apply it to a new purpose, audience and situation. The goal of revising and reflecting is for you to be able to look at your own work rhetorically, thinking about the choices you make as you attempt to work with new rhetorical strategies and learn new forms of writing. It is not essential that you demonstrate “progress” in your writing; instead, your reflection should carefully document (using examples) what you learn about the act of writing through the process of forcing yourself to adapt to new forms, situations, and purposes.

• The Progymnasmata sequence for the College Writing I course moves through five written exercises:

— Fable or Tale:
  □ Rhetorical methods: invention and copia
  □ Writing strategy: narration

— Proverb:
  □ Rhetorical method: kairos
  □ Writing strategy: amplification

— Field Notes and Observation Report:
  □ Rhetorical method: commonplaces
  □ Writing strategy: observation

— Comparison or Character: exercises skills in comparison/contrast
  □ Rhetorical method: ethical proof
  □ Writing strategies: voice and dialogue

— Description: exercises skills in description
  □ Rhetorical method: pathetic proof
  □ Writing strategies: description

TEXTUAL ARTIFACT PROJECT

• Overview: The Textual Artifact Project will be the capstone writing project for the course and will require you to draw on all of the textual rhetorical strategies that you have been exploring (kairos, commonplaces, ethos, pathos, arrangement, and style). An artifact is any combination of words, images, and sounds that represents the values and ideology of a community or group. Artifacts provide a tangible expression of the way that a person or group “argues” for a particular value or ideal. In this project, you will create an artifact that “speaks” uniquely to a particular topic that is important to you. *Note: you should choose your topic for the Textual Artifact Project at the beginning of the semester. All of your Progymnasmata exercises will be used to help you develop the most appropriate rhetorical strategies for your artifact project.

• Objectives: For your artifact project, you will be creating a “text” (using images, words, and other textual elements) that “argues” for a particular value or ideal that is important to you and exigent to your community. The goal of the artifact project is simple: you will (1) produce a textual artifact that is focused on a major theme or important issue drawn from the secondary source you are reading and you will (2) intelligently analyze your own rhetorical choices. Achieving this goal is more difficult: it requires you to justify sophisticated rhetorical decisions and argue persuasively about how the texts you produce will be effective for a specific audience, purpose, and context. Overall, the Textual Artifact Project involves three interrelated “products”:

— AUDIENCE PROFILE: First, a sophisticated description of the audience and purpose of the project. This profile needs to provide details about the target audience you are trying to reach. You should address questions such as: where does this audience go to get its information? What are the general habits and beliefs of the audience? What strategies have other writers used to persuade this audience? What issues are most urgent...
and important to the audience? What are its commonplace values? What strategies are likely to be most effective in drawing the audience’s attention? Use all of the invention strategies you have been learning in order to give a broad profile of the target audience you would like to reach. Note that your instructor may choose to have you turn in the profile as a proposal for the larger “invention” part of the project.

** ARTIFACT: **Second, **invention** of the textual artifact itself. All artifacts must involve writing, but they can also combine written texts with images, sounds, and spatial representations. Your final artifact should demonstrate sophisticated understanding of how different textual strategies work together to make an audience receptive to the ideas you intend to communicate. In creating these textual objects, you will need to think carefully about all rhetorical decisions, from the “opportune moment” the project creates, to the emotional affect of the project, to the commonplace ideals and values taken up by the project design, to your “ethos” as a designer. The artifact itself will be assessed as a complete representation of how well you understand textual rhetorics.

** CRITICAL REFLECTION: **Third, **critical reflection** on the scope and limitations of the project. This final element of the project will take the form of a written argument that situates the textual artifact within the context of larger questions about how texts function rhetorically in our contemporary scene and society. You will analyze how the choices you have made in your artifact project “fit in” with wider values, commonplaces, and dominant forms that you have been observing in your Commonplace Book over the course of the semester. Your research is your own experience, and for this reason you will be expected to draw support from details and examples that reflect your decision-making. Overall, the goal for this final stage of the project is to think critically about how writing provides a specific, though limited, way of intervening in the world around us. You will answer this larger question by appealing to what you have learned through the attempt to create your own artifacts using the textual strategies of rhetoric learned in the course.

**COMMONPLACE BOOK (SEE ARCS 304)**

- The commonplace book is a space for you as a writer to take an active and focused interest in the commonplace values, beliefs, forms, and dominant strategies that you notice in the culture around you. Traditionally, commonplace books were journals or notebooks in which writers kept track of quotations, snippets, images, and current events that they found interesting and relevant. Writers would typically include a short description of the event or object and then write a short reflection about why the issue was relevant to them at a particular time. For this course, the commonplace book can be an interesting way for you to keep track of issues and ideas that you find pertinent to your topic. The commonplace book is also useful tool for helping you learn to expand the copia of examples, values, strategies, and data that all writers need to draw on when arguing or explaining.

**EXERCISES IN IMITATION (SEE ARCS 301)**

- These exercises can be useful for drawing out your critical reflection on how particular forms, styles, and rhetorical strategies are used to affect audiences in strategic ways. The specific use of imitation exercises might take the form of:
  - Imitating a particular visual/textual combination drawn from secondary texts (i.e. a “postcard”)
  - Imitating the tone or cadence of a specific prose passage
  - Imitating the complex sentence structure of a particularly compelling introductory paragraph from an essay
  - Translating a technical idea into commonplace language
- In all cases, the purpose of this exercise is not to “master” any particular form or style, but rather to draw attention to questions of how and when the particular text might be useful (and how and when it might not be useful).
- **Please note that these exercises are not designed to encourage you to copy other writers’ information. Rather, imitation exercises help you become familiar with ways in which skilled writers have used rhetorical strategies and styles for deliberate effect. If you are confused about the differences between rhetorical imitation and plagiarism, please ask your instructor for more information.**

**RUBRICS AND SCORING SYSTEMS:**

For the purposes of this course,

- "A" work will constitute a final score of 90-100% of total points, and will represent an overall response that is impressively sophisticated and illuminating: inventive, balanced, justified, effective, mature, and expertly-situated in time and context
- "B" work will constitute a final score of 80-89.99% of total points, and will represent an overall response that is thorough and systematic: skilled, revealing, developed, perceptive, but not unusually or surprisingly original
- "C" work will constitute a final score of 70-79.99% of total points, and will represent an overall response that is acceptable but limited: coherent, significant, and perhaps even insightful in places, but ultimately insufficient in organization, articulation, perception, and or effectiveness
- "D" work will constitute a final score of 60-69.99% of total points, and will represent an overall response that is incomplete and severely lacking incoherent, limited, uncritical, immature, undeveloped, and overall not reflective of the performance expected of UNT undergraduates
- "F" work will constitute a final score of 0-59.99% of total points, and will represent an overall response that is unacceptable.
OTHER ASSIGNMENTS OF CONSEQUENCE

Throughout this blended class, students will attend both large-group, face-to-face lecture classes and small, cooperative group discussion sessions. In the small group meetings, students collaborate, debate, and present their own conclusions in the context of others’. Students will also progress through interactive online learning activities that address specific lesson objectives. Students will use these cognitively rich online learning activities to self-assess their mastery of relevant content and skills. Students should have assignments read and online activities completed before attending any class meetings.

ARCS (PRIMARY TEXT)

• The ARCS textbook is your primary resource for information on crafting arguments, using various invention strategies, mastering diverse voices and styles in writing, and understanding your audience. Throughout the semester you will be assigned readings from chapters in the ARCS textbook, which you are expected to read before you come to class. You should prepare for class by ensuring that you have a basic knowledge of the assigned reading material, so that when you come to class, our discussion can focus on higher-order application, analysis, and evaluation of the content.

• The ARCS Chapter Mastery Quizzes have been created to help you evaluate your understanding of the chapter readings after you have read the material, and to make certain that you have a fundamental knowledge of the material before you come to class. You will demonstrate comprehension of the chapter through a Chapter Mastery Quiz online before class, in effort to ensure that you are able to participate in a more complex approach to the material when you come to class.

  — The ARCS Chapter Mastery Quizzes consist of 10 content questions (multiple-choice) and 5 vocabulary questions (matching). You will be given three attempts per quiz, and the highest score from the three attempts will be recorded as the quiz grade. Be aware that each of the ARCS Chapter Mastery quizzes are created from a bank of question items, so no single attempt will present the same set of questions.

SECONDARY TEXT (INTO THE WILD)

• The secondary text in any 1310 course should be used to support invention and provide models and strategies for development of argumentation and copia. By examining this example of a lengthy argument, students should develop an understanding of the ways in which contemporary authors intervene in the environments around them, including those methods that resemble academic discourse and those that employ more familiar, non-academic strategies. It should serve as an object (cultural artifact) for analysis as students experience a number of commonplaces, topics, issues, and themes that are relevant to contemporary audiences and discover how academic and non-academic authors utilize different modes as they strive to meet audience expectations and values uniquely.

  — The Secondary Text (Into the Wild) Content Mastery Quizzes have been created to help you evaluate your understanding of the chapter readings after you have read the material, and to make certain that you have a fundamental knowledge of the material before you come to class. You will demonstrate comprehension of the chapter through a Secondary Text Mastery Quiz online before class, in effort to ensure that you are able to participate in a more complex approach to the material when you come to class. These four quizzes consist of approximately 20 content questions (multiple-choice). You will be given three attempts per quiz, and the highest score from the three attempts will be recorded as the quiz grade. Be aware that each of the Secondary Text Content Mastery Quizzes are created from a bank of question items, so no single attempt will present the same set of questions.

  — The Secondary Text (Into the Wild) Discussion Board Questions or Calibrated Peer Review (CPR) Questions have been created to help you connect your understanding of the secondary text readings with the specific rhetorical methods and writing strategies that we have been covering in the ARCS text. You will demonstrate your comprehension of these methods and strategies by applying them to the secondary text online before class, in effort to ensure that you are able to participate in a more complex approach to the material when you come to class. Your engagement with the text will be augmented through exposure to your peers’ responses to the question. See the section on CPR (below) for specific guidelines and suggestions regarding successful posting.
GRAMMAR LAB

• The Grammar Lab is designed to help you learn (or review) how to express yourself correctly and well in Standard Written English. The Grammar Lab consists of five modules, which are broken down into two or three Grammar Exercises and one Grammar Quiz. Each week you will be assigned one Grammar Exercise and/or the corresponding Grammar Quiz.

  — The Grammar Exercises, in addition to a few links within the Grammar Lab, will give you the tools that you need to be intentional in your writing, to sound as clear as possible, and to represent yourself as an intelligent person (establish an effective invented ethos). After you are given the chance to practice applying the concepts in the exercises, you will be given the opportunity to demonstrate your mastery of these basic writing and grammar skills in the Grammar Quizzes.

  — The five Grammar Quizzes consist of one passage of three to four paragraphs. Parts of sentences or entire sentences are underlined (or missing) and numbered. Corresponding to each sentence is a numbered multiple-choice question item that gives you optional ways to phrase the underlined material. You will be expected to read the passage and select the answer choice that demonstrates your understanding of the most clear and effective expression available by choosing the most grammatically correct response. You will be given two attempts per quiz, and the higher score will be recorded. If you do not score a 70 or above on either attempt, your grade will revert to a 0 (zero). If this happens, see me.

CALIBRATED PEER REVIEW (CPR)

• Your submissions to the Calibrated Peer Review site count directly toward your grade for this course. Students will submit an original response to a prompt/question. They will then be asked to assess responses to the same question using rubric guidelines given to them. This exercise will determine their proficiency at scoring. After this calibration exercise, the student will assess three classmates’ essays along with his/her own essay. The CPR assignments require thoughtful and thorough responses and replies to the specific prompts. Your participation will be evaluated for each of four CPR assignments over the Secondary Text, and these grades will count in a unique, weighted column toward your final average. Your score is dependent on the quality of your contribution, your assessment of the essays provided, and your assessment of your classmates’ essays. Among other things, the value of this assignment is that it will:

  — Convey that you have read the material

  — Demonstrate your ability to use references from the text to support your answers

  — Allow you to explain your reasoning in a logical way (showcase your argument’s logical progression)

  — Improve writing by providing direct, specific feedback from multiple parties

  — Improve writing by engaging students in genuine writing assessment practice

WRITER’S GROUP MEETINGS

• In this blended class, students attend both large-group, face-to-face lecture classes and small, cooperative group discussion sessions. In the small group meetings, or writer’s group meetings, students will collaborate, debate, and present their own arguments and conclusions in the context of others’. This interaction is used to simulate the small and intimate “real life” writer’s groups that meet to provide the feedback and insight most effectively gained from engaging in synergy with others. The writer’s group meetings assignments require original thoughts and complete answers to specific prompts. A rubric for discussions is available on Blackboard. Your participation will be assessed based on the following criteria:

  — Attendance: you will only be counted “present” if you bring a completed draft (see attendance policy above)

  — Engagement: you group is relying on you to provide feedback that will save them points and improve the quality of their arguments

  — Tools: your utilization of the rubrics for specific assignments is designed to increase your awareness of how you will be assessed as well (ask questions!)
### Sample Assignment and Reading Schedule (Subject to Change by Instructor):

- All readings and assignments are DUE at the beginning of class on the date indicated.
- All assignments submitted online are DUE by 11:59 p.m. on the date indicated.
- On shaded weeks—weeks 3, 5, 7, 9, 11, and 14—we will meet in alternative, blended formations.

**Abbreviations:**
- **TEXTS:** ARCS = Ancient Rhetorics for Contemporary Students; W = Secondary text (i.e. Into the Wild)
- **ASSIGNMENTS:** PG = Progymnasmata Assignments (in ARCS text); RA = "Rhetorical Activities" (in ARCS text)

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<tr>
<th>WEEK</th>
<th>IN-CLASS ACTIVITIES</th>
<th>ONLINE ASSIGNMENTS DUE</th>
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<tbody>
<tr>
<td>WEEK 1</td>
<td>Syllabus information</td>
<td>Familiarize yourself with website</td>
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<td>01/15 &amp; 01/17</td>
<td>Tour of Bb site</td>
<td>Email instructor any initial concerns</td>
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<td>INTRODUCTION</td>
<td>Introductions; exploring stereotypes</td>
<td>ARCS Ch. 1 Quiz (1/16) &amp; only Ch quiz on WED</td>
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<td>Discuss; what is rhetoric? Argument?</td>
<td>Grammar Ex: Sentence Diagramming</td>
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<td>AV: J. Stewart clip</td>
<td>Submit final &quot;PG: Fable&quot; to dropbox (1/21)</td>
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<td>Discuss; &quot;opinion&quot; and &quot;ideology&quot;</td>
<td>ARCS Ch. 2 Quiz (1/21)</td>
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<td>Activity: Developing &quot;copia&quot;</td>
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<td>Collaboration; read Fables/Tales</td>
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<td>WEEK 2</td>
<td>Discuss: what is kairos?</td>
<td>Grammar Ex: Punctuation</td>
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<td>01/22 &amp; 01/24</td>
<td>How do urgent and immediate</td>
<td>Secondary Text Quiz 1 (1/28)</td>
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<td>KAIROS</td>
<td>issues shape the texts around us?</td>
<td>CPR: Secondary Text Question 1 (1/28)</td>
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<td>How can I respond in writing to issues that are urgent</td>
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<td>Discuss: kairos and invention</td>
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<td>Activity: generating kairos from homework articles</td>
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<td>Activity: inventing proverbs</td>
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<td>In-class writing: Chreia/Proverb</td>
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<td>WEEK 3</td>
<td>Writer's Workshop: two-day, guided, collaborative</td>
<td>Submit final &quot;PG: Proverb&quot; to dropbox (2/1)</td>
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<td>01/29 &amp; 01/31</td>
<td>concurrent in-class conferences</td>
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<td>KAIROS</td>
<td>BRING A COMPLETED, PRINTED DRAFT OF PG2!!</td>
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<td>Discuss: Aristotle's common topics: conjecture, degree,</td>
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<td>Activity: Bumper Stickers</td>
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<td>Discuss: uncovering the Commonplace in the secondary</td>
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<td>Collaboration: analysis/imitation exercise</td>
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<td>WEEK 4</td>
<td>Writer's Workshop: two-day, guided, collaborative</td>
<td>Submit Imitation Exercises I to dropbox (2/8)</td>
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<td>WEEK 5</td>
<td>Writer's Workshop: two-day, guided, collaborative</td>
<td>Submit final &quot;PG: Observation&quot; to dropbox (2/15)</td>
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<td>02/12 &amp; 02/14</td>
<td>concurrent in-class conferences</td>
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<td>COMMONPLACES</td>
<td>BRING A COMPLETED, PRINTED DRAFT OF PG2!!</td>
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<td>In-Class discussion: grammar as &quot;ethos&quot;</td>
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<td>How does the character of a text, audience, or author</td>
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<td>affect the way a text is received?</td>
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<td>How do I establish my character through textual</td>
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<td>strategies?</td>
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<td>How do grammar and mechanical issues shape my ethos?</td>
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<td>Collaboration: examining book reviews</td>
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<td>In-class writing: practice creating effective ethos</td>
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<td>Discuss: discovering ethos in the secondary text</td>
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<td>Collaboration: writing characterization</td>
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<td>WEEK 6</td>
<td>Grammar Ex: Commonly Confused Words</td>
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<tr>
<td>02/19 &amp; 02/21</td>
<td>ETHOS</td>
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<td>Grammar Ex: Vague Words</td>
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<td>Secondary Text Quiz 3 (2/25)</td>
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<td>CPR: Secondary Text Question 3 (2/25)</td>
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| WEEK 7 | 02/26 & 02/28 | **ETHOS** | • Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences  
BRING A COMPLETED, PRINTED DRAFT OF PG4!  
• Submit final "PG: Character" to dropbox (2/29)  
• Grammar Ex: Plural Possessive  
• Grammar Quiz 3: Build Something Useful (2/29)  
• CPR: Question 3 calibrations due (2/29)  
• CPR: Question 3 peer reviews due (3/4)  
• ARCS Ch. 7 Quiz (3/4) |
|---|---|---|---|
| WEEK 8 | 03/05 & 03/07 | **ETHOS** | • In-Class Grammar and mechanics review; grammar as "ethos" (ARCS 212-228), continued  
• Collaboration: guided analysis of ethos, includes presentation  
• Activity: Analyzing advertising for appeals  
• In-class writing: randomized descriptions exercise  
• Collaboration: "Story of Stuff" analysis  
• Discuss from "pathos" to "pathological" in secondary text  
• Submit Imitation Exercises II to dropbox (3/8)  
• Grammar Ex: Modifier Placement  
• Secondary Text Quiz 4 (3/18)  
• CPR: Secondary Text Question 4 (3/18) |
| BREAK | 03/05 & 03/07 | **HAVE A SAFE AND WONDERFUL SPRING BREAK!** | |
| WEEK 9 | 03/19 & 03/21 | **ETHOS** | • Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences  
BRING A COMPLETED, PRINTED DRAFT OF PG5!  
• Submit final "PG: Description" to dropbox (3/21)  
• Grammar Ex: Active/Passive  
• Grammar Quiz 4: Avoiding AKW Marks (3/21)  
• CPR: Question 3 calibrations due (3/21)  
• CPR: Question 3 peer reviews due (3/25) |
| WEEK 10 | 03/26 & 03/28 | **PATHOS** | • How do emotional attachments affect the ways in which issues are framed?  
• What textual strategies can I use to make my audience more (or less) passionate?  
• In-class writing: honorific and pejorative terms  
• In-class writing: exercises in translation  
• Collaboration: UNT still shots  
• Understanding and Preparing the Proposal  
• Submit Imitation Exercises III to dropbox (3/28)  
• Grammar Ex: Word Choice Errors |
| WEEK 11 | 04/02 & 04/04 | **PROPOSALS** | • Individual student conferences will be held in my offices (9:00a - 10:50a). All appointments made by sign-up.  
BRING A COMPLETED, PRINTED DRAFT OF PROPOSAL!  
• Bring Proposal to scheduled conference (TBD)  
• Grammar Ex: Transitions & Topic Sentences  
• Grammar Ex: Academic Writing  
• ARCS Ch. 9 Quiz (4/8) |
| WEEK 12 | 04/09 & 04/11 | **ARRANGEMENT** | • Discuss Cicero's six-part division  
• Collaboration: guided analysis of Shapiro editorial  
• How do the physical arrangements of texts affect the way that we read and understand their content?  
• How can I keep the attention and interest of my audience through the organization and arrangement of my ideas?  
• Textual Artifact Project— Analysis (04/15)  
• Oh, yes... 😊 (04/19) |
| WEEK 13 | 04/16 & 04/18 | **** | • Research and continued development  
Arrangement: going beyond the text-only article  
PeerMark activity  
• Textual Artifact Project— Critical Reflection (5/2)  
PLEASE NOTE UNUSUAL DUE DATE  
FRIDAY IS READING DAY |
| WEEK 14 | 04/23 & 04/25 | **** | • Interactive revision (workshop): Artifact project  
• Collaboration: two-day, guided, collaborative revision workshop; concurrent in-class conferences  
PRESENT COMPLETED DRAFT OF INVENTION!  
• Textual Artifact Project— Invention (4/26) |
| WEEK 15 | 04/30 & 05/02 | **** | • Reflection and revision  
• Textual Artifact Project— Critical Reflection (5/2)  
YES! There is a final exam. |
| FINAL | 05/07: 8:00 AM – 10:00 AM | **** | |