CATALOGUE INFORMATION

• Catalogue Description: Writing as a means of ordering and shaping experience, information and ideas. Emphasis on perfecting texts through several drafts.
• Foundational (Core) Component Area: Communication (English Composition and Rhetoric)
• Core Objectives Assessed: Critical Thinking Skills, Communication Skills, Teamwork, and Personal Responsibility

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
• use invention strategies to create appropriate, relevant, and compelling written content
• arrange texts so that they keep audiences interested and meet the expectations of the rhetorical situation
• employ proven writing strategies to create clear, fluid, and relevant texts
• develop a writerly “ethos” to meet expected conventions, grammars, and genres
• write texts that effectively inform, entertain, and/or persuade community audiences
• revise their writing to incorporate feedback and response
• demonstrate understanding of their own rhetorical choices and writing habits
• analyze nonfiction texts that address themes and issues relevant to contemporary American culture
• 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 (three times a week): 7 absences
- T-TH (or M-W; two times a week): 5 absences
- M (only once a week): 3 absences

(Note: 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 track absences and make sure that s/he is within the 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.

PLAGIARISM AND ACADEMIC DISHONESTY:

The UNT Policy Manual defines plagiarism as:

“(A) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and (B) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials.” (18.1.11). Students in all Freshman Writing courses need to be aware of the strict policies against plagiarism and academic honesty enforced by UNT and by instructors in the Department of English. All writing in Freshman English courses must be original, and all uses of other writer’s material (i.e., for the purposes of research based argumentation) must be acknowledged and clearly cited in any writing submitted for a grade.

The consequences for plagiarism at UNT are severe, and may include failure for the course, loss of scholarships, and in some cases dismissal from the university. Please talk with your instructor if you are unsure about whether or not something you are doing in your writing might be identified as plagiarism. If your instructor believes that something you have written has been plagiarized, you will be notified of the allegations in writing and asked to meet with your instructor and respond to your instructor’s arguments. After hearing your response, your instructor will decide on a course of action and notify you in writing of any penalties or other consequences. In most cases, your instructor will also send a copy of the allegations and sanctions to the Academic Affairs office. Please note that instructors in the English Department are authorized to fail students for an assignment or for the course if they judge that an assignment is knowingly or negligently plagiarized. Students have the option of appealing the decision of their instructor in writing to the Assistant Chair of the Department of English within 5 days of the instructor’s decision.

For more information, please see http://www.vpaa.unt.edu/academic-integrity.htm
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
- experimenting with textual, aural, oral, visual, and spatial modes of communication
• applying rhetorical strategies in written arguments and textual analyses
• situating your writing in the context of other values, experiences, and opinions
• working collaboratively in ways that facilitate teamwork and contribute to the success of your classmates
• listening to ideas, opinions, issues, and perspectives brought to the rhetorical moment by others
• engaging in writing self-reflectively and demonstrating awareness of personal responsibility, limitations, prejudices, and values

ONLINE DROPBOX AND ASSESSMENT POLICY
• Students are required to submit digital copies of their written assignments for this class to an online dropbox, which 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

GRADING POLICY:
Grading for this class is designed to reflect an assessment of students’ overall understanding of rhetoric in accordance with the assessment policies listed on p.3 of the syllabus. Specifically, grading for the course will break down according to the assignments listed below. (Keep in mind that the particular percentage point values vary by instructor.)
• Textual Artifact Project (30%)
• Imitation Exercises (5%)
• Progymnasmata exercises (30%)
• Reflective Analyses (5%)
• Quizzes, Discussions, In-class assignments, and participation (20%; CPB is 5%)
• Final Exam (10%)
• TOTAL: 100%

COURSE SCHEDULES AND DROPS IN THE FIRST TWO WEEKS
Students need to monitor their course schedule every day for the first two weeks of class in order to make sure that they have not been dropped from their courses by the registrar’s office. Students who are dropped from classes for nonpayment of financial aid or other reasons will not be readmitted to the course; it is the student’s responsibility to make sure that all of his or her financial records are up to date in order to avoid being dropped.

For more information on UNT Add/Drop procedures, please visit the UNT Registrar’s page at: http://essc.unt.edu/registrar/schedule/scheduleclass.html
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 (ARCS 27-35):**
    - Rhetorical methods: invention and copia
    - Writing strategy: narration
  - **Proverb (ARCS 82-86):**
    - Rhetorical method: kairos
    - Writing strategy: amplification
  - **Field Notes and Observation Report (not in ARCS):**
    - Rhetorical method: commonplaces
    - Writing strategy: observation
  - **Comparison or Character (ARCS 164-168):**
    - Rhetorical method: ethical proof
    - Writing strategies: voice and dialogue
  - **Description (ARCS 196-198):**
    - 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 exigen 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)

- Your instructor may assign imitation exercises to you, or you might want to try doing some of them on your own.
- 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. In your class, 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 (See ARCS 24). 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.**

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 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 (*FOOD, INC.*)

- 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.

In-class quizzes may be given to assess whether reading assignments have been completed. These “opportunities” to demonstrate your preparedness will always be open-note. You may use your notes. You may not use notes that you have made in the text or any printed notes from another source.

The Secondary Text Discussion Board 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 so 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 Discussion Posts section (below) for guidelines and suggestions for successful posting. Among other things, this assignment 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 and argument by engaging students in genuine argument analysis/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 these small 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 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” only if you bring a completed draft
  - Engagement: your peers are relying on your feedback to 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:**

*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, 8, 10, 12, and 14—we meet in alternative, blended formations.*

Abbreviations:
ARCS=Ancient Rhetorics for Contemporary Students

ASSIGNMENTS: PG=Progymnasmata (in ARCS text); RA="Rhetorical Activities" (in ARCS text)

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<td>WEEK 1&lt;br&gt;1/13, 1/15&lt;br&gt;INTRODUCTION</td>
<td>• Syllabus information&lt;br&gt;• Tour of Bb site&lt;br&gt;• Introductions: exploring stereotypes&lt;br&gt;• Discuss: what is rhetoric? Argument?&lt;br&gt;• AV: J. Stewart clip&lt;br&gt;• Discuss: “opinion” and “ideology”&lt;br&gt;• Activity: Developing “copia”&lt;br&gt;• Collaboration: RA #5</td>
<td>• Familiarize yourself with website&lt;br&gt;• Email instructor any initial concerns&lt;br&gt;• ARCS Ch. 1 Quiz (1/17) [FRI due date]&lt;br&gt;• Submit final “PG: Fable” to dropbox (1/17)&lt;br&gt;• CpB #1: rant about anything (1/21)&lt;br&gt;• ARCS Ch. 2 Quiz (1/21) [TUES due date]</td>
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<td>WEEK 2&lt;br&gt;1/22&lt;br&gt;KAIROS</td>
<td>• Collaboration: read Fables/Tales&lt;br&gt;• Discuss: what is kairos? How do urgent and immediate issues shape the texts around us?&lt;br&gt;• How can I respond in writing to issues that are urgent and timely for an audience?&lt;br&gt;• Activity: generating kairos from homework articles&lt;br&gt;• Activity: inventing proverbs&lt;br&gt;• In-class writing: Chreia/Proverb</td>
<td>• CpB #1: rant about anything (1/21)&lt;br&gt;• ARCS Ch. 2 Quiz (1/21) [TUES due date]&lt;br&gt;• CpB #2: Secondary Text Question 1 (1/27)</td>
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<td>WEEK 3&lt;br&gt;1/27, 1/29, 2/1&lt;br&gt;KAIROS</td>
<td>• Writer’s Workshop: three-day, guided, collaborative revision workshop; concurrent in-class conferences&lt;br&gt;BRING A COMPLETED, PRINTED DRAFT OF PG2!</td>
<td>• Submit final “PG: Proverb” to dropbox (2/1)&lt;br&gt;• ARCS Ch. 4 Quiz (2/2)</td>
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<td>WEEK 4&lt;br&gt;2/3, 2/5&lt;br&gt;COMMONPLACES</td>
<td>• Discuss: Aristotle’s common topics: conjecture, degree, possibility&lt;br&gt;• Activity: Bumper Stickers&lt;br&gt;• Discuss: commonplaces in the secondary text&lt;br&gt;• How do the tacit beliefs, values, and opinions shared among groups impact the way that a text is received?&lt;br&gt;• How do the textual strategies I use draw out important values common to my audience and/or culture?&lt;br&gt;• Collaboration: analysis/imitation exercise</td>
<td>• Submit Imitation Exercises I to dropbox (2/7)&lt;br&gt;• CpB #3: Secondary Text Question 2 (2/9)</td>
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<td>WEEK 5&lt;br&gt;2/10, 2/12, 2/14&lt;br&gt;COMMONPLACES</td>
<td>• Writer’s Workshop: three-day, guided, collaborative revision workshop; concurrent in-class conferences&lt;br&gt;BRING A COMPLETED, PRINTED DRAFT OF PG3!</td>
<td>• Submit final “PG: Observation” to dropbox (2/14)&lt;br&gt;• ARCS Ch. 6 Quiz (2/16)</td>
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<td>WEEK 6&lt;br&gt;2/17, 2/19&lt;br&gt;ETHOS</td>
<td>• In-Class discussion: grammar as “ethos”&lt;br&gt;• How does the character of a text, audience, or author affect the way a text is received?&lt;br&gt;• How do I establish my character through textual strategies? How do grammar and mechanical issues shape my ethos?&lt;br&gt;• Collaboration: examining book reviews&lt;br&gt;• In-class writing: practice creating effective ethos&lt;br&gt;• Discuss: discovering ethos in the secondary text&lt;br&gt;• Collaboration: writing characterization</td>
<td>• Submit Imitation Exercises II to dropbox (2/21)&lt;br&gt;• CpB #4: Secondary Text Question 3 (2/23)</td>
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<td>WEEK</td>
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| 7      | 2/24, 2/26 | • In-Class Grammar and mechanics review: grammar as “ethos” (ARCS 212-228), continued  
• Collaboration: guided analysis of ethos, includes presentation (ARCS 230, RA #1 & #2)  
• Activity: Analyzing advertising for appeals  
• In-class writing: randomized descriptions exercise  
• Collaboration: “Story of Stuff” analysis  
• Discuss: from “pathos” to “pathological” in secondary text |          | • CpB #5: Identify issue and relevant characters (3/2) |
| 8      | 3/3, 3/5, 3/7 | • Writer’s Workshop: three-day, guided, collaborative revision workshop; concurrent in-class conferences  
BRING A COMPLETED, PRINTED DRAFT OF PG4! |          | • Submit final “PG: Character” to dropbox (3/7)  
• ARCS Ch. 7 Quiz (3/16) |
| 9      | 3/17, 3/19 | • 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 (3/21)  
• CpB #6: Secondary Text Question 4 (3/23) |
| 10     | 3/24, 3/26, 3/28 | • Writer’s Workshop: three-day, guided, collaborative revision workshop; concurrent in-class conferences  
BRING A COMPLETED, PRINTED DRAFT OF PG5! |          | • Submit final “PG: Description” to dropbox (3/28)  
• ARCS Ch. 9 Quiz (3/30) |
| 11     | 3/31, 4/2  | • 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? |          | • Submit “Proposal” to dropbox (4/3)  
• PeerMark (4/6) |
| 12     | 4/7, 4/9, 4/11 | • Individual student conferences will be held in my offices (8:30am-2:00 pm). All appointments by sign-up only.  
BRING COMPLETED, PRINTED DRAFT OF PROPOSAL! |          | • Bring Proposal to scheduled conference |
| 13     | 4/14, 4/16 | • Research and continued development  
• Arrangement: going beyond the text-only article |          | • Textual Artifact Project—Analysis (4/18)  
• PeerMark (4/20) |
| 14     | 4/21, 4/23, 4/25 | • Interactive revision (workshop): Artifact project  
• Collaboration: three-day, guided, collaborative revision workshop; concurrent in-class conferences  
BRING A COMPLETED HARDCOPY OF INVENTION! |          | • Textual Artifact Project—Invention (4/25, 5:00p) (PLEASE NOTE THE UNUSUAL TIME.) |
| 15     | 4/28, 4/30 | • Reflection and revision—discussing the Critical Reflection essay. |          | • Textual Artifact Project—Critical Reflection (5/1) |
| FINALS | W 5/7: 10:30a—12:30p (020/030, 12:00p class)  
F 5/9: 8a—10a (005, 10:00a class) |          | Yes, we have a final exam!! |