



# HONORS COLLEGE WRITING I

FALL 2015 | UNIVERSITY OF NORTH TEXAS | ENGL 1311.002

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OFFICE HOURS: TUES. & THURS., 12:30 – 1:50 P.M.

OFFICE: LANG 407C

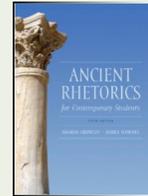
## CATALOGUE INFORMATION

- 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

## PROGRAM MISSION

The First-Year Writing Program at the University of North Texas studies and practices writing as a complex activity that is defined not only by material processes, historical forms, and conventional grammars, but also by acts of discovering, exploring, and listening to the world around us. Students in our program have a stake in shaping the world through writing, and our job is to aid them in that process. Our courses prepare students to intervene in a variety of communities, including both academic and nonacademic contexts. Students learn to use a wide repertoire of strategies, styles, forms, and conventions in order to engage most effectively with diverse audiences. Strong habits of rhetorical analysis and production are developed in a number of effective classroom practices, including collaboration, discussion, reflection, and, of course, frequent opportunities to write and revise. Overall, we invite students to question what they know about writing: this process of questioning includes exploring new forms, processes, and contexts for writing that are evolving constantly around us. By the time students have completed the courses in the Introductory Writing sequence, they will be prepared for the demands of writing that they encounter in their future academic studies and professional lives.

## COURSE TEXTS:



## PRIMARY TEXTBOOK:

- ANCIENT RHETORICS FOR CONTEMPORARY STUDENTS, 5<sup>TH</sup> EDITION (ARCS); CROWLEY/HAWHEE; ISBN: 978-0205175482

## REQUIRED MATERIALS:

IN ADDITION TO YOUR COURSE TEXTBOOKS, PLAN TO HAVE A MOLESKINE NOTEBOOK FOR THE HUPOMNEMATA ASSIGNMENT (SEE BELOW) AND A RELIABLE INTERNET CONNECTION TO COMPLETE THE ONLINE COMPONENTS OF THIS COURSE.

## MAKEUP/LATE ASSIGNMENT POLICY:

**LATE WORK FOR THIS COURSE WILL NOT BE ACCEPTED.** ANY QUIZZES OR IN-CLASS EXERCISES MISSED FOR ANY REASON CANNOT BE MADE UP FOR POINTS ONCE MISSED. ADDITIONALLY, ALL WRITTEN ASSIGNMENTS MUST BE TURNED IN AT THE BEGINNING OF CLASS ON THE DAY THAT THEY ARE DUE IN ORDER TO BE COUNTED FOR CREDIT. IF YOU KNOW IN ADVANCE THAT YOU WILL NEED TO BE ABSENT FOR A CLASS PERIOD, MAKE ARRANGEMENTS WITH YOUR INSTRUCTOR AT LEAST TWO WEEKS BEFORE THE SCHEDULED ABSENCE.

## GRADING POLICY: GRADING FOR THE COURSE WILL BREAK DOWN ACCORDING TO THE ASSIGNMENTS LISTED BELOW.

QUIZZES, DISCUSSIONS, IN-CLASS ASSIGNMENTS, AND PARTICIPATION (10%)

FINAL PORTFOLIO (30%)

- HUPOMNEMATA (10%)
- PORTFOLIO ELEMENTS (20%)

UNIT 1 (15%)

UNIT 2 (15%)

UNIT 3 (15%)

UNIT 4 (15%)

**TOTAL: 100%**

## 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

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 holiday 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](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/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.

## 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](http://essc.unt.edu/registrar/schedule/scheduleclass.html)

## ACCOMMODATING STUDENTS WITH SPECIAL LEARNING NEEDS

THE UNIVERSITY OF NORTH TEXAS IS COMMITTED TO BOTH THE SPIRIT AND LETTER OF FEDERAL EQUAL OPPORTUNITY LEGISLATION; REFERENCE PUBLIC LAW 92-112--THE REHABILITATION ACT OF 1973 AS AMENDED. WITH THE PASSAGE OF NEW FEDERAL LEGISLATION ENTITLED AMERICANS WITH DISABILITIES ACT (ADA), PURSUANT TO SECTION 504 OF THE REHABILITATION ACT, THERE IS RENEWED FOCUS ON PROVIDING THIS POPULATION WITH THE SAME OPPORTUNITIES ENJOYED BY ALL CITIZENS.

IN ACCORDANCE WITH THE AMERICANS WITH DISABILITIES ACT AND SECTION 504 OF THE REHABILITATION ACT, ALL INSTRUCTORS IN THE ENGLISH DEPARTMENT WILL WORK WITH THE OFFICE OF DISABILITY ACCOMMODATIONS (ODA) TO MAKE REASONABLE ACCOMMODATIONS FOR QUALIFIED STUDENTS WITH DISABILITIES. IF YOU HAVE SUCH A DISABILITY, PLEASE INFORM YOUR INSTRUCTOR WITHIN THE FIRST WEEK OF THE SEMESTER AND PROVIDE YOUR INSTRUCTOR WITH A SPECIAL ACCOMMODATION REQUEST FORM (AVAILABLE FROM THE ODA). STUDENTS NEEDING ASSISTANCE MUST BE REGISTERED WITH THE ODA; IF YOU NEED TO REGISTER WITH THE ODA OR OTHERWISE CONTACT THAT OFFICE, THE ODA PHONE NUMBER IS (940) 565-4323, AND THE OFFICE IS LOCATED IN THE UNION, SUITE 167.

## ASSESSMENT POLICIES

### **Completion of Unit Assignment (# x 4 or 20%)**

- To what degree has the student successfully completed the assignment's formal requirements?
- To what degree has the student successfully completed the assignment's conceptual requirements?

### **Argumentative Purpose (# x 4 or 20%)**

- To what degree has the student successfully announced their argumentative purpose in the essay?
- To what degree is the student's argumentative purpose consistent with the unit assignment?
- To what degree is the student's purpose relevant to the audience that he or she has implicitly or explicitly identified?

### **Argumentative Coherence (# x 4 or 20%)**

- To what degree does the student connect the constituent parts of their argument together?
- To what degree is the purpose of the student's essay connected to examples that justify their claims?
- To what degree is the purpose of the student's essay coherent with the analysis he or she draws from cited examples?
- To what extent is the purpose of the student's essay coherent with the audience he or she has identified?
- To what extent is the purpose of the student's essay coherent with the implications that he or she has drawn analytically?

### **Analytic Insight (# x 6 or 30%)**

- To what degree does the student successfully select textual examples that foster analytic insight?
- To what degree does the student successfully prepare audiences to understand the textual examples from which he or she draws analytic insight?
- To what degree does the student successfully move beyond obvious conclusions when explaining the relevance of cited textual examples?
- To what degree does the student successfully explain the relevance between cited textual examples and their essay's purpose?
- To what degree does the student successfully explain the relevance between cited examples across the essay?
- To what degree are the student's analytically drawn recommendations attainable?

### **Conventional Execution (# x 2 or 10%)**

- To what extent does the student successfully adhere to audience-specific mechanics?
- To what extent does the student successfully adhere to audience-specific academic conventions?
- To what extent does the student successfully espouse an argumentative style (or ethos) that is consistent both with their purpose and the assignment prompt?

## 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. Because this account is associated with your student ID, there is no need for you to put your name on these online submissions. **Student work in this course, whether submitted online or in person (hardcopy) will be collected and evaluated for the purposes of internal program assessment. No work will be used publically without student permission.**

### 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,

## ASSIGNMENTS

The sequence for the College Writing I course moves through five units:

- **Argument Description (ARCS Chs. 9-10)**
- **Argumentative Analysis (ARCS Chs. 5 & 8)**
- **Genre Analysis (ARCS Chs. 2 & 6)**
- **Visual Rhetoric (not in ARCS)**
- **Portfolio Assignment (ARCS Ch. 7)**

## THE PORTFOLIO ASSIGNMENT

In order to complete the first-year writing course (or sequence), every student must produce a writing portfolio. A writing portfolio is a carefully curated archive of student writing that demonstrates writing development over the course of the semester. A writing portfolio will be comprised primarily of the final paper from the four (preceding) units. Writing portfolios will also include student-selected artifacts that demonstrate the process of the student's writing development. Students will have the opportunity to revise each final essay for a better grade provided that they explain, in their portfolio executive summary, how their revision process evolved according to the instruction and feedback they received over the course of the semester. Because the writing portfolio is the cumulative demonstration of each student's writing development, a **student must collect every written artifact that he or she produces throughout the term**. Again, not every written artifact will make it into the student's final portfolio. Students will select from a range of relevant materials the artifacts that best represent their writing development and explain how those selected artifacts demonstrate their growth. **All portfolios must be submitted in paper form in a manila file folder. No digital copies will be accepted.**

## HUPOMNEMATA (HOOP-OH-NAY-MAUGHT-AHH)

One of the best ways to document your writing development over the course of the semester is to reflect on your writing process in a *hupomnemata*. In ancient Greece, *hupomnemata* were used as memoranda where one "entered quotations, fragments of works, examples, and actions to which one had been witness of or of which one had read the account, reflections or material memory of things read, heard, or thought, thus offering these as an accumulated treasure for rereading and later meditation. They also formed a raw material for the writing of more systematic treatises in which were given arguments and means by which to struggle against some defect . . . or to overcome some difficult circumstance." The basic assumption that underwrites the use of a *hupomnemata* is that "no technique, no professional skill can be acquired without exercise" (Foucault, "On the Genealogy of Ethics"). Instructors will provide specific directions on how to use this text throughout the term, but generally this assignment requires the purchase a Moleskine notebook (or its off brand equivalent) for use as a collection space for copying crucial passages in the readings; raising questions about those readings for further discussion; reflecting on the challenges that one encounters throughout the writing process; cataloguing popular artifacts (such as images, magazine articles, etc.) that resonate with the course readings; and sketching ideas for future papers or revisions. In effect, these notebooks provide students with a space to begin testing the initial arguments that they will elaborate in the final portfolio. **The *hupomnemata* is due with the final portfolio.**

## SINGLE-SPACED SHORT ESSAYS

**The final assignment for each unit is a short, single-spaced essay (between 1-2 single-spaced pages, Times New Roman, 10 pt.).** We ask students to complete these types of essays for three reasons. First, short essays require students to watch how sentences and paragraphs hang together to form an overarching argument. Second, in order to get sentences and paragraphs to hang together in a short essay, students often must revise more, which leads to more concentrated engagements with the writing process. Third, shorter essays give instructors an opportunity to offer content-rich feedback that increases dialogue about the work in question and thereby dramatizes the material nature of the writing process. Given our overarching goal to collect revisions of student work in the final portfolio, it makes sense to allow the work of writing to be ongoing and manageable for each stakeholder in the process. **The single-spaced essays are non-negotiable in terms of both format and length.**

## IN-CLASS WRITING ACTIVITIES

As a process-oriented writing program, we are invested in teaching students to write over a long period of time. In order to cultivate this disposition, students will spend at least ten minutes each class period responding to a specific prompt in writing. The prompt might be associated with the assigned reading or it might be associated with questions or concerns students have with their current writing assignment. It might also include peer-assessment activities. In any case, **students should respond to these instructional prompts in their *hupomnemata* as a way to document their growth** over the course of the semester.

## REVISION MEMOS

Revision memos are documents that students produce in response to the open-ended questions an instructor raises in his/her evaluation of their final unit short essays. Students will produce four revision memos throughout the term that correspond to the four units that distinguish our standard curriculum. Both instructors and students should conceptualize these revision memos as materials that are relevant to the portfolio executive summary. The revision memo is comprised of three parts. First, students will write an executive summary that reflects on how the instructor's questions suggest opportunities for learning to write more effectively. In other words, students must abstract implications from the questions that their instructors raise. Second, students must respond in writing to the questions that their instructors raise. These responses should be elaborate and practice the methods of analysis that characterize our writing program's unit assignments. Third, students should develop a revision plan that includes specific strategies for improving their essay and a schedule for completion. **All revision memos must be submitted in paper form.** They do not have a maximum page length requirement. Revision memos will be evaluated on a **complete/incomplete** basis.

## 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!)

## 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 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 quizzes is created from a bank of question items, so no single attempt will present the same set of questions.

## ADDITIONAL READINGS (IN LIEU OF SECONDARY TEXT)

For this class, additional readings will be assigned frequently, primarily in the form of essays to study and analyze. These required readings will be announced regularly and made available to all students, free of charge, in digital and/or physical copies. These readings will replace the secondary text originally assigned for this section.

## SAMPLE ASSIGNMENT AND READING SCHEDULE:

\*All writing assignments are DUE at the beginning of class on the Tuesday dates indicated.

\*All online quizzes are DUE by 11:59 p.m. on the Wednesday dates indicated.

**\*On shaded weeks—weeks 3, 6, 9, 12, and 15—we meet in alternative, blended formations.**

Abbreviations: ARCS=*Ancient Rhetorics for Contemporary Students*

WEEK	IN-CLASS ACTIVITIES	ONLINE ASSIGNMENTS DUE
<b>WEEK 1</b> 8/25 & 8/27  INTRODUCTION/ ARRANGEMENT	<ul style="list-style-type: none"> <li>Syllabus, introductions and tour of Bb site</li> <li>Discuss: what is rhetoric? Argument?</li> <li>How does a writer develop his/her argument from sentence to sentence, paragraph to paragraph?</li> <li>How does the rhetorical concept of arrangement help us understand the published argument of a writer?</li> </ul>	<ul style="list-style-type: none"> <li>Familiarize yourself with website</li> <li>Email instructor any initial concerns</li> <li>ARCS Ch. 9 Quiz (8/26)</li> </ul>
<b>WEEK 2</b> 9/1 & 9/3  STYLE	<ul style="list-style-type: none"> <li>Discuss: How does attending to style in a writer's argument help us understand its purpose, audience, and forms of evidence?</li> <li>What is the difference between a primary and secondary argument? And what argumentative strategies make the writer's claims persuasive?</li> <li>What is the relationship between an argument and the evidence used to support it?</li> <li>What is the relationship between the argument and its grammatical delivery?</li> </ul>	<ul style="list-style-type: none"> <li>ARCS Ch. 10 Quiz (9/02)</li> </ul>
<b>WEEK 3</b> 9/8 & 9/10  ARGUMENT DESCRIPTION	<ul style="list-style-type: none"> <li>Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences</li> </ul> <p>BRING A COMPLETED, PRINTED DRAFT OF ARGUMENT DESCRIPTION!</p>	<ul style="list-style-type: none"> <li>Submit <i>Argument Description</i> hardcopy (9/15)</li> </ul>
<b>WEEK 4</b> 9/15 & 9/17  COMMONPLACES	<ul style="list-style-type: none"> <li>What are the potential consequences of being persuaded by an author's argument?</li> <li>What are the potential consequences of being persuaded by this author's argument?</li> <li>What are the passages that best represent the author's argument and the potential consequences therein?</li> <li>What does this essay teach us about the scope of writing's historical, theoretical, and material dimensions? In other words, what type of writing has to exist in order for this essay to reach us?</li> </ul>	<ul style="list-style-type: none"> <li>ARCS Ch. 5 Quiz (9/16)</li> </ul>
<b>WEEK 5</b> 9/22 & 9/24  COMMONPLACES	<ul style="list-style-type: none"> <li>Discuss: What predictable critique might we level against this argument? How might we move beyond predictability and effect material change?</li> <li>How has the work of describing arguments in the previous unit prepared us to make arguments this unit?</li> <li>What citation practices do we need to learn in order to execute this essay?</li> <li>What logical forms do I currently employ and how do I use evidence to prove my assumptions?</li> </ul>	<ul style="list-style-type: none"> <li>ARCS Ch. 8 Quiz (9/23)</li> </ul>
<b>WEEK 6</b> 9/29 & 10/1  ARGUMENT ANALYSIS	<ul style="list-style-type: none"> <li>Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences</li> </ul> <p>BRING A COMPLETED, PRINTED DRAFT OF ARGUMENTATIVE ANALYSIS!</p>	<ul style="list-style-type: none"> <li>Submit <i>Argument Analysis</i> hardcopy (10/6)</li> </ul>

<b>WEEK 7</b> 10/6 & 10/8  <b>KAIROS</b>	<ul style="list-style-type: none"> <li>• What patterns of social action does this writing assignment ask you to engage in?</li> <li>• How would you describe the patterns of social action that this writing assignment enacts?</li> <li>• How might you analyze the implications of this assignment's definition of writing?</li> </ul>	<ul style="list-style-type: none"> <li>• ARCS Ch. 2 Quiz (10/7)</li> </ul>
<b>WEEK 8</b> 10/13 & 10/15  <b>ETHOS</b>	<ul style="list-style-type: none"> <li>• What material processes of writing unfold if you engage in this particular act of writing?</li> <li>• How might the habits of writing you have learned in first-year writing transfer to future writing scenes?</li> <li>• What type of <i>ethos</i> does a particular genre encourage?</li> <li>• At what point should that <i>ethos</i> be employed in the production of a final document?</li> </ul>	<ul style="list-style-type: none"> <li>• ARCS Ch. 6 Quiz (10/14)</li> </ul>
<b>WEEK 9</b> 10/20 & 10/22  <b>GENRE ANALYSIS</b>	<ul style="list-style-type: none"> <li>• Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences</li> </ul> <p><b>BRING A COMPLETED, PRINTED DRAFT OF GENRE ANALYSIS ASSIGNMENT!</b></p>	<ul style="list-style-type: none"> <li>• Submit <i>Genre Analysis</i> hardcopy (10/27)</li> </ul>
<b>WEEK 10</b> 10/27 & 10/29  <b>VISUAL RHET.</b>	<ul style="list-style-type: none"> <li>• How do we understand and respond to the visual arguments that surround us?</li> </ul>	
<b>WEEK 11</b> 11/3 & 11/5  <b>VISUAL RHET.</b>	<ul style="list-style-type: none"> <li>• Discuss: visual rhetoric</li> </ul>	
<b>WEEK 12</b> 11/10 & 11/12  <b>VISUAL RHET.</b>	<ul style="list-style-type: none"> <li>• Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences</li> </ul> <p><b>BRING COMPLETED, PRINTED DRAFT OF VISUAL RHETORIC ARGUMENT!</b></p>	<ul style="list-style-type: none"> <li>• Submit <i>Visual Rhetoric</i> hardcopy (11/17)</li> </ul>
<b>WEEK 13</b> 11/17 & 11/19  <b>PATHOS</b>	<ul style="list-style-type: none"> <li>• What are some potentially dangerous pathetic appeals in your analysis of your unfolding writing development?</li> <li>• What areas of growth can be measured in your writing? What are you hoping to learn as you move forward?</li> <li>• At what moments do you see the greatest strides in your written development?</li> <li>• What passages from your final essays or artifacts from your everyday writing activities best exemplify your writing development?</li> </ul>	<ul style="list-style-type: none"> <li>• ARCS Ch. 7 Quiz (11/18)</li> </ul>
<b>WEEK 14</b> 11/24	<ul style="list-style-type: none"> <li>• What would you revise if you had more time?</li> <li>• What writing strategies do you anticipate will help you most in your future classes?</li> <li>• What overarching argument would you make about your writing development this semester that is not obvious to someone who reads the contents of your portfolio?</li> </ul>	<b>NO CLASSES ON THURSDAY! ☺</b>
<b>WEEK 15</b> 12/1 & 12/3	<ul style="list-style-type: none"> <li>• Writer's Workshop: two-day, guided, collaborative revision workshop; concurrent in-class conferences</li> </ul> <p><b>BRING A COMPLETED, PRINTED DRAFT OF PORTFOLIO REFLECTION!</b></p>	<ul style="list-style-type: none"> <li>• Hupomnemata DUE in class on your class day.</li> <li>• Submit <i>Final Portfolio</i> FOLDER (12/10)</li> </ul>
<b>FINALS</b>	<b>R 12/10: 1:30p—3:30p (2:00p class)</b>	<b>Yes, we meet on the day of the final exam!!</b>