

Carie Schneider

Teaching Portfolio

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Teaching Philosophy:

Inspiring joy in learning through student-centered approaches

Education is a process, not a product. It may nonetheless have end results—empowerment, knowledge, curiosity, certain measurable outcomes—but these are not simply items purchased with tuition dollars; they emerge from a process of learning. The shift to student-centered learning rewrites the dusty roles of professor as information provider and student as passive consumer. But student-centered methods are only valuable if they’re enjoyable to the students; they should not burden students with onerous duty, but rather inspire students to take active leadership. By demonstrating the joy of academic inquiry and making assignments not just pedagogically sound but also *fun*, my students come to realize that scholarship isn’t drudgery, but a delight worth pursuing.

Course evaluations frequently refer to my classes as “fun”—but also indicate that students “learned more than in most classes.” My literature survey students laughed *and* learned the day they wrote satires of 18th century advice poems; they’ve practiced close reading and reviewed for exams in an extra credit assignment to justify their choice of a pop song that could be the “theme song” of any assigned text. These assignments not only produced knowledge, but they did so in a way that cultivated curiosity, activated students’ love of learning, and trusted their own ability to make knowledgeable, insightful claims about the material of study. It’s vital that these kind of “fun” assignments aren’t merely for amusement, but actually involve skills of academic inquiry and engage in the content and practices of the field; my “midterm review playlist” assignment got students thinking about the content and characters of the texts we’ve read, encouraged them to practice close reading in a low-stakes environment before the major midterm essay, and fulfilled the course objective of making connections between texts and concepts across literary history. When students realize that “fun” can be scholarly, they begin to pursue learning from a place of curiosity and joy, which not only makes them better scholars, it makes them more likely to pursue their passion for learning beyond my classroom.

My role as a teacher is to constructively make room for students to take leadership. In all my in-person classes I include collaborative group work, letting students define their own roles within the group, whether that be writing, or speaking, or keeping others on task. In my content-focused literature survey courses, students write prompts and lead in-class discussions, and “crowdsource” the content of the midterm and final exams, expanding small group work into a collaboration with the entire class. In addition to this collaborative co-teaching, I encourage students to take personal leadership of their own coursework. My students feel invested in my composition courses because I teach real-world genres of writing: business memos, project proposals, professional letters, even blog posts; I recognize that composition isn’t limited to the written page, and encourage students to explore multimedia production and digital document design. Curricula and materials I developed for first-year writing courses have been published in multiple editions of our methods textbook and shared as recommended instructor resources since 2012; I’ve also been invited to speak to new instructors in the Writing Program to share my innovative rhetoric and research assignment sequence. By giving students more autonomy and restructuring the public argument and presentation assignments to multimodal explorations of students’ individual interests, I transformed a challenging (and often boring) sequence of assignments into a student-led process of academic inquiry and active engagement with issues relevant to students’ lives in and beyond the classroom.

One of the greatest challenges in college teaching is adapting to the broad diversity of life experiences students bring with them. A single class of 25 students may include students from elite college-prep schools; students from underfunded public schools; homeschooled students; veterans returning to college after time deployed and years after leaving high school; single parents and

students working multiple jobs; and students for whom English is not their first language, including international students and immigrants, documented or otherwise. Often, students' pre-college experiences have been far from student-centered; students coming from a testing-focused, top-down learning experience sometimes struggle to adapt to an environment where they have agency.

Showing students that their viewpoints are valuable and giving them permission to follow their own curiosity opens up to them a new relationship to learning. I encourage my students to see their diverse backgrounds as valuable accumulations of insight and skills that could only come from lived experience. For example, a student from Singapore found he was exceptionally adept at discussing and analyzing film, and combined this with his personal experience of compulsory military service to analyze the visual rhetoric of the movie *American Sniper* in juxtaposition with Tim O'Brien's "How to Tell a True War Story"; as an older student with strong time-management skills, he teamed up with a small peer workshopping group who could share their skills as native speakers while they learned from his organization and discipline. Together, that workshopping group produced some of the strongest work in the course over the semester, and did so by embracing their diverse skillsets and learning from one another.

Greater accessibility in the curriculum and classroom is the foundation that enables me to take time to get to know each student individually, to find ways to help them identify their own strengths and weaknesses, and work together with them to craft adaptive approaches that will not only lead to success on assignments in my class, but also build a skillset for success in the rest of their courses. Students in my composition courses have remarked on my ability to offer individual feedback and assistance:

- "Ms. Carie understands her students' needs and is readily available to help whenever necessary. She is always willing to help her students improve."
- "Carie has a way of relating to her students that really helps when it comes to explaining assignments or reading texts. She is one of the most effective English teachers I will probably ever have."
- "She did a really great job with helping us, but also let us figure a lot out on our own"

Encouraging students to "figure a lot out on [their] own" is just the first step to successful teaching; I also aim to inspire students to get excited about course content and actively want to pursue further inquiry. I am passionate not only about the material I teach, but also about inspiring my students to be just as excited about studying literature. In my Summer 2016 literature survey course, 93.34% answered "strongly agree" or "agree" to "the instructor inspires interest in the subject area of this course." A student in one of my online survey courses commented, "She is really passionate about what she is teaching and it really comes across that way and makes me excited about the material. Her lectures were enjoyable to listen to and really informative!!" My teaching effectiveness is consistently highly-rated, but I consider inspiring student interest more important than any other evaluation metric. My mission as a teacher is not to merely dispense knowledge, but rather to spark students' curiosity and give them agency to embark on their own scholarly journeys. The most powerful thing I do as a teacher is encouraging students to trust their own wisdom, value their unique perspectives, and speak their minds. My role as an instructor is to step up to empower students—with agency, knowledge, skills—and then to step back to let them find their own way to becoming fellow scholars.

Evidence of Teaching Effectiveness:

About the data visualizations included in this section:

I analyzed student written feedback from my course evaluations using a data visualization tool, which revealed that the most frequently used words in student responses to my teaching were “helpful” (in composition courses) and “interesting” (in literature courses). This data reflects my success in my goals of teaching: in literature courses, to inspire interest in the subject matter and desire for continued inquiry; and in composition courses, to help students develop the skills and approaches needed for writing success at the college level.

Literature teaching:

Including the course I am currently teaching, I have taught nine sections of undergraduate literature courses as instructor of record over the past five years, and TAed for two sections. Five sections were taught fully-online, and four sections were taught in person, in both full semester and intensive summer/winter short sessions. Class sizes ranged from very small (under 10 students in winter 15/16, winter 16/17, and summer 2017) to average (20-25 students), to large (40 students per section in spring 2016 and fall 2017).

Effectiveness data:

The following data presents course-average scores reflecting responses to the question “what is your overall rating of this instructor’s teaching effectiveness?”

Course-section	semester	Course format	My score (out of 5)
373B	Summer 2016	online	4.60
373B – 101*	Spring 2016	online	4.00
373B – 102*	Spring 2016	online	4.36
373B	Summer 2013	in person	4.88
280	Fall 2012	in person	4.52
Evaluations as teaching assistant:			
373B – 001A	Spring 2014	In person	4.45
373B – 001E	Spring 2014	In person	4.67

**spring 2016 sections of 373B were taught combined in the same online course site; only the course evaluations separated the students into two enrolled sections.*

***No TCE data is available for courses taught in Winter 15/16, Winter 16/17, or Summer 2017; due to low enrollment, course evaluations were either not distributed or the data withheld.*

Visual summary of written feedback:



Overview of student responses:

My most recent course evaluation reports assess the three fully-online sections of the required literature survey course, British & American literature, 1660-1865, taught in 2016. Both the reported statistics as well as students' written responses reflect my effectiveness in teaching. In Spring 2016, 91% of students responded "almost always effective" or "usually effective" to the question "what is your overall rating of this instructor's teaching effectiveness?" In Summer 2016, 93% of students responded "almost always effective" or "usually effective" to this same question; most other efficacy-related scores increased similarly, reflecting my increased familiarity with and skill teaching in the fully-online format. Most of the written responses focused on the efficacy of my lectures, my organization of the course and use of the online format itself, as well as my enthusiasm for and engagement with the material.

In my Summer 2016 course, 93.34% answered “strongly agree” or “agree” to “the instructor inspires interest in the subject area of this course” — and a full two-thirds of the class (66.67%) answered “strongly agree.” The written responses from students (from all three online sections, spring and summer of 2016) reflect a similar sentiment:

- “The enthusiasm of the instructor for the text made the text more interesting and easier to read.”
- “She inspires more interest in the subject material by helping break it down into more comprehensible or relatable terms.”
- “The instructor was passionate about the material and that in return made us passionate and excited to learn it!”
- “She is really passionate about what she is teaching and it really comes across that way and makes me excited about the material. Her lectures were enjoyable to listen to and really informative!!”

A large portion of the student responses to my online courses focused on the efficacy of my lectures; these student comments are responses to “What did especially like about this course?,” “What did you especially like about the way this instructor taught the course,” or in the “additional comments” section:

- “EVERYTHING!! I enjoyed everything we read, and the lectures the teacher provided were really informative and really helped my understanding of the material and time period. Definitely one of my favorite classes and teachers!! :)”
- “the lectures were fun, engaging, and provided excellent context for our required readings.”
- “I enjoyed the care taken to make interesting video lectures.”
- “Carie's lectures are fantastic. It may sound strange, but I really look forward to all of them. I really enjoyed all the videos that the instructor prepared for us. They were very helpful and handled the material amazingly!”
- “Professor Schneider's introductory lectures really helped me understand some of the more difficult sections of the readings.”
- “I liked the online lectures, they felt like real lectures and the teacher always made them interesting and enjoyable even when they were long and covering a lot of material.”
- “I liked the online lectures because they made it feel personal and I was aware that there was an instructor behind it all.”
- “Instructor Carie did a wonderful job telling us about the text in her lectures. The lectures were very interesting and engaging. I have been in other online classes, but they were pretty dull in comparison.”
- “The recorded lectures were awesome. This is the part of a course that is usually neglected in online classes. Also, the D2L site was very well set-up, making much more effective use of the available technology than any professor I've had.”

In addition to finding the video lectures helpful, interesting, and “fun” (one of the most common responses), students also appreciated my overall organization of the course, and my effective use of the online format and available technology:

- “I enjoyed how well structured it was as an online course. I always knew what was due, when it was due, which makes the online learning extremely user-friendly.”
- “The teacher placed heavy influence on participation, which made the class interesting and generated more of a “classroom” feeling than in other online courses I have taken. The lectures provided good insight (and were also pretty hilarious at times) and the majority of the readings were enjoyable.”
- “I especially like the way Carie designed the weeks and topics or genres of the texts. The class covered a lot of different types of readings and genres/themes. During the semester, I was exposed to much more literature than I have been exposed to in past classes.”
- “I really enjoyed the format of our assigned work; it really made me think about our texts in depth.”
- “The texts we read were almost all interesting and the lectures were extremely helpful for historical and social context. Everyone was super friendly in the discussions and seemed to want everyone else to feel supported and welcome. I also liked that the quizzes were open book. I feel like it helped me better understand the text to go back and find answers I was unsure of, rather than just guessing to try to get it right”

- “The course was a lot of reading and a lot of work prepping for the tests but it was structured very well and I loved the discussions”
- “Carie is the most organized instructor I have ever had the pleasure to take a class with. Her lectures are informative, but never boring, even when they are over an hour, I felt that all the information was helpful to my understanding of the text and was interested the entire time. I also liked we got to decide ou[r] own topic for the final paper, but Carie didn't make it too difficult to choose because all of her discussion prompts were interesting and worth an entire essay.”

Student responses reflect that I was not only effective in organizing and structuring a course in the online format, but also that I am knowledgeable in the subject area, respectful and attentive, and a highly effective instructor overall, regardless of the course format:

- “Good, interesting reading selections. Prof. Schneider is impressive and brilliant”
- “Very informative re literary history. Helped me piece together the evolution of English/American lit. Good lectures and high level of classmates.”
- “A pretty difficult topic was made easy to understand and fun!”
- “Carie is a lot of fun, and manages to make old literature interestin[g] and relevant to the present day.”
- “Her explanations and analysis of texts were incredibly helpful.”
- “She presented the topics and expectations clearly, was readily available to answer questions, kept on schedule in the class, and did everything she could to make it easy on her students.”
- “The instructor really tried to relate to the class even though she probably didn't meet very many of us and took the time to give individual feedback.”
- “The instructor really wants to engage us and uses humor and examples that students can relate to in order to explain the material. She is incredibly respectful and if she's reading this, I think it's really cool that you asked what pronouns we prefer... That's super accepting and not a lot of professors are that considerate.”
- “Ms. Schneider is a terrific instructor. I really enjoy her video lectures, they are engaging, informative and enthusiastic. Has a tremendous grasp of literary history. I would take a class under her any time any place. Has the requisite professional air but still relates well to the students.”

Notably, one student chose to compare my effectiveness to other instructors, and recommended an improvement to the course would be “Always have instructors like Carie, who have planned out the course extremely well. I had 373a last semester with an extremely unorganized instructor and it was chaos.”

Course evaluations were not recorded for my in-person survey course in summer of 2017, due to the number of students enrolled; the course evaluation office does not distribute or release evaluations for small classes out of privacy/anonymity concerns. From the overwhelmingly positive personal responses students gave me at the end of that course, I can assert that evaluations for summer 2017 would likely resemble the data from my summer 2016 course. In my current course (the same 1660-1865 survey), taught in-person to a class of 40, I've already had more than one student tell me that they “really like the format” of my teaching, in comparison to previous experiences in similar courses.

Teaching observation of an in-person course:

Although student evaluations were not recorded for my in-person summer 2017 course, I was observed by my faculty supervisor. The record of his course visit is included below. In the intensive summer session, classes were held 5 days a week for 105 minutes. I structured each day similarly: we'd begin with 5 minutes for students to "catch up" – either catching up on reading, asking classmates for clarification on the assignments, or simply catching up socially and personally with one another. After this "take 5" period, students would have between 15-20 minutes to complete a quiz. Quizzes are generally multiple-choice, with the occasional short answer; all quizzes are open-book and open-notes, and designed both to ensure students keep up with the assigned readings, as well as to help students refresh their memory of key portions of the texts before discussions. Following the daily quiz, we would spend about 40 minutes on discussion. Each student was required to write two open-ended discussion questions about the assigned readings, and upload these to the course website before the beginning of class. While students were completing their quizzes, I would copy-paste these uploaded questions into a single document, organizing them by similar content/topic and arranging these topics in an order that would make sense to the flow of discussion. Each student would read aloud the question(s) they submitted, and the rest of the class would engage in discussion. My role in discussion was simply to keep time, ensure everyone had an opportunity to speak, and occasionally direct the discussion back to the topic at hand – students led their own discussion, and I was merely the referee, or at times another, equal, participant. After discussion and a short break, I would end each day with a 30-40 minute lecture. These lectures would cover historical context, biographical information on the authors, as well as close-readings of key passages in the assigned texts.

The below course observation record begins after the students complete their quiz:

August 1, 2017

This morning I observed a session of Carie Schneider's ENGL 373B, the second half of the department's undergraduate survey course designed primarily for majors. All eight registered students were present, and all contributed to the class discussion and seemed engaged with the course material and the day's activities.

The focus for the class session was Hawthorne's "Rappaccini's Daughter." Following a short quiz, class discussion explored the story by making use of the students' own previously written answers to discussion questions. Carie had carefully chosen the prompts for the questions, so that working sequentially through the students' answers provoked a thoughtful discussion that went pretty far toward generating a group reading or interpretation of the story—or, rather, generating an array of considered and plausible individual responses to many of the key issues the story raises. This activity thus put each student in position to articulate an individual interpretation of Hawthorne's tale that would remain attentive and responsive to key aspects of the text. Carie had taken the trouble to copy and paste each student response to each question into a document she displayed on screen, having re-arranged them so that all student responses to a given question appeared in sequence, making it easy to consider the range of student

interpretations. Having the students read their responses aloud was quite effective: it seemed clear that they had written their answers after some consideration and with some care, with an eye to presenting them to their peers. As crafted by Carie, the discussion questions are a highly successful activity, promoting an impressive level of thoughtfulness and engagement among the members of the class.

The class discussion provoked by the discussion question focused on such matters as character analysis and the thematic implications of plot and character. Much of the discussion brought out the ambiguities—of fact, qualities of character, and moral implication—characteristic of Hawthorne’s work. The students’ comfort with unresolved ambiguity indicates not only their appreciation of Hawthorne’s particular virtues but also their readiness to engage literary materials in their 400-level classes.

The class discussion did not focus on close reading of individual passages. This aspect of literary analysis, however, was the centerpiece of Carie’s very impressive lecture following the break. Beginning with some biographical background, Carie quickly moved on to a highly informed and astute analysis of Hawthorne’s signature concerns and qualities as a writer; she was able to do so in a way that did justice to Hawthorne’s complexity while communicating effectively with her students. Making excellent use of Hawthorne’s focus on “enchantment”—within his fictions, and of his readers—Carie discussed the way Hawthorne’s famous prefaces position his works at the fuzzy boundary between chronicle or history and romance, this undecidability generating an uncertainty in his readers that is itself an enchantment. Hawthorne, Carie noted, thus produces in his readers a state of suspended judgment—as to what’s true and what isn’t, what motivates a particular characters actions, what’s morally defensible or morally suspect—that replicates the undecidable quandaries to which he subjects his characters. Laudably, Carie took up these characteristic foci of Hawthorne’s work in wonderful close readings that looked skillfully at details of Hawthorne’s rhetoric and style—just the sort of ground-level analysis that’s so crucial to literary interpretation, but which graduate instructors often shy away from. To my mind, this was the most impressive aspect of her impressive class.

I trust that in other class meetings Carie makes room for her students to try their hands at the sort of close reading she expertly modeled for them. Today, she covered an awful lot of ground very effectively. Her students seem fully engaged in the course. As well they should be: they are being given a great opportunity not only to learn about a large body of literature with a high degree of sophistication, but also to develop the critical skills that will stand them in excellent stead in future courses. I was extremely impressed.

Tenney Nathanson

Professor and Director of the Graduate Literature Program

Composition Teaching:

I have taught 18 sections of first-year composition since 2009, with approximately equal experience in both courses of the two-semester sequence of 101 and 102. All sections of first-year composition were taught in person, during the regular 16-week semester, and each section had between 23 and 25 students. My composition students have repeatedly won university-wide awards for essays written in my courses, including the prestigious Hayden-McNeil Difference and Inequality Student Essay Award (2011) and the Jan Lipartito Historical Remembrance Writing Contest (2013). I was invited for three consecutive years (2012, 2013, 2014) to present my approach to teaching the second half of 102 to new instructors, and my materials for this course were shared as example curriculum for the entire writing program.

Effectiveness data:

The following data presents course-average scores reflecting responses to the question “what is your overall rating of this instructor’s teaching effectiveness?”

Course	semester	Course format	My score (out of 5)
101	Fall 2015	in person	4.75
101	Fall 2015	in person	4.71
101	Fall 2013	in person	4.39
101	Fall 2013	in person	4.63
102	Spring 2013	in person	4.64
102	Spring 2013	in person	4.94
102	Spring 2012	in person	4.87
102	Spring 2012	in person	4.58
101	Fall 2011	in person	4.82
101	Fall 2011	in person	4.64
102	Spring 2011	in person	4.86
102	Spring 2011	in person	4.82
101	Fall 2010	in person	4.32
101	Fall 2010	in person	4.79
102	Spring 2010	in person	4.29
102	Spring 2010	in person	4.43
101	Fall 2009	in person	4.56

**one section of 101 in Fall 2009 did not report because the student administrator of the paper evaluations forgot to sign the envelope seal before submitting.*

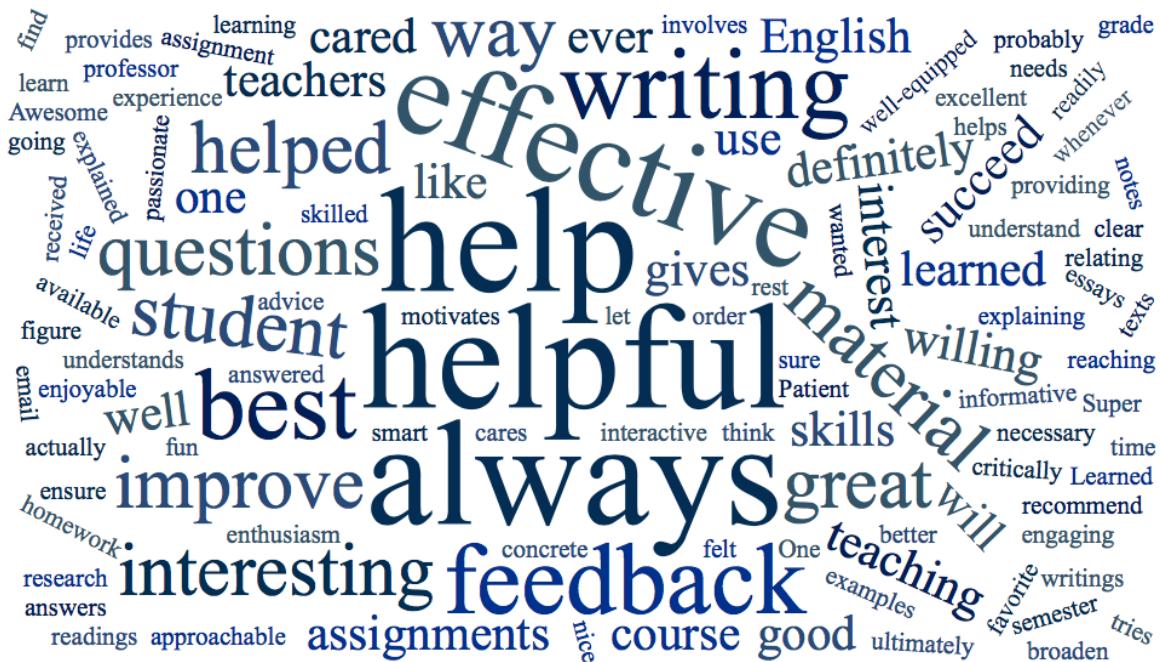
ENGL 101 effectiveness average (over 9 sections): 4.62 (out of 5)

ENGL 102 effectiveness average (over 8 sections): 4.68 (out of 5)

For our institution’s teacher/course evaluation rubric, any score over 4.0 is considered superior.

Semester reports (teaching supervisor reports and, later, self-reports) for my work in the writing program from 2009-2015 rated my work as “superior” in every single semester taught/reported.

Visual summary of written feedback:



Overview of student responses:

In reviewing written student comments from my most recent years (2013-2015) of teaching first-year composition, clear patterns in the feedback emerge. Students emphasized my effectiveness and helpfulness, specifically relating to feedback on their written work, and also praised my overall organization of the course and its assignments. While these categories often overlap in the feedback, groupings of selected comments reflect student feedback on these aspects of my teaching in general:

Comments on overall effectiveness:

- “The instructor was very effective in her teaching and helped to develop my writing skills in an effective manner. The research assignment was really interesting and allowed me to broaden my learning experience.”
- “This instructor was very skilled and well-equipped to teach this class. She made the class very interesting and made her students think critically.”
- “[instructor] works hard, cares about students, and is always helpful with questions.”
- “Carie Schneider is a very effective teacher, she always answers my questions and gives good advice.”
- “Carie has a way of relating to her students that really helps when it comes to explaining assignments or reading texts. She is one of the most effective English teachers I will probably ever have.”
- “One of the best English teachers I've ever had. Patient, kind, and always helpful. Super enjoyable and peeks [sic] students interest!”
- “Carie was very passionate about teaching. She made class engaging and interesting. Carie is very approachable and helpful.”

- “Carie was super funny and very interactive. It was clear that she cared and wanted us to succeed in her class. Will definitely recommend.”
- “Ms. Carie shows enthusiasm for the course and definitely motivates her students to find the same interest.”

Comments on instructor feedback and individual assistance:

- “She gives great feedback on the essays, she tries her best to help, she wants people to succeed.”
- “She is a great teacher. She is always helpful and provides a lot of feedback on the writings.”
- “She has gone out of her way to help each student improve in their writing.”
- “Ms. Carie understands her students' needs and is readily available to help whenever necessary. She is always willing to help her students improve.”
- “The professor went out of her way to make sure each student had their questions answered and did her best to ensure each student received the best grade he or she could.”
- “She was very helpful and always willing to give effective feedback”
- “Very helpful and nice. Feedback for all papers was very informative and seemed like she really cared about her students and their success.”
- “She did a really great job with helping us, but also let us figure a lot out on our own”

Comments on course material and assignments:

- “I really liked the in class writing assignments; it helped prepare me for the big one.”
- “Learned things that I will use for the rest of my life!”
- “Awesome teacher, quick at email, concrete examples, and fun work material.”
- “Ms. Carie is excellent a[t] reaching her students and providing the material in order to do well.”
- “She made all the readings notes and homework connect to ultimately make the course better and help me learn more.”

Course Descriptions & Areas of Interest:

Descriptions of previously/currently taught literature courses:

Introduction to Literature: Close Reading

Students practice the skills of close reading, with particular attention to tracking literary and intertextual allusion, and developing fluency in writing about both text and film. In this writing-intensive course, students compose weekly short papers explicating individual passages or scenes, as well as longer midterm and final essays supporting broader claims through the use of textual detail. In my prototype of this course, students read Shakespeare's *Hamlet*, Stoppard's *Rosencrantz and Guildenstern are Dead*, and watched film versions of the two plays, practicing attention to cinematographic detail in addition to textual detail.

Major American Authors

Designed to introduce students to major authors of the American literary canon, as well as explore major themes, trends, genres, and movements of American literature, this reading-intensive course can be structured in multiple ways. Taught in the short semester of winter session, I've organized the course either around notable short works of the American Renaissance (Emerson's "The American Scholar," Poe's "The Fall of the House of Usher," Hawthorne's "Rappaccini's Daughter," and Melville's "Benito Cereno") or the motifs of the Gothic in American literary history (Brown's *Wieland*, Poe's "The Fall of the House of Usher," and James' *The Turn of the Screw*). Short quizzes on each work ensure that students stay on top of the assigned reading, and a final essay assignment asks students to make analytical connections between multiple texts.

Survey: British & American Literature 1660-1865

This reading-intensive course is part two of a survey sequence introducing students to the major works, authors, and movements of this period of British and American literary history, as expressed in prose fiction, non-fiction, drama, poetry, and essays. The purpose of the course is to develop strong background knowledge and a scaffolding for future academic inquiry. The course is discussion-based, with some lectures, but focuses on helping students develop their own understanding of the content and contexts of the assigned texts. Reading comprehension and knowledge retention is assessed through regular quizzes as well as a midterm and final exam, and students practice literary analysis and critical thinking skills in a midterm and final paper. *An example syllabus/reading list for this course is included in this portfolio.*

Areas of interest for future literature courses:

- Survey: American Literature before 1865
- Survey: Restoration and 18th Century British Literature
- The Enlightenment in/and literature
- Women in/and literature
- The gothic tradition
- The Rise of the Novel
- Memoir and Autobiography
- Prefaces, "ideal readers" and questions of veracity in literary history

Descriptions of previously/currently taught composition courses:

First-Year Composition I (101):

This workshop-based composition course introduces students to the standards and expectations of college-level writing, multiple genres of academic writing practices, and the basics of written composition, including grammar, style, and citation methods. Students explore writing nonfiction narrative, critical analysis, and self-reflection, while writing about literature, film, visual art, spatial rhetoric, nonfiction essays, and their own lives. Units are organized around the required major assignments of the literacy narrative, textual analysis, multimedia analysis, and the reflective essay. Each unit also coheres thematically, as students explore “writing your own voice,” “writing the world around you,” “writing as social witness,” and “writing about writing.” The course uses and is designed around the required common textbooks/anthologies assigned by the Writing Program, with selected supplemental readings.

First-Year Composition II (102):

This workshop-based composition course continues the first-year writing sequence, building on the skills and assignments of ENGL 101. This second semester of the sequence focuses on rhetoric and research. Students practice the skills of rhetorical analysis, library and database research, written and multimedia argumentation, and writing in various real-world genres. Students learn how to compose a business memo, a formal letter, an annotated bibliography, an academic research paper, and explore a variety of multimedia presentation genres (including powerpoint/prezi, videos, posters, and websites). This course encourages more independent, student-led work than the first semester of the composition sequence, and introduces students to campus resources for assistance and success in future classes.

Areas of interest for future composition/writing courses:

- Writing for electronic media / public writing for the online world
- Copyediting and proofreading for academic publishing
- Multimedia memoir
- Academic genres for English majors (conference papers, journal articles, seminar papers, and dissertations)

Example Syllabi and Assignments:

Example Syllabus for “Major American Authors” short-session course:

ENGL 265: Major American Authors

English 265: Major American Authors

Winter 2016/2017: December 19 – January 10

Instructor: Carie Schneider

Email: carie@email.arizona.edu

Course Website: d2l.arizona.edu

Course Description

“Stranger Than Fiction?”

Homicidal homesteaders, sinning puritan preachers, confused colonists, venomous women, mad scientists, idiot sea captains, cunning slaves, deranged paralegals, creepy children, a ventriloquist, a governess, and maybe a ghost: is American literature “The Great Art of Telling the Truth” as Herman Melville would have it, or really just a bizarre lie “of cold artistic calculation,” like Henry James’ project to “catch those not easily caught”? This reading-intensive online course will introduce you to 4 major American authors (Charles Brockden Brown, Nathaniel Hawthorne, Herman Melville, and Henry James) and their exemplary works, as we investigate American literature’s complicated relationship to truth and lies.

This course counts as a Tier 2 General Education (Humanities) course, and can potentially fulfill requirements for a major or minor in English or Creative Writing – ask your academic advisor how this course can work for your degree requirements.

Requirements & Expectations

This is a reading-intensive course. You will be expected to keep up on the readings in order to fully participate. As this is a fully-online course, your participation will consist of online discussion participation. Open-book quizzes will encourage you to keep up with the reading assignments. Grades will be calculated as follows:

- Discussion posts & participation: 50% of grade
- Quizzes: 30% of grade
- Final paper: 20% of grade

Because of the short time frame of a winter session course, it is vital that you meet due dates for posts, quizzes, and papers. All assignments will be submitted via D2L. The penalty for late work will be a 10% (or one letter grade) deduction per calendar day late.

This is a fully online course. You will need a computer with internet access, and speakers or headphones, in order to fully access the course materials. Winter session in-person courses

meet for 3 hours/day, 5 days a week, with the exception of December 26, 27, and January 2. You should plan to set aside at least this much time per day to devote to online coursework, and check in to the course website on a daily basis.

Major Texts

All the assigned readings for this course will be available as digital texts. If you already own, or choose to purchase, physical copies of any of the readings, that is also acceptable. Make sure you have a compatible edition of any texts. Links to these texts will be posted on D2L.

Wieland, Charles Brockden Brown
“The Minister’s Black Veil,” Nathaniel Hawthorne
“Rappacini’s Daughter,” Nathaniel Hawthorne
“Benito Cereno,” Herman Melville
“Bartleby the Scrivener,” Herman Melville
The Turn of the Screw, Henry James

Course Content Disclaimer

Some of the content of the course may depict acts of violence, and/or present language, terminology, or opinions some students may deem offensive or disturbing. All of these texts, however, are important parts of the American literary tradition, and deserve to be read and understood, both as a product of their times, as well as in the framework of literary and cultural history and genre studies. If you anticipate any objections to the course material, please contact me so we can work out a solution.

Assignment Schedule

The following assignment schedule (next page) may be subject to change. Any changes will be posted to our course website, and you will be notified of any major changes via email. The assignments posted to our course website should be considered the most current and accurate reflection of the schedule. All assignments are due at 10pm AZ time the day listed, unless otherwise noted. You are always welcome to read ahead and work ahead in online assignments, but when reading at your own pace, be careful not to fall behind.

Schedule of Assignments:

Date	Read/Watch by or before this date	Assignments Due on this date
M 12/19	Read Syllabus, Discussion Post Guidelines, & Final Paper Assignment Watch Introduction Lecture	
T 12/20	Watch Charles Brockden Brown lecture* Begin reading <i>Wieland</i> (“Advertisement” & Chapters I-VI)**	Discussion post 1: introductions Quiz 1: Syllabus and Logistics
W 12/21	Continue reading <i>Wieland</i> (chapters VII-XIV)	
R 12/22	Continue reading <i>Wieland</i> (chapters XV-XXI)	Discussion 2: <i>Wieland</i> and Reason
F 12/23	Finish reading <i>Wieland</i> & read “appendix to <i>Wieland</i> ” documents on D2L	
W 12/28	Watch Hawthorne lecture Read “Rappaccini’s Daughter”	Discussion 3: <i>Wieland</i> revisited Quiz 2: <i>Wieland</i>
R 12/29	Read “The Minister’s Black Veil”	Discussion 4: Rappaccini’s Daughter Quiz 3: Rappaccini’s Daughter
F 12/30	Watch Melville lecture Read “Bartleby”	Discussion 5: The Minister’s Black Veil Quiz 4: The Minister’s Black Veil
T 1/3	Read “Benito Cereno” (get a head start over the weekend)	Discussion 6: Bartleby Quiz 5: Bartleby
W 1/4	Watch James lecture Begin reading <i>The Turn of the Screw</i> (frame narrative & chapters 1-6)	Discussion 7: Benito Cereno Quiz 6: Benito Cereno
R 1/5	Continue reading <i>The Turn of the Screw</i> (chapters 7-15)	Discussion 8: narrative form in <i>The Turn of the Screw</i>
F 1/6	Finish reading <i>The Turn of the Screw</i> Read James’ preface to TTOTS	Discussion 9: <i>The Turn of the Screw</i> II Quiz 7: <i>The Turn of the Screw</i>
M 1/9	Work on writing, revising, editing your final paper	Discussion 10: Final Paper Peer Review
T 1/10	FINAL DAY!	Quiz 8: Cumulative Review Final paper due by 10pm AZ time

*feel free to watch the lectures in parts – many lectures include spoilers for the ending of the texts! You might want to watch the introductory portion of a lecture, read the text, and then finish the lecture after you’ve read the entire text. Do what makes sense for you.

**the suggested daily amount of reading for the novels is just a suggestion – read ahead if you can/want!

ENGL373B – Fall 2017

SURVEY: BRITISH & AMERICAN LITERATURE, 1660-1865

This course serves as a “sampler” of major themes, movements, traditions and texts in British and American literature, from 1660 to 1865. This reading-intensive course is designed to introduce you to exemplary texts from different genres, eras, authors, and cultures, providing a foundational framework for further focused study in literature. This is *not* just a lecture course: your daily participation is expected and vital to creating a full and lively course experience. See the rest of the syllabus for details on the assignments and expectations of this course.

COURSE INFORMATION:

Fall 2017: T/R 9:30-10:45 in ML 411

Instructor: Carie Schneider

Instructor email: carie@email.arizona.edu

Office hours: Tuesdays 11:00-12:00 & by appointment (email) at “Pink Hotel” (1515 E 1st st) Room 2

Class website: d2l.arizona.edu

REQUIRED TEXTS & MATERIALS

There is only one required textbook; the rest of our materials are available in the public domain or fully online, and linked from our D2L course site.

Required textbook:

Longman Anthology of British Literature – Volume 1C (Restoration & 18th Century)
4th Edition, ISBN 978-0-205-65527-4

*Make sure you get the correct volume (1C) and edition (4th) of this book – searching by ISBN will help you find the right one. While the textbook is on order with the UA bookstore, you can find much cheaper used versions online (Amazon or ABEbooks) and locally at Bookman’s.

You are also welcome to purchase hard-copy versions of any of the assigned texts if you’d prefer to read a physical book rather than an ebook. I’m personally using the Dover Thrift Edition of *Moll Flanders*, the Modern Library Classics edition of *Wieland*, and the Oxford World Classics edition of *Northanger Abbey*.

ASSIGNMENTS

DISCUSSION QUESTION “PRESENTATION”

Each student will be responsible for co-leading class discussion one day this semester. You will sign up for your day the first week of the semester. That day, you will be responsible for writing two (2) open-ended discussion questions, submitting these questions to D2L before the start of class time, and then assisting in explaining your questions to the class to prompt discussion.

Ideal questions are specific (referring to a particular quotation, idea, or scene in the text) but don’t assume their own answer: instead, questions should provoke maximum debate and discussion. “What’s up with that?” is a great way to start formulating a strong discussion question.

IN-CLASS GROUP DISCUSSIONS

Once a week, you will work in small groups to answer discussion questions or craft responses to other prompts. Groups will be assigned algorithmically and you will work with the same group all semester. Only those group members present & actively participating will receive credit for that day’s group work.

ONLINE INDIVIDUAL DISCUSSIONS

About once a week, you will be responsible for responding to an online discussion prompt on our D2L site. For each discussion question, you are required to post your own thread, as well as respond to at

least one classmate. Your original post should be two or three paragraphs long, about what a single page paper would be if you were writing in Word. You do not need to have perfect grammar or spelling, or heavily edit your post, but you should try your best to be understandable to others. Don't worry about making your responses "essay-like" – you might not have a clear thesis or ever find a conclusion, and you don't need to follow MLA format – but your response should engage with the text at hand, attend to the discussion prompt, support the points you make with direct reference to the text (quotes), and thoroughly explain the logic behind your ideas. Your response to a classmate should be one or two paragraphs long, directly engage with the points they make, and either offer counter-examples or questions that complicate their claims, or expand upon the points they started, bringing in more evidence and ideas along that same thread. Again, make sure your response supports its claims with quotes/direct reference, and thoroughly explains your logic behind what you're saying. A response like "great ideas, Ted! Loved it!" isn't useful and doesn't contribute to the expansion of knowledge.

QUIZZES

Class will begin (almost) every day with a quiz. Quizzes are open-book and open-notes, but are faster and easier to complete if you've done the reading ahead of time. The point of quizzes is to make sure you're on track with the reading and consistent with attendance – quizzes at the beginning of class help to jog your memory about the assigned reading so you're in the right mindset for discussions & other course work. Quizzes may feature a combination of multiple-choice, true/false, short answer, and quotation-identification questions. Some quizzes have extra credit points built in. You can miss one quiz without penalty (your lowest quiz score, even a 0, is dropped), but there are no late or make-up quizzes.

MAJOR PAPERS

You'll be writing two major papers this semester: a midterm paper and a final paper. Both will be standard literary analysis essays, won't require outside research, and should end up about 4-6 pages long. As it gets closer to the due date for each of these papers, I'll distribute and go over a detailed assignment sheet for each. You'll have time set aside in class for pre-writing and workshopping your papers, as well as time to get one-on-one feedback from your instructor about your drafts/ideas.

MIDTERM & FINAL EXAMS

The two major exams this semester, the midterm and the final, will both have similar formats. Exams will combine re-visited quiz questions as well as new questions YOU as a class will write during "crowdsourcing" sessions before each exam week. The midterm will happen in-class on October 19, and the final is scheduled by the University for December 12th. DO NOT BOOK HOLIDAY TRAVEL BEFORE THE FINAL EXAM DATE. THERE ARE NO MAKE-UP FINALS AVAILABLE.

GRADING POLICIES

Your semester grade is broken down into the following categories:

- Discussion Question "presentation" – 5%
- In-class Group Discussions – 10%*
- Online Individual Discussions – 15%*
- Quizzes – 10%*
- Midterm paper – 20%
- Midterm Exam – 10%
- Final Paper – 20%
- Final Exam – 10%

Your lowest score in the categories marked with * (discussions, quizzes) will be dropped.

Group work and online discussions are graded using a check/check-plus/check-minus grade scheme. Discussion question presentations are graded holistically. Quizzes and exams are point-based, and some quizzes include extra credit points. Your midterm and final papers are graded using a category-based rubric available on D2L.

LATE PENALTY INFORMATION

Late work will be penalized by deducting 5 percentage points per calendar day late, unless you have contacted your instructor ahead of the due date and agreed upon an extension or alternate penalty. Quizzes, exams, and in-class group discussions cannot be submitted late.

If you know you will miss your assigned day for leading discussion, let your instructor know with as much advanced notice as possible so that you can reschedule / coordinate a schedule-trade with a classmate.

OTHER COURSE POLICIES

ATTENDANCE

Your consistent attendance and participation in the course ensures a constructive learning experience for the whole class. Absences mean you will miss quizzes and/or group discussion activities, which cannot be made up. Excessive absences can seriously hurt your grade. I reserve the right to drop students for non-attendance, if you have missed 5 or more days of class by the midterm drop deadline. It is possible to fail the course just from being absent. Of course, absences can be excused with a dean's note for official university business, for religious holidays, and at instructor's discretion. If you know you will be absent, or if something serious in your life is hindering your attendance, please contact me directly so we can discuss options for your success in the course.

CLASSROOM BEHAVIOR

In order to fully participate in class, bring the assigned text(s) with you each day. If you are bringing your laptop/tablet/e-reader to access the electronic texts, you're expected to use that device for class-relevant work ONLY (and turn off or silent notifications). If you consistently and distractingly use your device for something other than class work, I will ask you to leave your device at home and instead print out the text files for each day of class.

Please do not bring food into the classroom. This is an issue both for sanitation and for those with potential food allergies. Beverages in closed containers are OK.

You're expected to read, understand, and follow the University of Arizona Student Code of Conduct, which can be read online [here](#). The Code of Conduct of Student Behavior defines disruptive behavior as:

"Interfering with or disrupting university or university-sponsored activities, including but not limited to classroom- related activities, studying, teaching, research, intellectual or creative endeavor, administration, service or the provision of communication, computing or emergency services. Student actions that disrupt the classroom might include excessive tardiness, the use of cell phones or other electronic devices without the instructor's permission, or engaging in discriminatory activities."

Students who violate the Code of Conduct of Student Behavior may be charged by the Dean of Students office. If found responsible, sanctions include but are not limited to academic probation, administrative drops, suspension, or expulsion. In short, don't be a dick.

CONTENT DISCLAIMER

Some of the content of the course may depict acts of violence, and/or present language, terminology, or opinions some students may deem offensive or disturbing. All of these texts, however, are important parts of the literary tradition, and deserve to be read and understood, both as a product of their times, as well as in the framework of literary and cultural history and genre studies. If you anticipate any objections to the course material, please contact me to discuss your options, which may include dropping the course.

ACCESSIBILITY AND INCLUSIVITY

Accessibility and Accommodation

At the University of Arizona we strive to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, you are welcome to let me know so that we can discuss options. You are also encouraged to contact Disability Resources (<https://drc.arizona.edu/students/attendance-flexibility>) (520-621-3268) to explore reasonable accommodation. Please be aware that the accessible table and chairs in this room should remain available for students who find that standard classroom seating is not usable.

Inclusivity Statement

University of Arizona values creating an educational environment of inclusion and mutual respect. This classroom supports inclusivity practices such as elective gender pronoun usage and self-identification related to race, gender, (dis)ability, religion, culture, ethnicity, and sexual orientation.

UA Nondiscrimination and Anti-Harassment Policy

The University is committed to creating and maintaining an environment free of discrimination; see

<http://policy.arizona.edu/human-resources/nondiscrimination-and-anti-harassment-policy>

Our classroom is a place where everyone is encouraged to express thoughtful opinions and their reasons. We also want to create an environment where such opinions can be expressed without bullying or discrimination.

The University seeks to promote a safe environment where students and employees may participate in the educational process without compromising their health, safety, or welfare. The Arizona Board of Regents (ABOR) Student Code of Conduct prohibits threats of physical harm to any member of the University community, including to one's self. Threatening behavior can harm and disrupt the University, its community, and its families. The policy is available at:

<http://policy.arizona.edu/education-and-student-affairs/threatening-behavior-students>

ACADEMIC INTEGRITY & YOUR OWN WRITING

Code of Academic Integrity

Students are encouraged to share intellectual views and discuss freely the principles and applications of course materials. However, graded work must be the product of independent effort unless otherwise instructed. Students are expected to adhere to the UA Code of Academic Integrity as described in the UA General Catalog. See **<http://deanofstudents.arizona.edu/academic-integrity/students/academic-integrity>**.

Plagiarism is considered a violation of the Code of Academic Integrity.

BOTH *intentional* and *unintentional* plagiarism are considered violations of academic integrity: Intentional plagiarism is a deliberate act of representing another's work as one's own; unintentional plagiarism occurs by accident when a student is unaware of common academic policies and/or expectations.

In short: do your own work, cite your sources, ask if you're confused about how/what to cite.

SEMESTER SCHEDULE:

*the following schedule is subject to change. Any updates to assignments / scheduling will be posted on D2L and/or announced in class and by email. The most updated schedule information can be found on D2L.

"L" with page numbers indicates a reading from the *Longman Anthology of British Literature* – if no page numbers are noted, the text is available as a link on D2L

DATE	READ BEFORE CLASS	IN-CLASS AGENDA	ASSIGNMENTS DUE
T 22 Aug	Buy the textbook!	Welcome / logistics / syllabus GROUPS: hello group mates!	
R 24 Aug	"Restoration and 18 th Century At a Glance" (L 1981-1984) also read the entire syllabus (on D2L)	Intro to course material Lecture: The Restoration Sign-up for DQs	Online syllabus quiz due by 11:59pm Thursday
T 29 Aug	<i>The Country Wife</i> acts 1 & 2 (L 2213-2237)	Quiz: <i>Country Wife</i> Acts 1 & 2 GROUPS: character discussion	
R 31 Aug	Finish reading <i>The Country Wife</i> (L 2237-2283)	Quiz: <i>The Country Wife</i> Acts 3-5 Lecture: restoration comedy	Online discussion due by 11:59pm Thursday
T 5 Sept	Dryden, "Absalom & Achitophel" excerpts: • L 2074-2085, introductions to line 302 • L 2100-2102, line 938-end Pope, "The Rape of The Lock" L 2470-2491 • Pay special attention to Cantos 1 & 5	Quiz: Pope & Dryden DQs 1: Emily, Sergio, Jennifer, Maurice	
R 7 Sept	Selections from "The Royal Society & The New Science" in <i>Longman</i> : o "The Royal Society and the New Science" Introduction - pp 2039-2040 o "Thomas Sprat" introduction & "The History of the Royal Society of London for the Improving of Natural Knowledge" pp 2040-2043 o "Philosophical Transactions" pp 2043-2044 o "Robert Hooke" introduction & excerpt from "Micrographia" pp 2046-2049 "A Modest Proposal" & Contexts (L 2430-2438)	Quiz: The New Science & "A Modest Proposal" Lecture: Satire, Science & Swift	Online discussion due by 11:59pm Thursday
T 12 Sept	<i>Gulliver's Travels</i> selections (L 2370 - 2426)	Quiz: <i>Gulliver's Travels</i> DQs 2: Hannah, Ryan, Alyssa, Gabrielle	
R 14 Sept	Behn, <i>Oroonoko</i> (L 2135-2178)	Quiz: Oroonoko Lecture: Slavery & Biography	Online discussion due by 11:59pm Thursday
T 19 Sept	Excerpts from <i>The Interesting Narrative of the Life of Olaudah Equiano</i> (D2L File)	Quiz: Olaudah Equiano DQs 3: Karen, Vicktoria, Savannah, Alessandra	
R 21 Sept	"Novel Guises" Introduction (L 2791-2792) "Daniel Defoe" Biography (L 2792) "Samuel Richardson" Intro & excerpt from <i>Pamela</i> (L 2814-2819) "Henry Fielding" intro & excerpt from <i>Shamela</i> (L 2820-2823) Begin reading <i>Moll Flanders</i> (ebook linked on D2L)	Quiz: "Novel Guises" content & <i>Moll Flanders</i> preface Lecture: The Novel as a Genre	Online discussion due by 11:59pm Thursday
T 26 Sept	Keep reading <i>Moll Flanders</i> – get through as much as possible over the weekend.	DQs 4: Shelby, Marisa, Calla, Christy	

R 28 Sept	Finish <i>Moll Flanders</i>	Quiz: <i>Moll Flanders</i> – now ONLINE Lecture: Moll Flanders follow-up & What's Next – Pastoral & Coterie Lyric	Online discussion due by 11:59pm Thursday SUNDAY
T 3 Oct	"Coterie Writing" introduction (L 2184) Lady Chudleigh, "To The Ladies" (L 2184-2185) Behn, "To the Fair Clarinda..." (L 2135) Leapor, "Advice to Sophronia" (L 2200-2201) Montagu, "The Lover" (L 2553) Gray, "Elegy Written in a Country Churchyard" (L 2670-2673) Thompson, "Winter, a Poem" [excerpt] (L 2646-2650) Goldsmith, "The Deserted Village" (L 2778-2788)	Quiz: Pastoral & Coterie DQs 5: Danny, Gabi, Sam, Michelle	
R 5 Oct	"Perspectives: Mind and God" intro (L 2613-2614) Locke, "Concerning Human Understanding" (L 2617-2622) Hume, "A Treatise of Human Nature" (L 2631-2635)	Quiz: Locke & Hume Lecture: The Enlightenment	Online discussion due by 11:59pm Thursday
T 10 Oct	Johnson, <i>Rasselas Prince of Abyssinia</i> (selections): o Introduction to <i>Rasselas</i> (L 2718) o Chapters 11 & 12 in Longman (2723-2727) o Additional selected chapters in D2L file	Quiz: <i>Rasselas</i> Groups: Didactic Fiction Fun Time & Midterm Assignments Overview	
R 12 Oct	Bring all your previous quizzes, notes, all assigned texts (the textbook & web access on a device) with you to class for a Midterm Review Session!	GROUPS: crowdsource midterm exam	Bring review materials to class
T 17 Oct	Begin a draft of your Midterm Paper over the weekend & bring a draft to class – along with relevant notes & the text(s) you're writing about	GROUPS: peer workshop midterm papers; group conferences	Draft of Midterm Paper due in class – bring it with you!
R 19 Oct		MIDTERM EXAM IN CLASS	MIDTERM PAPER DUE 11:59 PM THURSDAY
T 24 Oct	<i>All of the following are linked on D2L:</i> Winthrop, "A Model of Christian Charity" Edwards, "Sinners in the Hands of an Angry God" The Declaration of Independence de Crevecoeur, "What is An American?" The Cherokee Memorials Apess, "An Indian's Looking-Glass for the White Man"	Quiz: Early American Writings DQs 6: Alex, Arianna, Breanna, Jessica	
R 26 Oct	Charles Brockden Brown, <i>Wieland</i> – beginning through chapter 10	Quiz: <i>Wieland</i> pt 1 Lecture: Early America & Contexts for <i>Wieland</i>	Online discussion due by 11:59pm Thursday
T 31 Oct	Finish <i>Wieland</i> (this is a lot, pace yourself!) & Read <i>Wieland</i> "True Story" (2 PDF pages on D2L)	Quiz: <i>Wieland</i> pt 2 DQs 7: Howard, Steve, McKenna, Morgan	
R 2 Nov	Austen, <i>Northanger Abbey</i> Vol 1 (thru chap 15)	Quiz: <i>Northanger</i> Vol 1 Lecture: The Gothic Novel	Online discussion due by 11:59pm Thursday

T 7 Nov	Austen, <i>Northanger Abbey</i> Vol 2 (thru end)	Quiz: Northanger Vol 2 DQs 8: Yvonne, Ellie, Sara, & Laurel	
R 9 Nov	Poems & Essays in the "Romanticism Cluster" (see D2L for full selection & links)	Quiz: Romantic Poems & Poets GUEST LECTURE on Romanticism	Online discussion due by 11:59pm Thursday
T 14 Nov	Emerson, "The American Scholar" Poe, "The Fall of the House of Usher"	Quiz: Poe & Emerson DQs 9: Diana, David, Evelyn, Lo	
R 16 Nov	Hawthorne, "Rappaccini's Daughter"	Quiz: Hawthorne Lecture: American Romance	Online discussion due by 11:59pm Thursday
T 21 Nov	Melville, "Benito Cereno"	Quiz: Melville DQs 10: Cheyenne L, Linden W, Jenni D, Riley K.	
R 23 Nov	**THANKSGIVING HOLIDAY - NO CLASS**		
T 28 Nov	Davis, "Life in the Iron Mills"	Quiz: Iron Mills Lecture: Industrialization & Emergence of a New Era	
R 30 Nov	Selected poems of Emily Dickinson (D2L) Arnold, "Dover Beach" (D2L) Whitman, "Crossing Brooklyn Ferry" (D2L) Rossetti, "When I am Dead my Dearest" (D2L)	Quiz: Poetry of a New Era GROUPS: MEME CHALLENGE	Online discussion due by 11:59pm Thursday
T 5 Dec	Bring all your previous quizzes, notes, all assigned texts (the textbook & web access on a device) with you to class for a Final Review Session!	Final Paper Assignment Review GROUPS: crowdsource final exam	Bring review materials to class
R 7 Dec		GROUPS: peer workshop final papers; group conferences	Write a draft of your final paper & bring it to class
FINAL PAPER DUE MONDAY 11/12 by 11:59pm to D2L			
FINAL EXAM TUES 12/12 8-10am in our regular classroom			

ENGL 373B Extra Credit Assignment

This assignment can be completed TWICE in the semester – once before the midterm, and once after – and can replace up to TWO quiz grades (one before the midterm, one after). This will be graded on a check/check-plus/check-minus system, similar to that used for the online discussions.¹

Your assignment:

For any of the texts assigned in this half of the semester, find a relevant song (of any era!) that could be the “theme song” for that text, and write a paragraph justifying the connection you see between song/text.

The strongest (check plus) paragraphs will employ techniques of close reading, and refer to specific details/quotations from the song/text to support your claims.

Include a link to the audio/video of the song in the document you upload to D2L.

First round extra credit (pre-midterm) deadline: Friday, October 13th

Second round extra credit (post-midterm) deadline: Friday, December 1st

Ideally, this collection of songs/links will be compiled to make a STUDY PLAYLIST for the midterm and final exams.

¹ Since your lowest quiz grade is already dropped, this assignment will replace the grade on your *second lowest* quiz score; this substitution/calculation will be made in D2L when entering grades for midterms / finals. Because the quizzes have different point values, your grade substitution will be the equivalent percentage of points (for instance, you get a “check” on the extra credit, which is 88%, and which would be a 14.1/16 on a 16-point quiz, or 13.2/15 on a 15-point quiz, and so on).

ENGL373b Final Paper Assignment

Assignment:

Identify a theme, idea, or “thread” that connects more than one text we’ve read so far, and make a claim about what this “thread” signifies or how it works in these texts. Craft an analysis that supports your claim by direct reference to details (quotes) of the texts, and close-reading explication of these details.

You should discuss **more than one** work; the purpose of this assignment is to demonstrate your ability to not only understand literary texts in isolation, but also in connection to and in context of other works, ideas, and historical-philosophical movements. *Please choose works that were NOT assigned on the same day* – see below for details on choosing texts.*

Content:

You need to reference at least two texts (more than two may be a challenge, but if you are analyzing shorter works like poems, more than two could make sense). The texts you discuss do not need to be equally represented; you might have a main focus, and relate or connect this main focus text to one or two others.

SPECIAL OPTION: *If you want to bring in one text from outside the class, that’s totally fine! Perhaps you’re inspired to draw a connection between something we read this session and a contemporary example (a film, song, TV show) or even something you’ve read in another course. If you want to try this “special option” please run your idea by me first, so I can advise you on how best to make your attempt successful.*

*If you choose to look at more than two texts, it is acceptable if two out of three were from the same day (like some of the poems), but all your texts cannot be from the same day. I want you to stretch your brain here, and try to find connections beyond what was already detailed in lectures and discussions. I recommend—but don’t require—for the final paper that you stretch the temporal distance between the works you discuss, and try to make connections across a greater gap in time.

You are more than welcome to “repurpose” material from your discussions in this final paper. If you do recycle ideas from your discussion posts, however, make sure you revise heavily to adapt your language, tone, formality, and formatting to work in the genre of an academic essay – see the final paper rubric for details on the different expectations between this essay and the discussions.

Make sure you analyze more than summarize – assume your audience already knows the basic plot and content of all the texts you’re discussing, and focus your writing on explaining HOW these texts do what they do, not merely WHAT they do.

This is an analysis – make sure you focus on doing the work of close reading, of offering insightful, creative, analytical (debatable) claims about the texts, supporting these claims with specific quotations that exemplify and prove your points, and fully explicating and discussing the quotes you cite. Detail and depth is more important than breadth; you could indeed write an entire paper on just a couple choice sentences!

Don't make this more work than it needs to be – avoid doing outside research, or drawing in more historical or biographical information than you've already been given from the lectures, textbook introductions, or secondary sources we've covered in class.

Keep your focus on the language and content of the text(s) themselves: while biographical or historical information might give you clues as to what topics to consider, history and biography should NOT be the focus of your analysis. Maintain a focus on selecting and interpreting passages from the texts that reveal, exemplify, and support the claims you make.

Logistics:

In terms of length, shoot for 4-6 pages, double-spaced. Longer isn't necessarily better: just say what you need to say, support it fully, and it'll be "long enough."

Follow MLA (7th or 8th Edition) guidelines for formatting your paper. Use MLA in-text citation (parenthetical citation) for your sources. I'm aware that many of our texts don't have page numbers – that's ok. Follow the MLA guidelines for a work without pagination, in these cases. Don't worry about a Works Cited page *unless* you're using different editions of the texts than those provided on D2L.

You must submit your paper as a DOC, DOCX, or text PDF in order for me to be able to open and read it. Corrupted files or other technical difficulties do NOT excuse you from the late penalty.

The FINAL paper is due MONDAY, December 11th, before 11:59pm, to be uploaded to D2L. Please make sure you get confirmation from D2L that your file uploaded successfully.

The final paper is worth 20% of your course grade.

Like the Midterm paper, Final papers will be graded using a rubric which assesses the following:

- Content & Follows Assignment (do you have a clear topic & well-chosen texts?)
- Analysis (are you avoiding summary and delving into the WHY & HOW of things?)
- Development & Organization (are your ideas fully supported? Is your logic clear?)
- Clarity & Expression (how well-written is this essay?)

Late submissions will lose 5 percentage points per calendar day late. * because of the UA deadline for submitting final grades, final papers submitted more than 2 days late may result in an INCOMPLETE for the course.

ENGL 373B Spring 2016

Survey: British & American Literature, 1660-1865

This course serves as a “sampler” of major themes, movements, traditions, and texts in British and American literature, from 1660 to 1865. This reading-intensive course will introduce you to exemplary texts from different genres, eras, authors, and cultures, providing a foundational framework for further focused study in literature. As a fully-online course, your participation in discussions and other class activities is vital to creating a full and lively course experience. You may complete each week’s assignments at your own pace; feel free to read ahead, and make sure you’re caught up with the rest of the class by the end of each week.

Course information

Course website: d2l.arizona.edu

Instructor: Carie Schneider

Email: carie@email.arizona.edu

Office Hours: email for in-person appointments

Required texts & Materials

BOOKLIST:

Longman Anthology of British Literature – Volume 1C (Restoration & 18th Century) 4th Edition,
ISBN 978-0-205-65527-4

Other requirements:

As this is a fully online course, you are required to have a computer with internet access. Many of the course materials will be provided as PDF or ebook, and you will need the associated (free) software to properly view these documents. Lectures are provided as videos (with captioning) – you will need a device capable of playing these videos (may not work on all mobile devices, but I’m trying to make them as universally compatible as possible.)

Assignments & Grading

Your semester grade will be calculated as follows:

- Quizzes (25%)
- Discussion Participation (25%)
- Midterm paper (15%)
- Midterm review super-quiz (10%)
- Final paper (15%)
- Final exam super-quiz (10%)

Your lowest quiz score (not including midterm or final super-quiz) and lowest discussion post score will be dropped. Discussion posts are graded using a check/check plus/check minus grade scheme. Midterm and final papers are graded using a rubric visible in D2L dropbox. Late assignments will be assessed a 5 percentage point per day late penalty.

Assignment schedule

This assignment schedule (beginning on the next page) is subject to change. Any changes in dates or assignments will be posted to the course website on D2L. The most current and accurate assignment information will always be available on the website. Each week’s assignments must be completed by 10pm on the Friday concluding that week.

Readings & lectures to complete	Assignments to complete by 10pm Friday
Week 1: January 13-15 Welcome lecture: course logistics Syllabus & policies	Practice discussion: introductions Quiz 1: Syllabus & Policies
Week 2: January 19-22 Video Lecture: The Restoration “Restoration and 18 th Century At a Glance” (Longman 1981-1984) Wycherly, <i>The Country Wife</i> (Longman 2213-2283)	Discussion 2: <i>The Country Wife</i> Quiz 2: <i>The Country Wife</i>
Week 3: January 25-29 Video Lecture: The Scientific Revolution Excerpts from <i>Gulliver's Travels</i> (Longman 2370-2371 & 2381-2426) Contexts of <i>Gulliver's Travels</i> (Longman 2426-2430) The Royal Society and the New Science (Longman 2039-2058)	Discussion 3: <i>Gulliver's Travels</i> in context Quiz 3: <i>Gulliver's Travels</i>
Week 4: February 1-5 Video Lecture: Satire in the 17 th & 18 th Century Swift, “A Modest Proposal” & contexts (Longman 2430-2438) Dryden, “Absalom and Achitophel” (Longman 2074-2102) Pope, “The Rape of the Lock” (Longman 2470-2491)	Discussion 4: Satire in Swift, Dryden, and Pope Quiz 4: Swift, Dryden, Pope
Week 5: February 8-12 Video Lecture: Origins of the Realistic Novel Pope, “An Essay on Criticism” selected sections (Longman 2438-2447 [to line 284] & 2457-2458 [lines 698-end]) Behn, <i>Oroonoko</i> (Longman 2135-2178) Excerpts from “The Interesting Narrative of the Life of Olaudah Equiano” (D2L file)	Discussion 5: <i>Oroonoko</i> Quiz 5: <i>Oroonoko</i> & Olaudah Equiano
Week 6: February 15-19 Video Lecture: The 18 th Century Novel Defoe, <i>Moll Flanders</i> (ebook/book) Preface & excerpts from <i>Pamela</i> (Longman 2814-2819) Excerpt from “Shamela” (Longman 2820-2826)	Discussion 6: <i>Moll Flanders</i> Quiz 6: <i>Moll Flanders</i> & contexts
Week 7: February 22-26 Video Lecture: Lyric Poetry & Pastoral Themes Behn, “To the Fair Clarinda” (Longman 2135) Lady Mary Wortley Montagu “The Lover: A Ballad” (Longman 2553) Thomas Gray, “Elegy Written in a Country Churchyard” (Longman 2670-2673) William Cowper, “The Castaway” (Longman 2643-2645) James Thompson, “Winter, a Poem” (excerpt) (Longman 2646-2650) Oliver Goldsmith “The Deserted Village” (Longman 2778-2788)	Discussion 7: Poems & Poets Quiz 7: Poems & Poets
Week 8: February 29- March 4 Video Lecture: The Enlightenment Johnson’s Dictionary of the English Language (Longman 2703-2710) Johnson, <i>Rasselas</i> (ebook) Locke, “Concerning Human Understanding” (Longman 2617-2622)	Discussion 8: <i>Rasselas</i> & contexts Quiz 8: <i>Rasselas</i> & contexts
Week 9: March 7-11 Video Lecture: Where we've been, where we're going	Workshopping midterm papers Midterm Review Quiz (open book) Upload draft midterm paper for optional feedback by Wednesday at NOON Midterm paper due Friday March 11 by 10pm
SPRING BREAK MARCH 12-20	
Week 10: March 21-25 Video Lecture: Meanwhile, America! John Winthrop, “A Model of Christian Charity” (D2L document) Jonathan Edwards, “Sinners in the Hands of an Angry God” (D2L link) The Declaration of Independence (D2L document) J. Hector St. John de Crèvecoeur, “What is an American?” (D2L document) Memorial of the Cherokee Nation (D2L Document)	Discussion 9: The rhetoric of independence Quiz 9: de Crèvecoeur & Early American Readings

William Apess, "An Indian's Looking-Glass for the White Man" (D2L Document)	
Week 11: March 28-April 1	
Video Lecture: Contexts for <i>Wieland</i> Charles Brockden Brown, <i>Wieland</i> (ebook/book) Historical appendix: "An Account of a Murder" (PDF / in some editions of ebook/book)	Discussion 10: <i>Wieland</i> & Reason Quiz 10: <i>Wieland</i>
Week 12: April 4-8	
Video Lecture: The Gothic Excerpted Gothic Novels (as D2L Documents): Horace Walpole, <i>The Castle of Otranto</i> Ann Radcliffe, <i>The Mysteries of Udolpho</i> Mathew Lewis, <i>The Monk</i> Austen, <i>Northanger Abbey</i> (ebook / book)	Discussion 11: Austen's satire of the gothic Quiz 11: Austen & Gothic Tropes
Week 13: April 11-15	
Video Lecture: Romanticism, Poetry, and Philosophy w/ special guest Jane Benacquista Selected poems & essays on D2L	Discussion 12: <i>Lyrical Ballads</i> & Rules for Poetry Quiz 12: Poets & their Poetry
Week 14: April 18-22	
Video Lecture: American Romanticism Hawthorne, "Rappaccini's Daughter" (D2L link) Melville, "Benito Cereno" (D2L link) Poe, "The Fall of the House of Usher" (D2L link) Emerson, "The American Scholar" (D2L link)	Discussion 13: American Authors, American Themes Quiz 13: Hawthorne, Melville, Poe & the American Tradition
Week 15: 25-29	
Video Lecture: The Civil War & The beginnings of Modernism Melville, "Bartleby" and selected poems (D2L link) Whitman, selected poems (D2L link) Dickinson, selected poems (D2L link) Davis, "Life in the Iron Mills" (ebook)	Discussion 14: Themes of emerging modernism Quiz 14: Whitman, Dickinson, Davis, Melville
Week 16: May 2-6	
Video Lecture: To Sum it Up	Discussion: Workshopping Final Papers Optional: Submit draft final paper by Wednesday at noon for feedback
Final paper due Friday May 6 by 10pm Final Exam Super Quiz must be completed by Friday May 6 at 10pm.	

Example Assignment Schedule for First-Year Composition I (101)

English 101 (sections 123 & 135): Fall 2015

Assignment details in this handout are subject to change. The most updated assignments will be posted on D2L. Urgent updates will be sent to your UA email address. It is your responsibility to remain aware of any changes or updates to assignments and deadlines.

Abbreviations:

SG = *A Student's Guide to First-Year Writing* (36th Edition)

WR = *Writing as Revision* (4th Edition)

Rules = *Rules for Writers* (7th Edition, University of Arizona Edition)

Date	Do before class	In class
Unit 1: Who we Are is How We See The World (Intro to Analysis)		
WEEK 1		
M 8/24	Buy the Textbooks Check out our D2L site & familiarize yourself	Introductions Textbooks, syllabus, expectations Discussion: previous experiences with "English" class Intro to College Writing
W 8/26	Read: <ul style="list-style-type: none">• SG 1.2-1.5 (p 3-12)• SG 3.1 & 3.2 (p 37-39)• SG 7.1 "Analysis: an Overview"• WR 92-99 "It's just a movie" Do: <ul style="list-style-type: none">• Answer the questions in the yellow box on SG p. 39 as a D2L homework post	Discussion: Analysis and Opinions Analysis Practice Activity (Objects) Taking notes for analysis: Observations / Inferences Chart
WEEK 2		
M 8/31	Read: <ul style="list-style-type: none">• SG 2.1 & 2.4 on annotation• WR 205-206 "To reduce your likelihood of Murder" Do: <ul style="list-style-type: none">• Practice annotation on this short text using the techniques described in SG 2.1 & 2.4• Do the annotation activity in the box on SG p. 23 as a D2L homework post	Notetaking strategies "decoding" a text (Plath) What if there's no "right" answer? Idea Map demo: "On The Subway"
W 9/2	Read: <ul style="list-style-type: none">• WR 147-151 "Crash Course"• SG 139-143• SG box 148-149 Do: <ul style="list-style-type: none">• All activities suggested in SG p 139-143 (do them in the book itself)• Create an idea map of "Crash Course" following the model from Monday's class or SG p. 32	Cognitive dissonance Using reader reactions productively "3 Columns" notetaking chart Practice w/ an image Turning notes into a thesis Making analytical claims
WEEK 3		
M 9/7 NO SCHOOL - LABOR DAY		

W 9/9	<p>Read:</p> <ul style="list-style-type: none"> SG 124-128 "Film Analysis" SG 161-164 "The I of Eye: Theories of Looking" <p>Do:</p> <ul style="list-style-type: none"> Copy all the film terms you encounter into your notebook. Try to write definitions in your own words. Make note of any confusing terms to clarify in class. 	<p>Analyzing a film Reactions into analysis Watch "Underground" (2005)</p> <p>In class writing / prewriting Introduce Essay 1 Assignment</p>
WEEK 4		
M 9/14	<p>Read:</p> <ul style="list-style-type: none"> SG 3.4 & 3.5 Rules 78-79 <p>Do:</p> <ul style="list-style-type: none"> Re-watch the film (link on D2L) Fill out the note taking chart of your choice Identify potential topics for analysis 	<p>From notes into an essay Summary vs. analysis Organizing your ideas organically Say goodbye to the 5 paragraph essay Paragraph topics & PIE paragraphs How to draft an outline In class writing: draft outlines</p>
W 9/16	<p>Read:</p> <ul style="list-style-type: none"> SG 4.1, box on 64-65, 4.3, box on 70-71 <p>Do:</p> <ul style="list-style-type: none"> Expand your outline into a "drafty draft" (as much of a draft as you can, but some holes are still ok) Bring draft to class - on laptop OK! Post drafty draft to D2L by 8pm Wed 	<p>Intro to the peer review process Draft cover sheets Peer review round 1 (groups of 3) Co-working time</p>
WEEK 5		
M 9/21	<p>Read:</p> <ul style="list-style-type: none"> SG 4.2, 4.4, and 4.5 Rules UA16-UA23 Rules 30-31 <p>Do:</p> <ul style="list-style-type: none"> Rules exercise 2-1 (p 31) as D2L Homework Post Revise your essay into a Real First Draft, bring this to class (laptop OK) AND Post Real First Draft to D2L by 8pm Mon 	<p>Common writing frustrations Anon asks: Writing & grammar Qs Local and global revisions Peer review round 2 Co-working time</p>
W 9/23	<p>Read:</p> <ul style="list-style-type: none"> Rules UA90-UA96 Rules p. 33 "be specific" <p>Do:</p> <ul style="list-style-type: none"> Revise your draft based on feedback, create an almost-final 2nd draft. Bring this draft to class (laptop OK) AND Post 2nd draft to D2L by 8pm Wed. 	<p>Document design & formatting Wait, what about MLA citation? Peer review round 3 Mini-conferences Co-working time</p>
ESSAY 1 due FRIDAY 9/25 to D2L Dropbox by 10:00pm! See syllabus for late penalty info.		
Unit 2: Writing to be Heard: Your Perspective, Your Opinion (Creative Analysis)		
WEEK 6		
M 9/28	Get some sleep! Do something that isn't writing! ☺	<p>Debrief from essay 1 Summary vs. analysis reflection What if there's no clear answer? Analysis as a hunt for meaning Watch & discuss/analyze film <i>Muirin</i></p>

9/30	<p>Read:</p> <ul style="list-style-type: none"> SG 123-124 on Visual Analysis Rules p 83 info box on Visual Analysis 	<p>FIELD TRIP FUN TIME! Class meets at the UA Museum of Art (see map on D2L) Bring a PENCIL (no pens!) and a notebook (or paper + hard surface) If you can bring no backpack, that's awesome (minimal locker space) 4:30 section- come early if you can!</p>
WEEK 7		
M 10/5	<p>Read:</p> <ul style="list-style-type: none"> WR 287-298 "The Yellow Wallpaper" SG 2.2 on annotating fiction SG 7.2 on literary analysis <p>Do:</p> <ul style="list-style-type: none"> Annotate the short story as you read Complete your choice of note-taking chart 	<p>Intro to literary analysis Seeing fiction like a film (tropes) It isn't all "symbolism" How high school English ruined the fun of a good book "Ugh, sparknotes, you fool." And other observations of a literature teacher</p>
W 10/7	<p>Read:</p> <ul style="list-style-type: none"> SG 2.3 on annotating poetry WR 266 "in an open view" "Crossing Brooklyn Ferry" (link on D2L) <p>Do:</p> <ul style="list-style-type: none"> Annotate one or both poems (ok to just do a section of CBF since it's long) 	<p>Poems and "abstract" writing Multiple possible meanings Practice poetry analysis (Stevens)</p> <p>Essay 2 assignment overview Group discussions: essay topics and "plan of attack" – draft outlines</p>
WEEK 8		
M 10/12 T 10/13 W 10/14 R 10/15	<p>NO CLASS THIS WEEK – INDIVIDUAL CONFERENCES!</p> <p>Your attendance at one 15-minute conference is MANDATORY; a missed conference counts as an absence. Conference sign up is online (see link on D2L) and conferences will be held in UITS 236 (see map on D2L).</p> <p>Bring to your conference: ON PAPER, an outline or drafty-draft (depending on how early/late in the week we meet) that includes a thesis, paragraph topic ideas, specific quotes or elements you want to discuss, and a "plan of attack" for completing the essay. Also bring specific questions for me!</p>	
WEEK 9		
M 10/19	<p>Read:</p> <ul style="list-style-type: none"> Rules 34-35 on revising introductions SG 52-53 "tips for introductions" <p>Do:</p> <ul style="list-style-type: none"> Revise your draft based on instructor feedback and continued working. Bring this new Draft 1.1 to class (laptop OK) AND Post your Draft 1.1 to D2L by 8pm Mon 	<p>The Worst Introduction of All Time The paragraph as a mini-essay itself</p> <p>Self Assessment Peer Review Round 1 Co-Working time</p>
W 10/21	<p>Read:</p> <ul style="list-style-type: none"> Rules 480-490 SG Chapter 5 (79-93, ok to skip the yellow boxes, we'll do those in class) <p>Do:</p> <ul style="list-style-type: none"> Complete a revised draft Bring this 2nd draft to class (laptop OK) AND Post Draft 2 to D2L by 8pm Wed 	<p>Integrating quotations Document design & using images Citation Workshop (SG pp 88-89)</p> <p>Peer Review Round 2 Co-Working time</p>
FINAL DRAFT of ESSAY 2 due to D2L Dropbox by 10:00pm FRIDAY 10/23 – don't be late!		
<i>Unit 3: Writing for the World: Writing as Social Witness (Texts in Context)</i>		
WEEK 10		

M 10/26	Read: <ul style="list-style-type: none">SG 8.1 (151-153)WR 461-464	Intro to text in context unit Preview of essay 3 assignment How a "lens text" works What is our lens & what does "writing as social witness" mean?
W 10/28	Read: <ul style="list-style-type: none">WR 581-596 "Introduction to Against Forgetting" Do: <ul style="list-style-type: none">Annotate as you read, then make an idea map or do section summaries to identify key points in this complex essay	Crowdsourced idea map Reverse-engineering a theory: "Strange Fruit" in context: Joy Harjo, Billie Holiday, Kanye West
WEEK 11		
M 11/2	Read: <ul style="list-style-type: none">WR 465-473 "The Necessity to Speak"WR 557-566 "How to Tell a True War Story" Do: <ul style="list-style-type: none">Annotate both as you readCreate an idea map of both textsNote the connections between them	Giant idea map Small group discussions In class writing: crafting your own theory
W 11/4	Read: <ul style="list-style-type: none">WR 480-482 "How to watch your brother die"WR 478-479 "A Litany for Survival" Do: <ul style="list-style-type: none">Annotate both poemsNote the poetic techniques that stand out	Poetry tropes refresher Applying theory to poetry: a formalist approach Group brainstorming & expanding the idea map – how does social witness reveal itself in FORMS?
WEEK 12		
M 11/9	Read: <ul style="list-style-type: none">"Letter to my mother after Charleston" (see link on D2L) Do: <ul style="list-style-type: none">Skim and explore the "History is a Weapon" website (link on D2L)Begin thinking about what you'd like to write about...	Revisiting the essay assignment Options for charting your own path In class writing: guided prewrite
W 11/11 NO SCHOOL VETERANS' DAY		
WEEK 13		
M 11/16 T 11/17 W 11/18 R 11/19	<p style="text-align: center;">NO CLASS THIS WEEK - INDIVIDUAL CONFERENCES!</p> <p>Your attendance at one 15-minute conference is MANDATORY; a missed conference counts as an absence. Conference sign up is online (see link on D2L) and conferences will be held in UITS 236 (see map on D2L).</p> <p>Bring to your conference: ON PAPER, a real first draft (not just an outline!), a draft cover sheet (see D2L), and any other questions or concerns you might have about the essay.</p>	
WEEK 14		
M 11/23	Read: <ul style="list-style-type: none">Rules 161-177 "Choose appropriate language" & "find the exact words" Do: <ul style="list-style-type: none">Revise your draft into a nearly-finished second draft, based on feedback from the conference & your own continued workBring this draft to class (laptop OK) ANDPost draft 2 to D2L Dropbox by 8pm Mon	Citation workshop Works Cited Pages Peer review & co-working time

W 11/25	<p>Read:</p> <ul style="list-style-type: none"> • Rules 490-504 <p>Do:</p> <ul style="list-style-type: none"> • Create your works cited page <p>FINAL DRAFT ESSAY 3 DUE WEDNESDAY NIGHT, 11/25, before 11:59 pm! (before midnight, y'all)</p>	<p><i>Here's the deal: I'm NOT allowed to cancel class, but I do understand that many of you are flying home for Thanksgiving. SO, I'll "forget" to take attendance today, BUT if you do come, we'll be using class time for a 2nd round of peer editing, and I'll be giving one-on-one advice and joining your peer edit groups for extra feedback and editing help!</i></p>
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Unit 4: Revision & Reflection (Final Portfolio)

WEEK 15

M 11/30	<p>Read:</p> <ul style="list-style-type: none"> • SG 12.1 <p>BRING the <i>Student's Guide</i> to class!</p>	<p>Overview of final project In-class writing: self-assessment and planning (SG p 246)</p>
W 12/2	<p>Read:</p> <ul style="list-style-type: none"> • SG 12.2 <p>Do:</p> <ul style="list-style-type: none"> • Choose which of your first two essays you'd like to revise and identify what about it needs revision 	<p>Rewrite Workshop Peer Review groups & co-working "hands off helping" – guides & tips for specific issues</p>

WEEK 16

M 12/7	<p>Read:</p> <ul style="list-style-type: none"> • SG 12.3 <p>Do:</p> <ul style="list-style-type: none"> • Try to implement most of your revisions over the weekend. Bring a revised version of your old essay to class (laptop OK) 	<p>Reflective writing overview Example student essays How to cite yourself In-class writing: reflecting on your revision process & choices</p>
W 12/9	<p>Read:</p> <ul style="list-style-type: none"> • SG 12.4 <p>Do:</p> <ul style="list-style-type: none"> • Answer the questions on the bottom of SG 256 as a D2L Homework Post (our last one!) 	<p>Editing the whole portfolio Markup tips and tricks Putting it together TCEs LAST DAY OF CLASS!!</p>

You'll turn in your FINAL PORTFOLIO to D2L Dropbox

It MUST be posted before 8:00am, Friday, December 11th to avoid late penalties.

Example Syllabus for First-Year Composition II (102)

University of Arizona

English 102: Spring 2018

Section: 165: MW 5:00-6:15 at ModLang 301

Instructor Information:

Instructor: Carie Schneider
Office: Pink Hotel (1515 E 1st St) Room 2
Office Hours: Wednesdays 3:30-4:30 and by appointment
Telephone: No office phone – use email
E-mail: carie@email.arizona.edu
Course Web Site: <http://d2l.arizona.edu>
Mailbox: Modern Languages 445 (sign ledger, leave work in basket)

Course Information:

Course Description

English 102/108 emphasizes rhetoric and research across contexts. Through reading and discussion of content, students engage in rhetorical analysis, research, persuasion, reflection, and revision. It is designed to help students recognize and learn to write for a variety of rhetorical situations, including different audiences, purposes, contexts, and genres. Students will conduct research inquiries, find and evaluate sources, and make critically aware decisions about how best to achieve their purposes. Further, it helps students become aware of their own writing processes and adjust them to whatever demands a particular writing situation places on them.

Course Goals & Objectives:

Goal 1: Rhetorical Awareness

Learn strategies for analyzing texts' audiences, purposes, and contexts as a means of developing facility in reading and writing.

Student Learning Outcomes:

- 1B. analyze the ways a text's purposes, audiences, and contexts influence rhetorical options.
- 1E. respond to a variety of writing contexts calling for purposeful shifts in structure, medium, design, level of formality, tone, and/or voice.

Goal 2: Critical Thinking and Composing

Use reading and writing for purposes of critical thinking, research, problem solving, action, and participation in conversations within and across different communities.

Student Learning Outcomes:

- 2A. employ a variety of research methods, including primary and/or secondary research, for purposes of inquiry.
- 2B. evaluate the quality, appropriateness, and credibility of sources.
- 2D. synthesize research findings in development of an argument.

2F. compose persuasive researched arguments for various audiences and purposes, and in multiple modalities.

Goal 3: Reflection and Revision

Understand composing processes as flexible and collaborative, drawing upon multiple strategies and informed by reflection.

Student Learning Outcomes:

3A. adapt composing and revision processes for a variety of technologies and modalities.

3D. identify the collaborative and social aspects of writing processes.

3F. reflect on their progress as academic writers.

Goal 4: Conventions

Understand conventions as related to purpose, audience, and genre, including such areas as mechanics, usage, citation practices, as well as structure, style, graphics, and design.

Student Learning Outcomes:

4B. reflect on why genre conventions for structure, paragraphing, tone, and mechanics vary.

4C. identify and effectively use variations in genre conventions, including formats and/or design features.

4D. demonstrate familiarity with the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions.

Required Texts & Supplies:

House, Eric and Chris Brown eds. *A Student's Guide to Foundations Writing*, 38th edition.

Hayden- McNeil Publishing, 2017.

Lunsford, Andrea. *Writer's Help 2.0*, Lunsford, Macmillan, 2017. (Digital – code inside *Student's Guide*)

Lunsford, Andrea, et. al., eds. *Everyone's an Author with Readings*, 2nd edition. Norton, 2017.

Written Assignments:

In this course you will practice research and analysis throughout the semester. Your first major project practices the skills of rhetorical analysis and the format of a professional memo. Our second unit is a multi-stage major research project, during which you will produce a research proposal, an annotated bibliography, and an academic research paper. Building on your research from unit two, unit three will ask you to craft persuasive arguments about your research topic for two different targeted audiences. Continuing this attention to specific audiences, in our final unit you will compose reflections on your first year in college in response to questions from juniors at Tucson High School. In addition to these larger pieces of writing, you will write various short assignments, reading responses, research assignments, and peer reviews as part of your work on the larger writing assignment in each unit. Some of these smaller assignments may not be graded but must be submitted in order to receive full credit for the larger assignment.

Required Course Work:

Assignment	Due Date	Percentage
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Project 1: Rhetorical Analysis Memos	Week 5	20%
Project 2: Research Project (includes research proposal [5%], annotated bibliography [5%], and research paper [20%])	Week 11	30%
Project 3: Take it Public: Targeted Revisions (includes multimedia presentation [10%] and written argument [10%])	Week 15	20%
Project 4: Responsive Reflections	May 4th	10%
Short Assignments & Homework & Library Research Activities		20%
Total		100%

Grading Scale:

Grades are determined according to the following scale:

- A (90-100%)
- B (80-89.9%)
- C (70-79.9%)
- D (60-69.9%)
- E (59% or below)

Most short assignments / homework / in-class assignments are graded using a check/check plus/check minus system, wherein Check Plus = 9.9/10, Check = 8.8/10, Check Minus = 7.7/10.

Writing Program Policies:

Attendance

The UA's policy concerning Class Attendance, Participation, and Administrative Drops is available at <http://catalog.arizona.edu/policy/class-attendance-participation-and-administrative-drop>

The UA policy regarding absences for any sincerely held religious belief, observance or practice will be accommodated where reasonable: <http://policy.arizona.edu/human-resources/religious-accommodation-policy>.

Absences preapproved by the UA Dean of Students (or dean's designee) will be honored. See <http://policy.arizona.edu/employmenthuman-resources/attendance>.

Attendance in Foundations Writing courses is mandatory. **Missing more than the allotted absences (see details below) may lead to an administrative drop, grade penalty, or a failing grade in the course.** Success in writing courses depends on active participation in in-class activities. Therefore, students are expected to attend all classes and to be in class on time and stay the entire class session. Instructors may have an additional policy regarding tardiness. Any

class work missed as a result of tardiness or absence is the student's responsibility to make up, if the instructor allows make-up work².

First-week Attendance Policy:

Students will not be dropped for non-attendance on the first day of classes. In accordance with the university's policy for high-demand classes, students with excessive absences will be dropped for non-attendance. Missing two (2) days during the first full week of the semester will be considered as excessive absences. The first full week is defined as the first five business days.

2-week and beyond Attendance Policy:

After the first week, attendance is managed as follows: Students enrolled in a traditional sixteen week semester cannot miss more than a week of classes without penalty. For example:

- if your class meets one day a week, you may miss only one class meeting
- if your class meets two days a week, you may miss only two class meetings
- if your class meets three days a week, you may miss only three class meetings.

For each class meeting missed thereafter, your final course grade will be reduced by 1%. In accordance with university policy, excessive or extended absences from a class are sufficient reason for an instructor to administratively drop a student from the course. Students who exceed the allowed number of absences during the first ten weeks of a semester may be dropped with a W. Thereafter, students may fail during the final weeks of the semester because of excessive absences.

Doctor's appointments, job interviews, and other important appointments do not count as excused absences. All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion.

Students must contact the Disability Resource Center

(<https://drc.arizona.edu/students/attendance-flexibility>) should they require accommodations, advocacy, or additional information on matters of attendance that might be impacted by disability or medical conditions. Students must initiate any accommodation requests as early in the semester as possible, and accommodations must be negotiated among the student, the instructor, and the DRC.

Note that a dean's note justifies absences for UA functions but must be presented to your instructor. If you believe you have a legitimate conflict or emergency, you should discuss the situation with your instructor beforehand if possible.

<http://deanofstudents.arizona.edu/student-assistance/faculty/student-assistance>

NOTE: Being dropped from your English class may mean you are below the minimum number of units, thus violating financial aid/scholarship OR international student status. International students should consult with the International Student Services Office before dropping below full time.

Conferences

Writing program instructors may reschedule one or more classes to consist of individual or small group conferences. You should come to conferences prepared to discuss your work. If

² In-class assignments cannot be made up; if your absence was excused, you will be exempt from that day's in-class assignment. Your lowest score (including a 0) in the homework and short assignment category is automatically dropped.

your class has been rescheduled to hold student-teacher conferences and you do not attend at your designated time and place, you will be counted as absent.

Grades

Your instructor will share information about grading policies, required drafts, methods of responding to drafts and final writing projects, and the standards of assessment used in the class. Instructor's feedback will consider the assignment and course student learning outcomes.

Students will receive an E in Foundations Writing courses if they have not submitted all major course projects (including the final). Incompletes are awarded 1) in case of extreme emergency; 2) if, only if, 70% of the course work has been completed at the semester's end; and 3) the instructor has the approval of the Director of the Writing Program.

- An E is assigned to an essay that has been completed but falls short of acceptable college-level work.
- A zero is recorded for work not handed in at all.
- Failure to hand in a major project (including the final) automatically results in a failing grade for the course.
- You are required to keep electronic copies of all of your work to resubmit in case an assignment is misplaced and hard copies of graded work if you elect to file a grade appeal at semester's end.

Submitting Your Work:

- Students are responsible for submitting their work by the published assignment deadline, regardless of whether they were in class when it was assigned.
- Students are responsible for submitting the correct version of their assignment in the assigned location.
- Students are responsible for submitting their work in the form and file type required (e.g., paper, email, D2L), unless other arrangements have been made with the instructor.
- Drafts and final versions of major projects should be typed and follow the appropriate documentation style guidelines for the assignment (MLA, APA, or other citation style) or as determined by the instructor.

Late Work:

Major projects (including the final project) that are turned in late (not submitted by the deadline) without prior arrangement will incur a 5% penalty per 24-hour period. Final grades are posted 48 hours after the final project is due, and no late work will be accepted after grades are posted. Points for late work will be deducted once the deadline has passed. All other work (homework, classwork, minor projects, etc.) that is turned in late may be accepted and earn up to full credit at the instructor's discretion³. The instructor may require that students make arrangements before the due date.

³ As noted previously, missed in-class assignments cannot be made up or submitted late. All other short assignments (homework assignments, drafts, etc) will incur a one point (10%) deduction per calendar day late.

Accessibility and Accommodation

At the University of Arizona we strive to make learning experiences as accessible as possible. If you anticipate or experience physical or academic barriers based on disability or pregnancy, you are welcome to let me know so that we can discuss options. You are also encouraged to contact Disability Resources (<https://drc.arizona.edu/students/attendance-flexibility>) (520-621-3268) to explore reasonable accommodation.

If our class meets at a campus location: Please be aware that the accessible table and chairs in this room should remain available for students who find that standard classroom seating is not usable.

Writing Support

The **Writing Center** is a free resource for UA undergraduate and graduate students as well as faculty and staff. At the Writing Center, a trained peer tutor will work individually with you on your writing, at any point in the process from brainstorming to editing. Appointments are recommended but not required. For more information or to make an appointment, call 626-0530 or visit <http://thinktank.arizona.edu/>.

The **Writing Skills Improvement Program (WSIP)** offers free professional writing assistance to students in any course or discipline. Students may attend 30 or 50 minute tutoring sessions with WSIP staff, though additional tutoring is available via payment. WSIP also offers three series of free Weekly Writing Workshops for which no prior registration is necessary. For more information, call 621-5849 or visit their website at <http://wsip.arizona.edu>.

Code of Academic Integrity

Students are encouraged to share intellectual views and discuss freely the principles and applications of course materials. However, graded work/exercises must be the product of independent effort unless otherwise instructed. Students are expected to adhere to the UA Code of Academic Integrity as described in the UA General Catalog. See <http://deanofstudents.arizona.edu/academic-integrity/students/academic-integrity>.

Plagiarism is considered a violation of the Code of Academic Integrity. The [Council of Writing Program Administrators](#) defines plagiarism in instructional settings as occurring “occurs when a writer deliberately uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.” In U.S. academic contexts, this form of academic dishonesty is usually considered a serious offense which should be avoided in order to uphold the common standards of academic integrity in higher education. Some instructors at UA may not distinguish *intentional* and *unintentional* plagiarism:

- Intentional plagiarism is a deliberate act of representing another’s work as one’s own.
- Unintentional plagiarism occurs by accident when a student is unaware of common academic policies and/or expectations. Unintentional plagiarism is also considered a violation of academic integrity.

Technical difficulties with D2L / uploading corrupted or unopenable files does NOT excuse you from the late penalty. If you are having technical difficulties submitting assignments, please contact me AND D2L tech support (d2l@email.arizona.edu) immediately.

Code of Conduct of Student Behavior

All UA students are responsible for upholding the Student Code of Conduct, which can be read online at <http://deanofstudents.arizona.edu/studentcodeofconduct>.

The Code of Conduct of Student Behavior defines disruptive behavior as “Interfering with or disrupting university or university-sponsored activities, including but not limited to classroom-related activities, studying, teaching, research, intellectual or creative endeavor, administration, service or the provision of communication, computing or emergency services.”

Student actions that disrupt the classroom might include excessive tardiness, the use of cell phones or other electronic devices without the instructor’s permission, or engaging in discriminatory activities.

Students who violate the Code of Conduct of Student Behavior may be charged by the Dean of Students office. If found responsible, sanctions include but are not limited to academic probation, administrative drops, suspension, or expulsion. Please see the link below for a flowchart that outlines the response procedure:

<http://deanofstudents.arizona.edu/about/student-code-conduct-process-flowchart>

Threatening Behavior

The University seeks to promote a safe environment where students and employees may participate in the educational process without compromising their health, safety, or welfare. The Arizona Board of Regents (ABOR) Student Code of Conduct prohibits threats of physical harm to any member of the University community, including to one’s self. Threatening behavior can harm and disrupt the University, its community, and its families. The policy is available at: <http://policy.arizona.edu/education-and-student-affairs/threatening-behavior-students>

Inclusivity Statement

This course addresses a variety of topics, and course material may include challenging content that asks students to consider a multitude of perspectives. Please contact the instructor to discuss any content-related concerns, as alternative materials may be available.

The Writing Program values creating an educational environment of inclusion and mutual respect. Writing Program classes are safe spaces that support practices such as elective gender pronoun usage and self-identification related to race, gender, (dis)ability, religion, culture, ethnicity, and sexual orientation.

UA Nondiscrimination and Anti-Harassment Policy

The University is committed to creating and maintaining an environment free of discrimination; see <http://policy.arizona.edu/human-resources/nondiscrimination-and-anti-harassment-policy>

Our classroom is a place where everyone is encouraged to express thoughtful opinions and their reasons. We also want to create an environment where such opinions can be expressed without bullying or discrimination.

Syllabus

Each instructor will post in D2L a course syllabus during the first week of class. Instructors will review the course syllabus and policies with students. Students who are late additions to the class should review the syllabus materials and talk with the instructor for any clarification.

Information contained in the course syllabus, other than the grade and absence policies, may be subject to change with advance notice, as deemed appropriate by the instructor.

Official Announcements

Any changes to the syllabus, assignment schedule, or other major announcements will be posted to D2L and/or emailed to the class using your University email addresses. It is your responsibility to check D2L and your UA email on a regular basis.

Communicating with the Instructor

If you have questions or concerns about the course, course content, or policies, or if you are struggling with attendance or other personal issues, please get in touch with me—either by email or by visiting in office hours—so that we can discuss your concerns and work together to find solutions.

Schedule of Assignments Spring 2018:

The assignment schedule that follows uses the following abbreviations and color-coding. Please note that these abbreviations are also used on D2L, which will always have the most up-to-date schedule of assignments and deadlines.

- EAA = *Everyone's An Author, With Readings*, 2nd Edition
- SG = *A Student's Guide to Foundations Writing*, 38th Edition
- **Yellow Highlighting** = alternate class meeting location
- **Blue Highlighting** = major assignment due date
- **Purple Text** = homework assignment to upload to D2L

date	DO/DUE before class (by 5pm)	In-class agenda
Week 1		
W 1/10		Introductions Logistics / syllabus Preliminary reflections & discussion
Week 2		
W 1/17	Buy the textbooks! Read EAA Ch 1 “Thinking Rhetorically”; write a one-paragraph summary of this chapter as a homework . Read SG Ch 3 “Introducing Rhetorical Awareness”; do the “learning activity” on p 30 in the same homework document as your above summary . Read SG 4.1 “The Rhetorical Situation”	Intro to thinking rhetorically The rhetorical situation TV pitch activity
Week 3		
M 1/22	Pick one of the following texts from EEA to read & write a bullet-point analysis of it (see D2L for details): <ul style="list-style-type: none">• Barry, “The Sanctuary of School” (856-861)• Bittman, et. al., “How a National Food Policy Could Save Millions of American Lives” (868-875)• hooks, “Touching the Earth” (968-975)• Kreider, “The ‘Busy Trap’” (982-986)• McMillan Cottom, “The Logic of Stupid Poor People” (1011-1016)• Tyson, “Cosmic Perspective” (1069-1077)• Vargas, “My Life as an Undocumented Immigrant” (1078-1087)• Walker, “Oppressed Hair...” (1088-1092)	Intro to multimedia analysis Rhetoric “show and tell”

	<p>Read SG 5.4 “Rhetorically Analyzing Advertisements”</p> <p>Read EAA Ch. 3 “Reading Rhetorically”; outline/summarize the key points of this chapter as homework</p> <p>→ Bring an advertisement or product package with you to class for “show and tell” ☺</p>	
W 1/24	<p>Read SG 5.1 “All Texts are Rhetorical” & 5.2 “Rhetorical Strategies”</p> <p>Read in EAA pp 225-227 “Visual Analysis” and pp 246-251 “Advertisements R US”</p> <p>Find an advertisement, product package, or short media clip & write a bullet-point analysis of it (for homework & bring to class)</p>	<p>Turning notes into a memo</p> <p>The rhetorical memo assignment</p>

Week 4

M 1/29	Rough draft of at least one memo due in class – bring it on/and a laptop/similar device	workshopping
W 1/31	<p>Draft of BOTH memos due in class – bring them on/and a laptop/similar device</p> <p>Upload your first drafts of your memos as a homework assignment</p>	workshopping

Week 5

M 2/5	<p>RHETORICAL MEMOS DUE</p> <p>Read EAA Chapter 19 “Starting Your Research / Entering the Conversation”</p> <p>Post in the D2L Discussion about Research Reflections before class time for homework</p>	<p>Intro to researched argument</p> <p>Topic brainstorming and project planning</p> <p>Research proposal assignment</p>
W 2/7	<p>Computer lab day! Class meets at: ECE 228* (pending confirmation from OSCR)</p> <p>Read EAA pp 356-365 on Project Proposals &</p> <p>Read EAA Ch 20 “Finding Sources”</p>	

Week 6

M 2/12	<p>RESEARCH DAY – no class; online assignments (some can be done collaboratively) – see D2L</p> <p>Also: Read SG 7.6 “Keeping Track of and Engaging with Sources”</p> <p>Read SG 7.4 “Evaluating Sources”</p> <p>Read EAA Ch 21 “Keeping Track / Managing Information Overload”</p>	
W 2/14	<p>Draft project proposal due – bring it to class on/and a laptop or similar device; upload your draft proposal to D2L as a homework</p>	Workshop draft project proposals

Week 7

M 2/19	<p>Conferences – at Pink Hotel room 2; project proposal due at/before conference. Bring a HARD COPY</p>
W 2/21	<p>and upload one to D2L. Sign up for conference appointments via link on D2L.</p>

Week 8

M 2/26	<p>Read EAA Chapter 22 “Evaluating Sources”</p> <p>Research Assignment Portfolio due on D2L</p>	<p>Making sense of what you find</p> <p>Reading and understanding academic language / dissecting the structure of an academic article</p>
W 2/28	<p>Read SG 8.2.4 “Rhetorical Précis”</p> <p>Read SG 7.7 “The Annotated Bibliography”</p> <p>Read EAA Chapter 23 “Annotating a Bibliography”</p> <p>have at least six citations and upload these to D2L as a homework.</p>	<p>Prewriting & workshopping annotated bibliographies</p>

SPRING BREAK!

<p><i>No Classes! But keep doing research & thinking about your topic/project!</i></p>		
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Week 9

M 3/12	<p>Annotated Bibliography Due</p> <p>Read EAA Ch 24 “Synthesizing Ideas / Moving from What Your Sources Say to What You Say”</p> <p>Answer the questions on pages 506 & 508-9 as a homework assignment.</p>	How to compose a paper from what you have so far
W 3/14	Read EAA Chapter 4 “Meeting the Demands of Academic Writing”	Prewriting Research Paper

Week 10

M 3/19	<p>Read EAA Ch 25 “Quoting, Paraphrasing, Summarizing” & Ch 26 “Giving Credit, Avoiding Plagiarism”</p> <p>Rough draft research paper due – bring it on/and a laptop or similar device and upload your draft to D2L as a homework.</p>	Citation Tips & Tricks Workshopping drafts
W 3/21	<p>Read EAA pp. 571+ “Formatting a Research Essay”</p> <p>Draft 1.5 due in class – bring it on/and a laptop or similar device</p>	Workshopping

Week 11

M 3/26	<p>Research Paper Due</p>	Intro to project 3 Collaborative brainstorming
W 3/28	<p>Read EAA Ch 30 “Tweets to Reports / On Social Media and Academic Writing” – do the “reflect” activity on page 653 for homework; in this same homework document, also outline/summarize the key points of this chapter.</p> <p>& Read/Skim EAA Part IV “The Centrality of Argument” – most of this will be familiar from the rhetorical analysis unit, but start thinking about how YOU can structure YOUR argument</p>	Planning & prewriting project 3

Week 12		
M 4/2	Conferences at Pink Hotel Rm. 2: bring notes/brainstorm for Project 3 & your Laptop (or whatever device you use); Sign up for conference appointments via link on D2L.	
W 4/4		
	Read EAA Ch 34 “Writing in Multiple Modes” and Ch 35 “Making Presentations” Read SG 9.1 “Evidence and Arguments: an Overview”; 9.2 “Theses, Claims, and Reasons”; and 9.3.1 and 9.3.2 on Evidence (through page 153).	
Week 13		
M 4/9	First draft written argument due; upload this draft to D2L as a homework assignment	Workshopping written arguments
W 4/11	Draft presentation due	Workshopping and troubleshooting presentations
Week 14		
M 4/16	Presentations!	
W 4/18	Presentations! Your presentation self-assessment (on D2L) is due by 10pm Friday the 20th & counts as a homework grade	
Week 15		
M 4/23	Written portion of project 3 due	Introduction to reflection assignment
W 4/25	Read SG 12.1, 12.2, and 12.3 on Reflective Writing Read EAA 185-189 “Writing a Narrative / A Roadmap”; answer the questions about Audience on pages 185-186 as a homework	Responding to questions from THS students Collaborative & individual in-class writing
Week 16		
M 4/30	First draft reflection due in class – bring it on/and a laptop or similar device; also upload your draft reflection to D2L as a homework	workshopping
W 5/2	Draft 1.5 reflection due	Workshopping TCE time (bring a laptop)
Final Due 5/4 by NOON to D2L		

RHETORICAL ANALYSIS MEMO

ENGL 102 Spring 2018 Major Assignment 1

Due: Monday, 5 February – by 5:00pm to D2L

Weight: 20% of final course grade (Each of 2 memos worth 10%)

ASSIGNMENT:

For your first formal assignment, I want you to demonstrate your understanding of rhetorical analysis in a memorandum (*memo*). A memo is designed for easy reading and, in this case, quick assessment. You will use your memo to prove to me that you have grasped the fundamental elements of rhetorical analysis as we have been practicing it in class. Note that I have just defined purpose and audience for you: I am your audience and your purpose is to demonstrate your ability to conduct a particular type of analysis.

In class, we have practiced rhetorical analysis on a variety of texts in several genres and formats, including written, visual, and video/multimedia. You are going to compose TWO memos, one on a written text, and one on a multimedia/visual text. Each memo is worth 10% of your course grade.

Choose one written text and one visual/media text and perform an in-depth rhetorical analysis of it, following the format and guidelines enumerated below. All of the following texts are linked on our D2L site. You may also analyze a visual/media text of your own choosing, but make sure to include a link to or screenshot of the media when uploading your memo to D2L.

Written texts

- Kimi Eisele, "How Many Golf Trips is Funding for the Arts Worth?"
- Nicholas Kristof, "When Whites Just Don't Get It, pt. 6"
- Alexandra Tracy-Ramirez, "Maybe Al Franken's a 'Good' Man. He Still Admitted to Sexual Harassment"
- Joel Clement, Resignation Letter
- Sarah Wachter-Boettcher, "Facebook treats its ethical failures like software bugs, and that's why they keep happening"
- Jeff Flake, Remarks in the US Senate 24 Oct. 2017
- Jon Coumes, "Ancient Aliens is Everything That's Wrong With America"

Visual/media texts

- Beyonce feat. Kendrick Lamar, "Freedom" live at BET Awards 2016
- "Wholesome Meme"
- Amanda Palmer, "In Harm's Way"
- Prince EA, "Everybody Dies but Not Everybody Lives"
- A Tribe Called Red, "The Virus"
- "Among Giants" documentary
- PBS POV: "Nutkin's Last Stand"
- *You may also find a visual/media text of your own choosing (like commercials, music videos, etc) – if you pick a video, consider something 15 minutes or less, so that you can pay careful attention to the details of its rhetoric.*

FORMAT:

Memo

A memo is a genre governed by specific conventions. See the Memo Format PDF on D2L (from *Rules for Writers*) for an explanation of these conventions and a sample memo. Your document will be longer than what you see there, but it should be formatted following the same conventions. You will certainly write more than a single page, but as the genre of memorandum is focused on concise reporting of information, each memo should be about 500 words long (no more than 750 words, no fewer than 350).

Headings & Document Design

Follow the guidelines for headings and lists in the Memo Format PDF. For the subject line of your memo, identify the title of the text you are analyzing.

CONTENT:

Opening/Background Info:

In the opening sections of your memo, provide *relevant* information relating to the three questions below. This information will provide a general *context* for the analysis that follows. Create section sub-headings based on the following 3 questions. *Keep this section as brief as possible without omitting essential information.*

- What is the occasion that gives rise to the text?
- Who is the author/creator, and what is the author/creator's purpose?
- Who is the intended audience?

Body/Analysis:

The rest of your memo should address/analyze the following questions:

- What does the author/creator value? What does the author/creator appear to assume about the audience's values?
- How does the author/creator establish credibility and character?
- What other appeals or rhetorical strategies does the author/creator use, and how (well) do these strategies work?

Create section headings based on the above questions. You will likely have several paragraphs or sub-sections about the author/creator's other appeals/strategies. You will probably need to think inferentially to answer the question about values, and you must draw on specific passages and features within the text to illustrate and support all of your claims. Citing specific evidence within a text is one of the most basic requirements for an analysis. Explaining *how* the evidence supports your claims about the text is another requirement. You do not need to discuss every tactic used by the author/creator of the text, just the most important and relevant ones.

Conclusion:

A memo does not require a formal conclusion. You may close with section in which you evaluate the text's overall effectiveness if you wish. This part is not a requirement.

CITATIONS:

Include in-text citations in MLA format if you include direct quotations from the text(s) you analyze. See EAA pp 538-543 for details. You do not need a works cited page for these memos, unless you are writing about a media text of your own choosing; in that case, please include a citation AND a link to or image of what you analyzed.

Research Proposal Assignment

Deadlines:

Your research proposal is due on the date of your week 7 conference – bring a print out of your proposal to your conference, and upload your proposal to the D2L assignment submission folder no later than 5pm on Wednesday the 21st of February.

Assignment:

Following the example Research Proposal in *Everyone's An Author* (pp 356-360) for format and content, produce a formal (that is, composed in Standard Written English targeted to an academic, professional audience) research proposal that introduces and explains your chosen research topic as well as outlines a plan and schedule for your unit 2 research project.

Required Sections:

Topic/Focus:

Introduce your chosen topic, providing a general explanation of the topic and some relevant background information. This introduction should also include a focused research question, a tentative thesis, and discussion of why your topic matters.

Explanation:

Discuss and explain what you already know about your topic, detailing previous coursework, reading, or experience that contributes to your knowledge of and interest in your topic. This section should also address what you don't know yet about your topic, what you're curious about, and what you intend to find out about your topic during your research project.

Plan and Schedule:

Briefly describe your research plan, discussing your personal research methods, the types of sources you think you will use, and what steps will be required to complete your research project.

You should also include a schedule/timeline of the required components of the research project, including the assignment due dates in unit 2 as well as your own personal goals for completing the individual steps and flexibly timed research assignments.

Grading:

Your research proposal is worth 5% of your overall grade for the semester. It will be scored using a rubric available on D2L in the assignment folder in which you will submit your document. The rubric assesses the following categories, which are weighted to reflect their importance:

- Topic/Focus: 40%
- Explanation: 40%
- Plan & Schedule: 10%
- Formatting/follows assignment: 5%
- Clarity & Language: 5%

The Big Research Paper Assignment:

Overview:

The most complex and important major assignment this semester is your Research Paper. While the research paper itself is worth 20% of your overall course grade, along with its associated projects--the project proposal, annotated bibliography, and research homework assignments--the unit comprises over 30% of your semester grade. Not only is your research paper a major assignment on its own, **the topic of your research paper will carry over to unit three**, wherein you will use what you've learned in your research to compose a presentation for your classmates as well as articulate a written argument on your topic targeted to an audience who can make a difference. Choose a topic you care about and are willing to discuss publicly.

Content:

As you begin writing, articulate a **question** your research will answer. Your research question will guide you as you find sources and draft your writing, and should lead you to a **thesis** about your topic. **The introduction to your research paper should include both your research question and your final thesis.** Your introduction should also explain why your topic matters, and to whom; it might also include why you chose to research this topic.

Depending on your topic, approach, and findings, your research paper may take the form of a report, an analysis, or an argument. No matter which of these trajectories your paper takes, you need to **critically analyze your sources**, addressing their validity, biases, scope, and limitations. **Your paper should cite at least six sources**. These sources can be found anywhere, and may be any kind of source, as long as they are representative of the existing scholarship on and discussion of your topic. **Your own voice in your essay** should contextualize these sources, illuminate their connections, and thoroughly explain how your cited sources connect to and prove your thesis. **Your own writing and logic should be central to the paper**, controlling the presentation and discussion of your research findings. This means you're not just going to be regurgitating information, but analyzing, synthesizing, questioning, arguing, and discussing the sources you cite. Each paragraph needs to be *at least 50% your own words and thoughts*.

Format:

Your research paper should be **around 6-8 pages**, depending on document design choices. This means **about 2000-2500 words**. Follow the formatting guidelines for research papers in *Everyone's An Author*: a standard font, size 12, double-spaced throughout, with 1" margins on all sides.

The research paper project also asks you to **practice academic citation styles**. Choose either MLA or APA style, and be consistent throughout. This means using both in-text citation and providing a works cited page at the end of your paper.

You're expected to write in Standard Written English, following the conventions of academic and professional style. Your paper should be fully edited and proofread by the time you submit your final draft.

Grading:

Your paper will be graded using the rubric posted on D2L in the assignment submission folder for the final draft. This rubric assesses the following categories, weighted as noted:

Topic & Introduction (10%)

Your introduction should clearly state a thoughtfully-composed research question, assert a clear and insightful thesis, and present necessary background information on your topic and its importance.

Development & Organization – Macro (20%)

Your paper should be organized in such a way that makes the “big picture” of your research findings readily apparent. Topics should be addressed in a logical order, with clear transitions connecting them to each other and to your thesis, making your line of thinking clear and easy to follow. Your paper as a whole should be evenly and fully developed.

Development & Organization – Paragraph (20%)

Each paragraph should address a single topic or point, provide concrete examples of or evidence for that point, and fully discuss that point before moving on. Each paragraph should be balanced between presenting your research findings and offering your own opinions/analysis.

Use of Sources (30%)

Your paper should cite least six well-chosen sources representing a broad range of stances or opinions. These sources should be incorporated into your writing using a blend of direct quotation, paraphrase, and summary, each where appropriate. Sources should be contextualized, assessed for validity and bias, and clearly connected to your research question / thesis as well as to each other.

Voice & Style (10%)

Your voice should be in control of the paper and not overwhelmed by the sources. While adhering to the expectations of academic writing, your prose should be clear and easy to understand, making your paper interesting and easy to understand.

Conventions & Citation (10%)

Your paper should be formatted according to the conventions and style guides published in Everyone’s An Author, using in-text citation appropriately as well as including a works cited page that accurately and consistently adheres to either MLA or APA style. Document design (headers, etc.) should be uniform and helpful. Your paper should be proofread and should carefully avoid errors in punctuation and grammar.

Deadlines:

Project Proposal due at your Week 7 conference

Annotated Bibliography due March 12th by 5pm

First draft research paper due March 19th by 5pm

Final Draft research paper due March 26th by 5pm

Learning Outcomes:

2A. employ a variety of research methods, including primary and/or secondary research, for purposes of inquiry.

You'll identify the research methods that work best for you and for your topic, in addition to exploring research resources available at the University of Arizona

2B. evaluate the quality, appropriateness, and credibility of sources.

You'll do this in the research homework assignments, as well as in your paper itself, both as you select sources during the research phase, and as you discuss the sources in your paper.

2D. synthesize research findings in development of an argument.

Even if your paper takes the form of a report or analysis rather than an explicit argument, you will be synthesizing your research findings, and using your research to support a thesis that answers your research question.

4C. identify and effectively use variations in genre conventions, including formats and/or design features.

In this assignment, you'll be learning the generic conventions of an academic research paper, following either MLA or APA format, and choosing document design features that support your paper's organizational structure.

4D. demonstrate familiarity with the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions.

You'll learn and practice why we cite, when to cite, and how to cite sources.

1E. respond to a variety of writing contexts calling for purposeful shifts in structure, medium, design, level of formality, tone, and/or voice.

The research paper is a unique writing context, which requires a certain structure and design, and implies expectations for a higher level of formality in your tone and voice.

Project 3: Take it Public

Overview:

This two-part project builds on your research from Unit 2, and asks you to take your expertise and knowledge from your research project as the foundation for composing arguments tailored to specific—and different—audiences and contexts.

Part 1: Written Argument to a Targeted Audience

As part of your research, you identified the major stakeholders in your topic: who the issue matters to, and why it matters. Now you need to identify an audience who could make a difference in this issue—is it a legal issue that a politician could vote on or influence? a policy that a company, organization, or university could change? something the voting public needs to be better informed about? a personal issue that your community needs to be more open-minded about? Your research into and writing on this topic can make this change! here's what you need to do:

- Identify what you want to do about your topic (your purpose)
- Identify the audience who can best act on this call
- Identify the genre of & context for writing that will best address this audience

For instance, if you want to change a policy at the UA, you should consider writing to the University President, or the Board of Regents. A letter is probably the best way to reach this audience. What about changing a law, or convincing a politician to vote in favor of your proposal? Maybe a letter makes sense here, too—or you might want to make it an open letter, which is shared with others who might want to use your same wording and format to write to their representatives, as well. If the solution to the problem you researched is just more awareness and funding, writing an appeal on a fundraising website might be the best choice. If you just want your community to be more aware of or accepting of your issue, consider writing a guest editorial for a local paper. If your topic is even more personal, maybe a Facebook note or Tumblr text post is the way to go. There are all sorts of forms and genres your writing might take in this unit, but you'll probably end up writing one of the following:

- A letter (or open letter)
- A web petition or fundraising appeal
- An op-ed / guest editorial
- A social media note/post

Each of these genres of writing has different conventions for length, formatting, style, and formality, but what you write should be at least 750 words or so long. This written argument is worth 10% of your final semester grade, but it's only half of the “Take it Public” assignment:

Part 2: Multimedia Presentation to Your Classmates

The other half (10% of your final grade) of this assignment has a predefined audience: your classmates! This change in audience might result in a changed purpose/approach for your argument: maybe you want to convince your classmates to contact their political

representatives, or sign a petition, or simply be better-informed about your topic. Some of the context for this argument is already set, as well: you will have five minutes to present your argument to your classmates, in some kind of multimedia presentation. Very few of us are the kind of people who love to just get up in front of the class and talk for 5 minutes – and we’re probably all sick of boring PowerPoints. But what else could you do? Prezi is a simple way to organize a visual/spoken presentation; you could also consider creating a short video or song, putting together a website, drawing a comic strip—what are your unique strengths and skills? Put those to use and have FUN with this part of the assignment! This is also a great chance to explore the University’s technology and equipment available to you and paid for with your tuition dollars. We’ll have conferences to discuss options for the presentations, and I’ll share examples from previous classes and the world at large.

Logistics:

Written Argument:

The written portion of Project 3 is due on April 23rd, by 5:00pm to D2L. You are not required to send your written argument to its imagined audience, but you are encouraged to do so, because why waste that effort of writing it! Your written argument will be graded using a rubric posted on D2L in the assignment submission folder, which assesses the following criteria:

Purpose & Claims (30%)

Your purpose needs to be clear, assertive, fully explained, and make sense given the topic, approach, and audience chosen. Claims made in the argument all should logically support the purpose and be persuasive, clear, and fully supported with evidence from your research.

Audience Awareness (20%)

Information given, language and reasoning used should be specifically tailored to the chosen audience; the choice of audience should be sensible and appropriate for the topic/purpose.

Genre/context Awareness (20%)

No matter what genre of writing you choose, your argument’s organization and structure need to follow the conventions and expectations of that genre. This includes formatting and document design, length or content, writing style, and voice/tone.

Organization & Development (20%)

Your argument needs to be organized in a logical and easy-to-follow manner, making evident your line of reasoning. Your argument should be fully developed, with every claim you make fully explained and connected logically to your purpose.

Editing & Polish (10%)

Obviously different genres of writing have different expectations for levels of formality, but no matter what you’re writing, it should be fully copyedited and proofread, and show that you put effort into composing, revising, and polishing your final draft.

Multimedia Presentation:

The multimedia presentation component of Project 3 will be presented in class during week 14, April 16th and 18th. We’ll sign up for presentation dates on Wednesday, April 11th, when we’ll be using class time to practice presentations and troubleshoot our classroom technology setup. The presentations will be graded by your classmates and by myself; we will all be using the same rubric, which is posted on D2L. The class average score will be averaged with my score

to create your final grade. You also get in-class writing credit for grading your classmates' presentations.

Rubric for presentations:

Each of the categories below is equally weighted, and scored out of 5 points possible.

Audience	Choices made, techniques and language used (including tone, vocabulary, etc.) are tailored to and appropriate for the audience.
Purpose	Purpose or "point" is clearly defined and understandable, and well supported with logical reasoning and evidence.
Context/Genre	Choices made, techniques and language used are appropriate for the context and meet the expectations of the genre.
Presentation	Techniques and strategies used in the presentation (visual / oral / both) of the argument catch and hold the attention, and seem interesting and creative.
Persuasiveness	Even if I don't entirely agree with the presenter's opinion, the techniques and strategies they used were persuasive, powerful, and generally effective.

Learning Outcomes:

1B. analyze the ways a text's purposes, audiences, and contexts influence rhetorical options.

You'll have to think a lot about audience, context, and purpose as you re-shape your argument for different audiences and contexts!

1E. respond to a variety of writing contexts calling for purposeful shifts in structure, medium, design, level of formality, tone, and/or voice.

Just in this one assignment you'll be working in two different writing contexts

2F. compose persuasive researched arguments for various audiences and purposes, and in multiple modalities.

Both of your arguments in Project 3—with different audiences and modalities—need to be persuasive and well-researched.

3A. adapt composing and revision processes for a variety of technologies and modalities.

You'll be composing and revising using different technologies and modalities here (video, audio, writing for the web, writing for print publication, etc.).

3D. identify the collaborative and social aspects of writing processes.

The "social" part of writing here is considering the public audiences for your arguments.

4B. reflect on why genre conventions for structure, paragraphing, tone, and mechanics vary.

4C. identify and effectively use variations in genre conventions, including formats and/or design features.

In both parts of this assignment, you need to consider the conventions of the genre you're writing (or creating) in, and you'll be assessed on how well you adhere to those conventions.