

Women's Life Writing

English 110: The Craft of Writing



Course:	English 110, section K, spring 2017
Instructor:	Ms. Jenny Bledsoe
Course Tutor:	Selena Xia, yxia@agnesscott.edu
Time and Place:	MW 11:30am–12:45pm, Buttrick Hall 203
Office Hours:	M 1:00–2:15pm, W 10:00–11:15am, and by appointment (Buttrick Hall 323, which is inside the door to 321)
Contact:	jbledsoe@agnesscott.edu

Course Description, Objectives, and Texts

Course description. Writing plays an important role in civic engagement and in all facets of intellectual and professional life; it is an act of discovery, a site of analysis and expression, an enduring means of communication, the foundation of effective leadership, and an avenue for change. This course engages students in critical inquiry through reading, discussion, oral presentations, and writing, emphasizing an in-depth exploration of the writing process from generating ideas, to revising, to polishing the final draft. With literature as a context, students will learn to analyze texts and other materials; develop a significant and focused controlling idea; construct a well-organized argument or narrative that makes a case for their considered and well-researched perspective; use sources effectively; and write and speak with clarity, creativity, depth, and power. Students will write and revise frequently and will receive regular commentary on their writing.

In this course, we will read autobiographies of women from a range of periods and cultures. Readings will include graphic novels by Marjane Satrapi and Allie Brosh as well as memoirs by Harriet Jacobs, Maya Angelou, and Mindy Kaling. We will consider the function of different media in life writing by reading not only texts but also graphic novels. Students will compose a variety of assignments including forum posts on Moodle, a social media auto/biography, a visual rhetorical analysis, a researched rhetorical analysis, and a final portfolio. We will consider the relationship between autobiography and other genres, and we will explore strategies female writers use to construct their authority.

Learning objectives

- ❖ Explain ideas, themes or patterns in literary texts.
- ❖ Articulate important critical questions regarding literary texts.
- ❖ Analyze societal and cultural questions represented in literary texts.

- ❖ Formulate analyses and interpretations of literary texts that use textual evidence to support claims.
- ❖ Develop, focus and organize interpretations into fully developed, unified essays.
- ❖ Identify a research question concerning one or more literary texts and secondary sources pertaining to this question.
- ❖ Accurately summarize and evaluate secondary sources (including print and electronic sources).
- ❖ Present the results of original research or original critical analysis and interpretations to fellow students.
- ❖ Appropriately incorporate and acknowledge the use of others' words and ideas in written work and oral presentation.
- ❖ Revise written work for improved clarity, coherence and effectiveness in response to peer review and professor's commentary.
- ❖ Develop and demonstrate competence in English grammar, diction, and usage.

Course texts

You are required to purchase the following books:

- ❖ Angelou, Maya. *I Know Why the Caged Bird Sings*. Ballantine Books, 2009. ISBN: 9780345514400.
- ❖ Brosh, Allie. *Hyperbole and a Half: Unfortunate Situations, Flawed Coping Mechanisms, Mayhem, and Other Things that Happened*. Touchstone Books, 2013. ISBN: 9781451666175.
- ❖ Jacobs, Harriet. *Incidents in the Life of a Slave Girl*. Penguin, 2000. ISBN: 9780140437959.
- ❖ Satrapi, Marjane. *The Complete Persepolis*. Pantheon, 2007. ISBN: 9780375714832.
- ❖ *The St. Martin's Handbook*, Eighth Edition, ed. Andrea Lunsford. ISBN: 9781457667268.

Additional readings will be provided through Moodle. You are required to bring a paper copy or easily referenced electronic copy of the text to class on the day it will be discussed.

Course Policies

Academic honesty. Intellectual communities are founded on principles of honesty and fair use. Teaching, learning, and the advancement of knowledge all depend on these principles. One of the most important things you will learn as an Agnes Scott student is how to use the writings of others in combination with your own ideas and research to create thoughtful papers that make contributions to the world of knowledge with full credit to all the minds that have participated.

For many reasons, including the explosion of information available on the internet, plagiarism is on the rise in colleges and universities across the country. In recent years, it has become easier to find and copy or download papers or parts of papers and easier to find sources of papers or other works that are for sale. Of course it has also become easier for such crimes to be detected. Most of you will not be tempted to pass off others' work as your own, yet it is also possible to inadvertently use others' work in an improper way. One of the goals of this course is to teach you how to avoid making such mistakes and how to use sources properly and effectively in your written work.

Nothing is more important in a college course than adherence to the Honor System. You have all signed the Honor Pledge, and its principles should govern all your work for this course as for any other. If you directly (direct quotations) or indirectly (paraphrases, other borrowings) borrow from others—whether those ideas appear in books, articles, or online, or develop during conversations—you must give proper and full credit to the original sources.

Please pledge individual papers and exams as a reminder for all of us that you are committed to upholding the Honor System. To make sure everyone understands how this system and its principles provide the foundation for all course work, we will spend a substantial portion of class time discussing academic and intellectual honesty and conducting a thorough examination of the proper use of sources in informal and formal writing.

At any time during the semester, I will be happy to answer questions you may have about the Honor System, academic and intellectual honesty, the proper use of sources, or related topics.

Attendance policy. You will have two personal days for the entire semester. You may use them as you see fit. I need to know, in advance, that you are using a personal day. That means you should notify me ahead of time when you need to use a personal day. If there is an emergency, I will consider letting you apply a personal day after the missed class with proper documentation. After two absences, your attendance grade starts going down as follows:

- ❖ 3 absences = 90
- ❖ 4 absences = 85
- ❖ 5 absences = 80
- ❖ 6 absences = 75
- ❖ 7 absences = 70
- ❖ 8 absences = 65
- ❖ 9 absences = 60

Communication. Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email. It is your responsibility to check your email account at least once every 24 hours.

Course evaluations. Near the end of the semester you will be notified by email and provided with a link to follow to complete course evaluations online outside of class. I want you to know that your feedback on the course is extremely valuable to me, the department, and the administration. In particular, I take your comments very seriously and use them to improve the course the next time I teach it. Please do fill out a course evaluation when you receive the emailed link at the end of the semester. If at least 90 percent of the class has completed the evaluations for the course by 11:59 p.m. on Monday, May 8, I will award everyone ½ a point of extra credit on the final grade.

Diversity and inclusion. This course adheres to the principles of diversity and inclusion integral to the Agnes Scott community. We respect people from all backgrounds and affirm people's decisions about gender expression and identity. Please feel free to correct me if your preferred name or gender pronoun is different from that listed on the class roster.

Late work policy. Late assignments will be lowered 5 points for every calendar day they are late, unless you have received approval for an extension before the deadline. Assignments are due by the date and time specified; please note that some assignments are due at different times than others. Any assignment turned in after the time specified will receive 5 points off. No assignment will be accepted more than 10 days past the due date.

Public nature of the course. Please consider all writing for this class to be “public.” We will be doing frequent peer review, sharing our writing with one another regularly. Part of becoming an effective writer is learning to appreciate the ideas and feedback of others. In this course, our purpose is to come together as a writing community. Avoid writing about topics that you wish to keep private or that you feel so strongly about that you are unwilling to listen to the perspectives of others.

Revision policy. Revision is an integral part of the writing process. For this reason, the course requirements include the revision of several of your assignments. As a result, the timeline for the semester is very full, and you will not be able to revise assignments apart from the required revisions.

Submitting assignments. All assignments will be submitted through Moodle. When a draft of an assignment is due in class, you should submit the draft on Moodle and also bring three hard copies of the draft to class for peer review (this applies to the draft of the social media auto/biography [Feb 1.], the draft of the visual rhetorical analysis [Feb. 20], and the draft of the researched rhetorical analysis [Apr. 12]).

Technology policy. Since we will often write during class, I encourage you to bring your laptops with you to each session. When we are not actively writing, you should not be using your laptop. When we’re discussing our readings and other topics, I expect you to give your full attention to the class discussion. You should not be using your cell phones at any time during class. I reserve the right to revoke your technology privileges if you use your devices for activities unrelated to the class.

Title IX. For the safety of the entire community, if you have experienced or have any information about sexual misconduct, the college strongly urges you to immediately report such information to Title IX Coordinator Marti Fessenden (mfessenden@agnesscott.edu, 404-471-6547), Vice President for Student Affairs and Dean of Students Karen Goff (kgoff@agnesscott.edu, 404-471-6449), or Deputy Title IX Coordinator Karen Gilbert (kgilbert@agnesscott.edu, 404-471-6435).

Resources

Access and disability resources. Agnes Scott College seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, please contact Kelly Deasy in the Office of Academic Advising (x6150) to complete the registration process. Once registered, please contact me so we can discuss the specific accommodations needed for this course.

Center for Writing and Speaking. The Center for Writing and Speaking (CWS) is a peer

tutoring organization devoted to improving and enhancing students' writing and speaking skills. Staffed by trained peer tutors, the CWS provides students of all ability levels with individual assistance in writing papers and in preparing and practicing speeches and presentations. The CWS is a great place to bring any project at any stage in your composing process. CWS tutors can talk with you about your purpose, organization, audience, design choices, or use of sources. They can also work with you on sentence-level concerns (including grammar and word choice), but they won't proofread for you. Instead, they'll discuss strategies and resources you can use to become a better editor of your own work. You can schedule an appointment online, or you can also utilize the CWS's open hours on Monday nights from 7–10 p.m., when students are invited to spend 15 minutes with a tutor on a small task.

Our course tutor. Selena Xia is our section's CWS course tutor. Selena will attend all of our meetings, give occasional presentations on the writing process, and will be available to meet with you one-on-one to help you with your individual writing projects. Selena's email is yxia@agnesscott.edu.

Course Requirements

Assignment	Due date	Percentage of final grade
Attendance	ongoing	5 %
Participation	ongoing	5 %
Conference #1 with professor	Feb. 2 or 3	1 %
Conference #2 with professor	Apr. 10 or 11	1 %
Moodle forum posts on the next day's assigned reading (about 400 words). Each post counts for 3% of the final grade.	Jan. 24, Feb. 14, Mar. 21, Apr. 4, & Apr. 25. All by 11:59 p.m.	15 %
Social media auto/biography (750–1000 words, the equivalent of 3–4 pages) plus 200-word reflection	Draft: Feb. 1 (11:30 a.m.) Final: Feb. 9 (11:59 p.m.)	10 %
Visual rhetorical analysis (4–5 pages) plus 200-word reflection	Draft: Feb. 20 (11:30 a.m.) Final: Feb. 27 (11:59 p.m.)	15 %
Researched rhetorical analysis (5–6 pages) plus 200-word reflection	Draft of prop. & bib: Mar. 27 (11:30 a.m.) Prop. & annot. bib.: Apr. 1 (11:59 p.m.) Draft rhet. analysis: Apr. 12 (11:30 a.m.) Final: Apr. 20 (11:59 p.m.)	20 %
Oral presentation on researched rhetorical analysis (6 minutes)	May 1 or 3	8 %
Final portfolio	Wed., May 10 (5:00 p.m.)	20 %
➤ Reflective letter (1,000 words)		
➤ Revised and expanded version of researched rhetorical analysis. You must expand by at least one full page.		

➤ Reflection on revisions and expansions to the researched rhetorical analysis (200 words)
➤ Revised and expanded version of <i>either</i> social media biography <i>or</i> visual rhetorical analysis. You must expand by at least one full page.
➤ Reflection on revisions and expansions to the social media biography <i>or</i> visual rhetorical analysis (200 words)

Attendance and participation. Attendance and participation includes completion of readings and other assigned work, participation in class discussions, bringing appropriate materials to class, and providing detailed feedback to your classmates during peer conferences and group workshops. See “Attendance policy” above for a detailed breakdown of how each absence will affect your attendance grade. Attendance and participation each count for 5% of your final grade.

Conferences. Twice during the semester, you will meet with me one-on-one to discuss your progress in the course. I encourage you to meet with me during regular office hours as well, but the conferences will give us a good opportunity to check in, once near the beginning of the semester and once during the research project. As long as you are on time and prepared for the meetings, you will receive an “A” for the conference grades.

Moodle forum posts. In your five Moodle forum posts, you will write about 400 words in response to the following day’s assigned auto/biography. Your post is like a mini-paper; it should have an argument and evidence. The post should examine a quotation or theme from the following day’s reading in detail, and you should make an argument about the meaning of the evidence that you present. Some topics you might consider are the rhetorical strategies the author employs, the sources they use, the style of the writing, the reliability of the author, and the proximity to the truth of the historical record. Your 400-word post is due on Moodle on selected Tuesday nights by 11:59 p.m. 15% of final grade (3% per post).

Social media auto/biography. In your social media auto/biography, you will examine either your social media profile or one of your friends. You should consider the way that this person presents herself online and how this does or does not correspond to the actual events of her life. This essay should tell part of your life story or that of one of your friends in a concise and abbreviated format. You should select a theme or event to structure the narrative you will tell about the person’s life. It is important for you to practice selectivity in what details you include and how you will shape the story with a rhetorical effect in mind. You should integrate photographs and screenshots into this essay, but the text of the essay should still fulfill the length requirement of 750–1000 words. When including photographs and screenshots, be sure to properly cite each image. Include a URL, the date of the original post, and the date of your screenshot. The readings about social media (Jan. 23) may help you develop your essay. 10% of final grade.

In an accompanying 200-word reflection, you will describe how peer review affected your writing process, noting any revisions or expansions resulting from the peer review session.

Visual rhetorical analysis. In your visual rhetorical analysis, you will develop analytical skills by examining a portion of Marjane Satrapi’s *Persepolis*. You might choose to analyze a single section. A second option would be to choose a specific, repeated visual feature (for example,

shadows) in the novel and explore that feature and its rhetorical significance and effect in detail. Our class discussions of *Persepolis* should give you some models for your individual visual analysis. Keep in mind that you should choose a section or theme with visual details that are complex enough to invite thorough analysis. Your selection should also be small enough that you are able to discuss the section or theme in adequate detail. Be careful not to devote too much space to plot summary. Do *not* let the narrative of the story serve as an organizing principle. Instead, your argument about the section or theme you've selected should shape the way you organize your paper.

When writing your analysis, you might find it helpful to consult "Rhetorical Situations," *St. Martin's Handbook*, 23–39; Bérubé's "Analyze, Don't Summarize," 318–322; and the guide to rhetorical analysis in *Everything's an Argument*, 114–119 (all from Feb. 15). Your objective will be to determine how, what, and why the selected images communicate rhetorically. For example, you might discuss what your selected images communicate about the author and her authority. 15% of final grade.

In an accompanying 200-word reflection, you will discuss how this assignment has expanded your understanding of genre and medium.

Researched rhetorical analysis. The readings from Farrar, Greene, and Losh (Mar. 27), Graff & Birkenstein (Apr. 3), *Everything's an Argument*, 114–119 (Feb. 15), and many of the readings from *The St. Martin's Handbook* (especially Mar. 22, Mar. 27, and Apr. 3) will be useful as you begin this project. There are several steps to this assignment, which will be outlined in more detail on the assignment sheet. The first step is the proposal and annotated bibliography with three sources. You will select one of the auto/biographies we have read in the course and propose a topic to explore in a researched analysis. As in the forum posts, you might consider specific rhetorical strategies the author employs, the sources they use, the style of the writing, the reliability of the author, and the proximity to the truth of the historical record, among other concerns. You might use one of your earlier forum posts as a starting point for this analysis. You will locate three scholarly sources on your topic, and you will incorporate insights from those sources into your own analysis of the text you have chosen. Five to six full pages. 20% of final grade.

In an accompanying 200-word reflection, you will describe the challenges you encountered and the insights you gained by incorporating secondary, scholarly sources into your writing.

Oral presentation. This assignment asks you to think about composing in an oral mode. It also forces you to articulate the argument from your researched rhetorical analysis in a short presentation (6 minutes) to an audience somewhat unfamiliar with your topic. You will need to think carefully about how to restructure your paper into a short performative, oral argument with a significant visual support. In this assignment, you will present and defend your reading of an autobiography. Please anticipate and respond to potential questions and objections to the argument you present. You will present your analysis in class using your choice of digital media as part of your composition (Prezi, digital storytelling, Camtasia, etc.). The format that your presentation takes is up to you, but remember to make deliberate rhetorical choices in your selection and in the design. Your presentation should be no more than six minutes in length, so it is important to be concise and deliberate. Wysocki & Lynch, *Compose, Design, Advocate*, 197–

211 & 232 and “Presentations,” *St. Martin’s Handbook*, 272–284 (both from Apr. 24) will be useful as you plan your oral presentation. 8% of final grade.

In an accompanying 200-word reflection, you will describe the deliberate rhetorical choices you made in your oral presentation.

Final portfolio. In your final portfolio, you will revise two of your major assignments. You will revise and expand *either* your social media auto/biography *or* your visual rhetorical analysis. You must expand by at least one full page. You will also revise and expand your researched rhetorical analysis. You must expand your analysis by at least one full page as well. If necessary, you can consult additional secondary sources to expand your analysis. Please include a 200-word reflection for each of the two revised and expanded assignments in the final portfolio, describing the revisions you have made and how you believe you have improved the argument from your first draft to your final version. In your 1,000-word reflective letter, you should reflect on your progress over the course of the semester, employ rhetorical terminology from the course, and describe rhetorical strategies used in each of your assignments. The assignment sheet will provide more details about the final portfolio and reflective letter. The following readings should be helpful as you prepare your final portfolio: Losh et al., “Rethinking Revision,” 217–244 (Apr. 26) and Swartzendruber-Putnam, “Written Reflection: Creating Better Thinkers, Better Writers,” 88–93 (Feb. 8). 20% of final grade.

Grading

Grading rubric

For the above formal writing assignments, you will earn letter grades. Individual assignments will have their own assignment sheets which will articulate the standards for grading a particular assignment, but the following is a general description of the standards for each letter grade:

- ❖ Work that earns the grade of “A” will be *substantially above average*, well exceeding all of the expectations of the assignment.
- ❖ Work that earns the grade of “B” will be *above average*, meeting the assignment requirements and exceeding some of them.
- ❖ Work that earns the grade of “C” will be *satisfactory*, meeting the basic requirements of the assignment.
- ❖ Work that earn the grade of “D” will be *unsatisfactory*, not fully meeting all of the basic requirements of the assignment.
- ❖ Work that earns the grade of “F” will be *far below satisfactory*, falling substantially short of the basic requirements of that assignment.

Grading scale

Points/Percentage	Letter Grade	ASC point scale
93.00–100	A	4.0
90.00–92.99	A–	3.67
87.00–89.99	B+	3.33
83.00–86.99	B	3.0
80.00–82.99	B–	2.67
77.00–79.99	C+	2.33
73.00–76.99	C	2.0
70.00–72.99	C–	1.67

67.00–69.99	D+	1.33
63.00–66.99	D	1.0
60.00–62.99	D–	0.67
0–59.99	F	0.0

Course Schedule and Logistics

Important dates for spring 2017

Date	Event
January 10	Classes begin
January 13	Last day for add/drop using AscAgnes
January 16	MLK Jr. holiday, no classes
January 20	Last day to add a class or change to audit
January 30	Last day to drop a class without “W” grade
February 24	Founder’s Day
March 6–10	Journeys/Peak Week, no classes
March 13–17	Spring Break, no classes
March 30	Last day to drop a class with “W” grade or change to pass/fail
April 27	SPARC, no classes
May 3	Last day of classes
May 4	Reading day
May 5–10	Final exams
May 13	Commencement

Final exam. No exam will be required. I will be available to meet with you about your final portfolios during the days after classes end. Final portfolios are due on Moodle by 5:00 p.m. on Wednesday, May 10.

Course schedule

The course schedule may be modified slightly during the semester. I will update Moodle and inform you during class of any changes to the reading and writing requirements. Informal writing assignments may be added during the semester. All readings not from required books are available on Moodle.

Date	Reading	Writing
Week 1: January 11 & 18		
Wed., Jan. 11	“Expectations for College Writing,” <i>St. Martin’s Handbook</i> , 14–22	
Mon., Jan. 16	No class: Martin Luther King Jr. holiday	
Wed., Jan. 18	<ul style="list-style-type: none"> • “Constructing Arguments,” <i>St. Martin’s Handbook</i>, 160–188 • Russ, “What Can a Heroine Do? or Why Women Can’t Write,” 79–93 • Woolf, “Chapter 5,” <i>A Room of One’s Own</i>, 78–93 	

Week 2: January 23 & 25		
Mon., Jan. 23	<ul style="list-style-type: none"> • Satrapi, <i>Persepolis</i>, 3–32 (“The Veil” through “Persepolis”) Three short articles about social media: <ul style="list-style-type: none"> • Burge, “Overblown Facebook personas can leave friends deflated,” <i>The Boston Globe</i>, 30 September 2014 • Garner, “The Curated Self: How Social Media Creates the ‘Virtual Self,’” <i>The Wall Blog</i>, 10 May 2012 • Tokumitsu, “The Politics of the Curation Craze,” <i>New Republic</i>, 24 August 2015 	Post #1 (on Satrapi, 33–102) due on Moodle by 11:59 p.m. on Tuesday, January 24
Wed., Jan. 25	<ul style="list-style-type: none"> • Satrapi, <i>Persepolis</i>, 33–102 (“The Letter” through “The Key”) • “Reading Critically,” <i>St. Martin’s Handbook</i>, 124–139 	
Week 3: January 30 & February 1		
Mon., Jan. 30	<ul style="list-style-type: none"> • Satrapi, <i>Persepolis</i>, 103–206 (“The Wine” through “The Horse”) • “Exploring, Planning, Drafting,” <i>St. Martin’s Handbook</i>, 40–63 • Lamott, “Shitty First Drafts,” 527–531 	
Wed., Feb. 1	<ul style="list-style-type: none"> • “Analyzing Arguments,” <i>St. Martin’s Handbook</i>, 140–159 • Murray, “The Maker’s Eye: Revising Your Own Manuscripts,” 610–614 <p style="text-align: right;">Peer editing workshop: Social media biography</p>	First draft of social media biography due in class and on Moodle by 11:30 a.m. on Wednesday, February 1 Conference #1 with professor on February 2 or 3
Week 4: February 6 & 8		
Mon., Feb. 6	<ul style="list-style-type: none"> • Satrapi, <i>Persepolis</i>, 207–298 (“Hide and Seek” through “The Convocation”) • “Reviewing, Revising, Editing, and Reflecting,” <i>St. Martin’s Handbook</i>, 64–93 	
Wed., Feb. 8	<ul style="list-style-type: none"> • Satrapi, <i>Persepolis</i>, 299–341 (“The Socks” through end) • Swartzendruber-Putnam, “Written Reflection: Creating Better Thinkers, Better Writers,” 88–93 	Social media biography due on Moodle by 11:59 p.m. on Thursday, February 9
Week 5: February 13 & 15		
Mon., Feb. 13	<ul style="list-style-type: none"> • Brosh, <i>Hyperbole and a Half</i>, 1–98 (“Warning Signs” through “The Helper Dog Is an Asshole”) 	Post #2 (on Brosh, 99–180) due on Moodle by 11:59 p.m. on Tuesday, February 14

	<ul style="list-style-type: none"> • Wysocki & Lynch, <i>Compose, Design, Advocate</i>, 237–238, 240–242, 244–253, & 266–267 	
Wed., Feb. 15	<ul style="list-style-type: none"> • Brosh, <i>Hyperbole and a Half</i>, 99–180 (“Depression Part One” through “Lost in the Woods”) • “Rhetorical Situations,” <i>St. Martin’s Handbook</i>, 23–39 • “Rhetorical Analysis,” in <i>Everything’s an Argument</i>, 114–119 • Bérubé, “Analyze, Don’t Summarize,” 318–322 	
Week 6: February 20 & 22		
Mon., Feb. 20	Peer editing workshop: Visual rhetorical analysis	First draft of visual rhetorical analysis due in class and on Moodle by 11:30 a.m. on Monday, February 20
Wed., Feb. 22	Brosh, <i>Hyperbole and a Half</i> , 181–286 (“Dogs Don’t Understand Basic Concepts Like Moving” through “Thoughts and Feelings”)	
Week 7: February 27 & March 1		
Mon., Feb. 27	Brosh, <i>Hyperbole and a Half</i> , 287–369 (“Dogs’ Guide to Understanding Basic Concepts” through end)	Visual rhetorical analysis due on Moodle by 11:59 p.m. on Monday, February 27
Wed., Mar. 1	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , 5–6, 11–57 (“Preface” & chs 1–6)	
March 6–10: Journeys/Peak Week, no classes		
March 13–17: Spring Break, no classes		
Week 8: March 20 & 22		
Mon., Mar. 20	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , 58–66, 82–89, & 145–178 (chs 7, 10, & 17–21)	Post #3 (on Jacobs, 224–248, 264–267, & 285–303) due on Moodle by 11:59 p.m. on Tuesday, March 21
Wed., Mar. 22	<ul style="list-style-type: none"> • Jacobs, <i>Incidents in the Life of a Slave Girl</i>, 224–248, 264–267, & 285–303 (chs 29–31, 35, & 40–41) • “Preparing for a Research Project” & “Conducting Research,” <i>St. Martin’s Handbook</i>, 190–198 & 199–211 	
Week 9: March 27 & 29		

Mon., Mar. 27	<ul style="list-style-type: none"> • “Evaluating Sources and Taking Notes” & “Acknowledging Sources and Avoiding Plagiarism,” <i>St. Martin’s Handbook</i>, 212–231 & 241–249 • Farrar, “Evidence,” 245–246 • Greene, “Argument as Conversation,” 9–19 • Losh et al., “Deciding Which Sources to Trust,” 195–197 	First draft of proposal and list of three tentative sources due in class and on Moodle by 11:30 a.m. on Monday, March 27
Wed., Mar. 29	Workshop on library resources for research projects (meet in McCain Library 211)	Second draft of proposal and annotated bibliography due on Moodle by 11:59 p.m. on Saturday, April 1
Week 10: April 3 & 5		
Mon., Apr. 3	<ul style="list-style-type: none"> • “Integrating Sources into Your Writing” & “Writing a Research Project,” <i>St. Martin’s Handbook</i>, 232–240 & 250–260 • Graff & Birkenstein, <i>They Say / I Say</i> (2nd ed.), 55–67, 68–77, & 92–101 (chs 4, 5, & 7) <p style="text-align: right;">Workshop: Writing the research paper</p>	Post #4 (on <i>Angelou</i> , 1–60) due on Moodle by 11:59 p.m. on Tuesday, April 4
Wed., Apr. 5	<i>Angelou, I Know Why the Caged Bird Sings</i> , 1–60 (chs 1–9)	
Week 11: April 10 & 12		
Mon., Apr. 10	<i>Angelou, I Know Why the Caged Bird Sings</i> , 61–119 (chs 10–17)	Conference #2 with professor April 10 or 11
Wed., Apr. 12	Peer editing workshop: Researched rhetorical analysis	First draft of researched rhetorical analysis due in class and on Moodle by 11:30 a.m. on Wednesday, April 12
Week 12: April 17 & 19		
Mon., Apr. 17	<i>Angelou, I Know Why the Caged Bird Sings</i> , 120–225 (chs 18–29)	
Wed., Apr. 19	<i>Angelou, I Know Why the Caged Bird Sings</i> , 226–289 (chs 30–36)	Researched rhetorical analysis due on Moodle by 11:59 p.m. on Thursday, April 20
Week 13: April 24 & 26		
Mon., Apr. 24	<ul style="list-style-type: none"> • “Presentations,” <i>St. Martin’s Handbook</i>, 272–284 • Wysocki & Lynch, <i>Compose, Design, Advocate</i>, 197–211 & 232 	Post #5 (on <i>Kaling</i>) due on Moodle by 11:59 p.m. on Tuesday, April 25

Wed., Apr. 26	<ul style="list-style-type: none"> • Mindy Kaling, <i>Is Everyone Hanging Out Without Me?</i>, 11–20, 85–96, 99–103, & 140–143 • Losh et al., “Rethinking Revision,” 217–244 <p style="text-align: right;">Workshop: Final portfolio revisions</p>	
Week 14: May 1 & 3		
Mon., May 1	No reading	Oral presentations
Wed., May 3	<p>“Portfolios,” <i>St. Martin’s Handbook</i>, 337–343</p> <p style="text-align: center;">Workshop on reflective letter</p>	Oral presentations
Wed., May 10		Final portfolio due on Moodle by 5:00 p.m.