

<b>Syllabus for Accelerated Precollegiate Reading and Writing – Eureka Campus</b>		
<b>Semester &amp; Year</b>	Fall 2016	
<b>Course ID and Section #</b>	ENGL 102 E0743	
<b>Instructor's Name</b>	Lesley Manousos	
<b>Day/Time</b>	M/W 8:30-10:35	
<b>Location</b>	HUM 106	
<b>Number of Credits/Units</b>	4.5	
<b>Contact Information</b>	<i>Office location</i>	N/A
	<i>Office hours</i>	By appointment
	<i>Phone number</i>	N/A
	<i>Email address</i>	Lesley-manousos@redwoods.edu
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	<i>Food Matters</i> 1 <sup>st</sup> edition <b>Salmon Is Everything</b> 1 <sup>st</sup> edition
	<i>Author</i>	Bauer, Holly. May Theresa
	<i>ISBN</i>	<b>978-1-4576-6096-2 and 978-0-87071</b>
<b>Course Description</b>		
An accelerated pre-collegiate-level course in critical reading and reasoned writing. Students analyze issues and claims presented in visual, oral, or written arguments and write analytical and argumentative essays based on those issues. Close analytical reading of and sustained written response to complex argumentative texts is required as preparation for English 1A.		
<b>Student Learning Outcomes</b>		
<ol style="list-style-type: none"> <li>1. Develop a thesis-driven argument appropriate to an academic audience.</li> <li>2. Critically read and respond to argumentative texts.</li> <li>3. Generate and organize general and specific support for a thesis.</li> </ol>		
Lab: Use feedback to support reflective learning, academic inquiry, reading, writing, revision, grammar and proofreading skills.		
<b>Special Accommodations</b>		
College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact <a href="#">Disabled Students Programs and Services</a> . Students may make requests for alternative media by contacting DSPS at 707-476-4280.		
<b>Academic Support</b>		
Academic support is available at <a href="#">Counseling and Advising</a> and includes academic advising and educational planning, <a href="#">Academic Support Center</a> for tutoring and proctored tests, and <a href="#">Extended Opportunity Programs &amp; Services</a> , for eligible students, with advising, assistance, tutoring, and more.		
<b>Academic Honesty</b>		
In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services		

## Syllabus for Accelerated Precollegiate Reading and Writing – Eureka Campus

Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services>, and scroll to AP 5500. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

### **Disruptive Classroom Behavior**

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: <http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-Services> and scroll to AP 5500.

Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods website.

### **Emergency Procedures for the Eureka campus:**

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). The Eureka **campus emergency map** is available at:

(<http://www.redwoods.edu/aboutcr/Eureka-Map>; choose the evacuation map option). For more information on Public Safety, go to <http://www.redwoods.edu/publicsafety>. In an emergency that requires an evacuation of the building:

- Be aware of all marked exits from your area and building.
- Once outside, move to the nearest evacuation point outside your building:
- Keep streets and walkways clear for emergency vehicles and personnel.
- Do not leave campus, unless it has been deemed safe by the Incident Commander or campus authorities. (CR's lower parking lot and Tompkins Hill Rd are within the Tsunami Zone.)

**RAVE** – College of the Redwoods has implemented an emergency alert system. In the event of an emergency on campus you can receive an alert through your personal email and/or phones at your home, office, and cell. Registration is necessary in order to receive emergency alerts. Please go to <https://www.GetRave.com/login/Redwoods> and use the "Register" button on the top right portion of the registration page to create an account. During the registration process you can elect to add additional information, such as office phone, home phone, cell phone, and personal email. Please use your CR email address as your primary Registration Email. Your CR email address ends with "redwoods.edu." Please contact Public Safety at 707-476-4112 or [security@redwoods.edu](mailto:security@redwoods.edu) if you have any questions.

*College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.*

# English 102: Accelerated Pre-collegiate Reading and Writing (4 Units) Fall 2016

Meeting Time: M/W (E0743) 8:30-10:35

Room: HUM 106

**Instructor:** Lesley Manousos

**Office Hours:** By appointment (talk to me before or after class, or email me to set up an appointment)

**Email:** lesley-manousos@redwoods.edu

**Writing Center Hours:** M/W 1:15-2:40

## Required Course Materials

### Textbooks:

- Bauer, Holly. *Food Matters*. Boston: Bedford/St. Martin's, 2014. Print
- May, Theresa. *Salmon Is Everything*. Corvallis: Oregon State University Press, 2014. Print

### Other Materials:

- Ousborne, Jeff. *Critical Reading and Writing*. (Available at Canvas class site under Modules)
- Purdue Online Writing Lab (OWL). This will be our electronic grammar and mechanics handbook. Access online—search for “Purdue OWL”
- A three-ring binder or folder to keep all work
- One single subject notebook for daily in-class writing and use as your reading journal
- Access to a computer with Internet and word-processing capabilities
- A flash drive (or some means of saving assigned computer work)
- One letter-size folder (for submitting final drafts of papers)

## Course Outcomes

For successful completion of this course you will be able to

- Develop a thesis-driven argument appropriate to an academic audience.
- Critically read and respond to argumentative texts.
- Generate and organize general and specific support for a thesis.
- Lab: Use feedback to support reflective learning, academic inquiry, reading, writing, revision, grammar and proofreading skills.

## Catalog Description of English 102

An accelerated pre-collegiate-level course in critical reading and reasoned writing. Students analyze issues and claims presented in visual, oral, or written arguments and write analytical and argumentative essays based on those issues. Close analytical reading of and sustained written response to complex argumentative texts is required as preparation for English 1A.

## Overview

*With food as the overarching theme of this course*, we will look at the multiple roles food plays in our lives. We will examine food as culture, look at different approaches around the production of food, and examine the ethical and environmental choices we make. During the course of the semester we will analyze movies, a play, essays, and academic writing. We all eat and make choices as to what we eat, so we can draw on our own knowledge and experiences when using food as a lens through which to analyze our world. Certainly, once we start to think analytically about our own lives we can then, hopefully, apply

this analytical lens to everything we observe in the world around us, and perhaps in the process become active and engaged citizens rather than passive consumers.

In this course you will spend the majority of your time either reading or writing, or talking about reading and writing, (both your own, your peers, and assigned texts). You will also collaboratively review and revise your writing.

This class will function in many ways as a workshop, with class meetings often involving peer review of essay drafts and group work analyzing readings. Most classes will start with short in-class writings, and then consist of class discussions, brief lectures and writing. Your writing will be comprised of informal in-class writing (including reading responses), and out of class essay drafting and revising.

As you can see the main focus of this class is for you to become a confident and competent reader and writer. With successful completion of the class, you will have developed and honed your critical thinking, reading, and writing skills, and you will be able to produce polished, thesis-driven analytical writing.

### **Reading**

All of our writing this term will be based on things we read and view and the discussions that flow out of them. The books and articles we read will be complex and will necessarily lead to controversy and differences of opinion, so they will require concentration and careful analytical thinking. On days when reading has been assigned, we'll usually start class with writings to help us identify main ideas and authorial intentions (the writer's thesis, either stated or implied) and move us toward exploring the central issues at the heart of the text. If you come to class without having done the reading, you will lose participation credit for the day, and what's worse, your contribution to the subsequent discussion is likely to be at such a low level that I will usually ask non-readers to work quietly apart from our discussion. If you don't take the time to think through the reading in advance of our discussion, it will hurt the class in general, but it will especially affect your ability to meaningfully address the ideas. To ensure that doesn't happen **you should make out a schedule and block out specific times during the week when you will be able to give your reading the undivided attention necessary to truly engage the ideas. See Class Schedule Planner and Weekly Planner at end of Assignment Schedule to help you with this.**

### **Annotation and highlighting**

I am also going to ask you to pay careful attention to the ways that you work with your reading. We will take time during the first couple weeks to practice the art of active reading by exploring our reasons for selecting passages from the texts we read and by examining and discussing the kinds of questions and comments we write in the margins. If you have never written in a book or on a copy of something you've read in the past, this will be new to you. Don't worry! We'll do it together in class first.

### **Writing**

Our writing will be directly related to the questions and ideas that arise out of our reading, viewing, and discussion. Because writing about inquiry requires a rigorous process of examination, critical assessment of ideas, reflection, and revision, you will need to set aside enough time to actively engage this process. Don't sell yourself short by thinking you can whip out an essay in 30 or 40 minutes. The best way to approach the writing process is to think of your reading and discussion as the beginning of a **writing project**. I have built this idea into the course by requiring you to write out-of-class reading responses to our texts, and by asking you to write about each reading at the beginning of each class session. You should also keep more extensive notes in a journal or on three-ring-binder paper that you save for future use as you work through the process of each writing project. You should also keep notes on any small or large group discussions we have and combine these together with your reading notes in order to accumulate more material for each writing project. Indeed, your essays should begin in these notes to

yourself. It would be wise to begin notes to yourself by writing about the thoughts you have regarding our topic. You will want to determine the central question or problem that is at issue in the reading—decide what is “in dispute”—and in your notes begin to draft your answer (or answers) to that question. With feedback from classmates, your instructor, and tutors in the Writing Center, you will begin to learn how others receive your ideas and whether or not what you wanted them to know about your ideas comes across. You will also be required to revise throughout the semester.

### **Reading Journal**

I strongly recommend that you keep a Reading Journal. I will not collect or read these journals (unless you would like my feedback and specifically ask me to read them)—they will be for your benefit. You can use this to write your daily in-class-writing answers to prompts that you can then refer back to when you are developing ideas for your essays. If you keep a simple, inexpensive Composition Notebook and use it to jot down notes and ideas while you read for this class, and if you also use it as a place to develop ideas that are brewing in your mind, you will be able to keep track of how your thoughts are turning and shifting, and you will thus begin digging deeper into ideas you encounter in reading, discussion, television viewing, movies, and life in general. Having a compact, handy book full of thoughts and feelings is an extremely useful tool for recording ideas, pulling thoughts together, organizing information, and generating valuable material to be used in drafting writing projects.

### **Course Requirements**

#### *Major Reading and Writing Assignments*

- 1.5-2 page Educational Autobiography—Ungraded
- Eight reading responses (complete 8 out of 10)— out-of-class, 1 page, assessed *High Pass, Pass, Low Pass, Not Yet Passing, Rewrite*
- 3-4 page argumentative essay (*Fed Up*) —(based on class readings and viewing) — out-of-class essay, 3-4 pages, assessed *High Pass, Pass, Low Pass, Not Yet Passing, Rewrite*
- 3-4 page argumentative analysis essay (*Salmon Is Everything*) —(based on class readings) — out-of-class essay, 3-4 pages, assessed *High Pass, Pass, Low Pass, Not Yet Passing, Rewrite*
- 3-4 page Comparative Argument Essay—(based on class readings and viewing) — out-of-class essay, 3-4 pages, assessed *High Pass, Pass, Low Pass, Not Yet Passing, Rewrite*
- Summative Essay – your choice of revision of an earlier typed, formal essay, assessed *High Pass, Pass, Low Pass, Not Passing*
- Self-Reflection Essay (what have you learned this semester about writing, critical thinking, and yourself) – in-class, ungraded

*Writing Center: 22.5 hours attendance, minimum 4 conferences—CR/NC*

### **Final Class Grade**

**Passing/Not Passing** in three equally weighted categories will be assessed on the following basis:

### **Participation**

Participation will be assessed based on graded reading responses, un-graded writing assignments, and participation in class discussion and group work. At mid-semester, you will receive a written Mid-semester Assessment judging your progress up to that point. The participation portion of your work will be assessed in this way: *Exceeds Expectations*, *Meets Expectations*, *Does Not Meet Expectations*. At the end of the semester, I will reassess your participation and give each of you a participation grade based on the cumulative graded reading responses, un-graded writing, participation in class discussion and group work to determine whether your final participation *Exceeds Expectations*, *Meets Expectations*, or *Does Not Meet Expectations*.

### **Writing**

Writing will be assessed based on the 3 formal out-of-class essays. The Mid-semester Assessment will include a narrative review of your efforts at writing so far in the course. At the end of the semester, I will review your work and judge your writing as Exceeds Expectations, Meets Expectations, or Does Not Meet Expectations on the following basis: 2 or more High Passes plus one Pass (0 Low Passes and 0 Not Yet Passing)=*Exceeds Expectations*; 2 or more Passes=*Meets Expectations*; 3 Low Passes or Not Yet Passing/Not Passing=*Does Not Meet Expectations*. **Note well: Students who do not turn in one of the three items above cannot receive more than a *Does Not Meet Expectations* as a final writing grade.**

### **The Summative Essay**

The Summative Essay will be assessed for care and attention to revision and reflection as: *Exceeds Expectations*, *Meets Expectations*, or *Does Not Meet Expectations*. You'll get plenty of information and assistance to define the class' expectations for the summative revision essay.

### **Final Grade Breakdown**

If E=Exceeds Expectations, M=Meets Expectations, and D=Does Not Meet Expectations, then: **EEE, EEM, EED, EMM, EMD, MMM, MMD=Pass / EDD, MDD, DDD=Not Passing**

### **Writing Center**

In order to receive credit for Writing Center attendance you must 1) Complete 22.5 hours in the WC; 2) Complete four tutor conferences on your essays—at least one for each essay.

### **Tutoring**

For all three of your out-of-class essays, and your final summative revision, you must have an instructor/tutor conference in the Writing Center. Please note: if you use the Light Center or the LAC tutoring staff, this is also OK as long as the tutoring form is filled out and signed (however this will not count towards your Writing Center hours). After our first draft workshop you must revise your essay then bring the assignment, the first draft, the revised draft and the tutor form to the Writing Center for your conference. You will need to hand in all these materials including your completed tutor form (filled out by the tutor) with your final draft.

### **Due Dates and Late Work**

Final drafts are due at the beginning of class on the due date listed on your assignment schedule. You are allowed one late final draft for this course. *This gives you one week's extension only.*

### **Draft Workshops**

These are required. In order to make sure you understand how important these are, first drafts are worth 25% of the value of each paper. Therefore, if you miss a draft workshop you will be unable to get higher than a pass on a paper that is a high pass, and a passing paper will become a low pass etc. Absences are not acceptable on Draft Workshop days unless you have an emergency and you have written note from a

doctor, an accident report, or an excused athletic absence for an away game. Drafts must be word processed; hand written drafts are not acceptable.

### **Conduct**

This class involves a great deal of class discussion; during this exchange of ideas I expect all of us to be respectful, patient and open-minded in our interactions with each other. Therefore, please be aware that the use of sexist, racist or homophobic language will on no account be tolerated.

### **The English Department Attendance Policy**

More than two absences will adversely affect your participation grade. **Four absences and you will be dropped from the class.** Students at the College are expected to attend all sessions of each class in which they are enrolled. For example, if a class meets twice a week, students should not exceed 4 absences for the semester. If a student exceeds the limit on absences before week 11 of the semester, an instructor will notify the student that he or she has been dropped. After that notification, students are still responsible to go into Web Advisor and withdraw themselves from the class, in order not to receive an F. After week 10, excessive absences will likely result in failure.

*Excused absences require written medical, legal, or athletic documentation.*

Because much of the classroom work you do is with your peers, your absence will adversely affect your peer group. **Also, if you are more than 10 minutes late to a class meeting you are still welcome to attend but be aware that you will be marked absent for that day.**

**BE AWARE:** Even if an instructor drops a student due to excessive absences, it is the student's responsibility to officially withdraw from class. Students must drop their classes by the appropriate deadline date through the current registration system (week 10).

### **Plagiarism and Academic Misconduct**

Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.

The student code of conduct is available on the College of the Redwoods website at:

<http://www.redwoods.edu/District/Board/New/Chapter5/Ap5500.pdf>

### **Turnitin.com (Online Plagiarism Checker)**

All essays must be posted to Turnitin.com before you can receive credit for them. The process is simple and takes only a few minutes. You can access Turnitin by going to Turnitin.com, and you will be able to submit your paper in the Writing Center or anywhere that you have access to the Internet. The class ID # and password will be distributed in class and posted at the class Canvas site.

### **Special accommodations**

College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.

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**Please note: The syllabus may be updated or amended as needed.**

## English 102 Assignment Schedule

**The class Assignment Schedule lists all homework assignments on the day that they are due.** There will be a reading response to each essay we read. These responses will take the form of out of class reading responses and in-class writing (ICW) so make sure you have done the readings and are prepared to write about them in class. *Homework will always be listed in the Assignment Schedule under the headings **Read and Write**.*

**All your work should be collected in a folder or binder and brought to every class meeting.** Your binder should contain your Syllabus and Assignment Schedule, work-in-progress, assignments to turn in, and any handouts I pass out. You should keep this paperwork, as well as assignments that have been returned to you and prewriting/drafts of formal essays, until the class is over.

**All your papers must be typed using the Modern Language Association (MLA) formatting guidelines detailed here:** Papers must be double spaced, with one inch margins, using Times New Roman font. The title is centered, and the page number and your last name are placed in the top right corner (use header to place these). Your name, my name, the class title and the date are placed in the top left corner (**don't** put in header). All essays must be typed using MLA formatting.

**Always bring your texts to class on all days that readings from them are listed on the assignment schedule.** Abbreviations: *Food Matters* = FM, *Salmon Is Everything*=SIE, Critical Reading and Writing=CRW (print out from Canvas Modules)

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### Week 1

Monday 8/29

Introductions to the class and each other.

Wednesday 8/31

**Read:** “Brainology” by Carol Dweck (handout 6 pages). Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**(In class):** Introduction to the Writing Center, including filling out Writing Center paperwork.

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### Week 2

Monday 9/5

Labor Day: No Class

Wednesday 9/7

**Read:** “The Student Fear Factor” by Rebecca D. Cox (handout 20 pages) and *Critical Reading and Writing* (CRW) Chapter 1 “Critical Reading” pages 1-12 (download at Modules **week 2**). Annotate and be prepared to write about and discuss in class.

**Write:** Educational Autobiography (follow directions on assignment sheet)

### Week 3

Monday 9/12

**Read:** *Food Matters* (FM) “Introduction for Students” pages 1-6 and “Eat Food: Food Defined” by Michael Pollan pages 9-18.

**Watch:** (In class) the movie *Fed Up*.

Wednesday 9/14

**Class meets in LRC 103 (computer lab—enter through the Academic Support Center)**

**Read:** FM “Taking the Local Road” by Camille Kingsolver pages 37-39, and “Eating Made Simple” by Marion Nestle pages 72-81. Annotate (read carefully and mark up the text) and be prepared to discuss in class.

**Write:** Reading Response 1. Select one question from the **Reflection and Response** section at the end of each reading (you will answer one question for each reading). Make sure you have read the entire reading carefully before you respond. One page.

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### Week 4

Monday 9/19

**Read:** *Critical Reading and Writing* Chapter 2 “Invention and Drafting” pages 22-28 “Developing and Refining your Thesis and Organization” (download at Modules **week 4**).

Also, FM “The Business Case for Healthier Food Options” by Michelle Obama pages 115-117, “Downsizing Supersize” by James Surowiecki pages 123-125, and “Why Shame Won’t Stop Obesity” by Druv Khullar pages 127-129. Annotate (read carefully and mark up the text) and be prepared to discuss in class.

**Write:** Reading Response 2. Select one question from the Reflection and Response section at the end of each reading (you will answer one question for each reading). Make sure you have read the entire reading carefully before you respond. One page.

Wednesday 9/21

**Write:** First draft of Paper #1. In class peer review.

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### Week 5

Must have a Writing Center conference this week!!

Monday 9/26

**Read:** FM “Zombies vs. The Joy of Canning: Motivation in the Productive Home” by Erica Strauss pages 96-100, and “The Pleasures of Eating” by Wendell Berry pages 64-71.

**Write:** Reading Response 3. Select one question from the Reflection and Response section at the end of each reading (you will answer one question for each reading). Make sure you have read the entire reading carefully before you respond. One page.

### Week 5 Continued

Wednesday 9/28

**Class meets in LRC 103** Bring electronic copy of essay with you (can be on a flash drive or document saved to email, google docs etc.).

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**Read:** *Salmon Is Everything*: “Foreword: When Cultures Collide” by Gordon Bettles pages xi-xvi, “Introduction” by Theresa May pages 1-11. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

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#### Week 6

Monday 10/3

**Read:** *Salmon Is Everything* pages 28-47 (scenes 1-7) Don’t skip pages 28-31—this will give you the visual set up of the play and a brief description of the characters. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Reading Response 4. (Response to scenes 1-7) We are told in the Scenic Directions on p30 that there are three distinct families in the play. Which families does this refer to, and how are they similar or different from each other? One page.

Wednesday 10/5

**Read:** *Salmon Is Everything* pages 47-68 (scenes 8-12). Refer back to the character descriptions on page 28 if you get confused. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Final draft of paper #1: turn in with all drafts, peer review feedback sheet and Writing Center conference form—put in a folder.

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#### Week 7

Monday 10/10

**Read:** *Salmon Is Everything* Act 2 pages 69-87 (Scenes 13-20). Refer back to the character descriptions on page 28 if you get confused. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Reading Response 5. What is Tim’s purpose in the play? How do his interactions with others like Julie, Kate, Will, and Alice, develop the play’s themes?

Wednesday 10/12

**Read:** *Salmon Is Everything* “I Am Karuk! My Voice as Rose” by Kathleen McCovey pages 93-102.

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#### Week 8

Monday 10/17

**Write:** First draft of paper #2. In class: peer review.

Wednesday 10/19

**Read:** “Equality for Animals” by Peter Singer pages 178-182 and “Animal, Vegetable, Miserable” by Gary Steiner pages 195-198. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

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**Write:** Reading Response 6. Answer question 7 at the end of the reading in “Making Connections” 183. One page.

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### Week 9

Must have a Writing Center conference this week!!

Monday 10/24

**CLASS MEETS IN LRC 103** Bring electronic copy of essay with you (can be on a flash drive or document saved to email).

**Read:** “You Can’t Run Away on Harvest Day” by Barbara Kingsolver pages 184-194. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

Wednesday 10/26

**Read:** “The Omnivore’s Delusion: Against the Agri-intellectuals” by Blake Hurst pages 204-213, and “The Only Way to Have a Cow” by Bill McKibben pages 200-203. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Reading Response 7. How does Hurst’s argument relate to that of McKibben? What are the differences in how they view the environmental impact of “industrial farming”? What moral principles does each of them value? One page.

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### Week 10

Monday 10/31

**No Class Meeting Today:** Use your time to work on paper #2 and reading response #8.

Wednesday 11/2

**Write:** Final draft of paper #2. Turn in with all drafts, peer review feedback sheet and Writing Center conference form.

**Read:** “On the Future of Food” by Prince Charles of Wales pages 222-231. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Reading Response 8. Answer question 6 at the end of the reading in “Making Connections” 231. One page.

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### Week 11

Monday 11/7

**Write:** First Draft of paper #3. In class peer review.

Wednesday 11/9

**Read:** “Will Organic Food Fail to Feed the World?” David Biello pages 232-235 and “Real Food, Real Farming” by Eliot Coleman pages 236-238. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Reading Response 9. Select one question from the Reflection and Response section at the end of each reading (you will answer one question for each reading). Make sure you have read the entire reading carefully before you respond. One page.

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Week 12

Must have a Writing Center conference this week!!

Monday 11/14

**Read:** “Biotechnology Isn’t the Key to Feeding the World” by Frances Moore Lappe pages 249-251.

“Brighten Up the Dark Farming History of the Sunshine State” by Natasha Bowens pages 252-255.

**Write:** Reading Response 10. Answer question 8 at the end of the reading in “Making Connections” 255. One page.

Wednesday 11/16

**Class meets in LRC 103** Bring electronic copy of essay #3 with you (can be on a flash drive or document saved to email).

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Week 13

Monday 11/2

**Read:** “The Vertical Farm” by Jennifer Cockrall-King pages 256-269. Annotate (read carefully and mark up the text) and be prepared to write about and discuss in class.

**Write:** Optional make-up reading response 11. Answer question 7 at the end of the reading in “Making Connections” 271.

Wednesday 11/23

**Write:** Final Draft of paper #3. Turn in with all drafts, peer review feedback sheet and Writing Center conference form.

**Watch:** In class—Food Inc.

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Week 14

Monday 11/28

**Read:** “Declare Your Independence” by Joel Salatin. (Handout and available on Canvas).

**Write:** Optional make-up Reading Response 12. Why does Salatin urge us to opt out rather than try to change the system from within? One page.

Wednesday 11/30

**Class meets in LRC 103**

**Write:** Bring electronic copy of summative essay with you (can be on a flash drive or document saved to email).

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Week 15

Must have a Writing Center conference this week for your Summative Essay!!

Monday 12/5

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In-Class Self-Reflection Paper. Assignment sheet will be distributed in class during week 14 and is also available at Modules under Week 15 Materials.

Wednesday 12/7

**Class meets in LRC 103**

**Write:** Bring electronic copy of summative essay with you (can be on a flash drive or document saved to email).

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Week 16

FINALS WEEK!

Final Meeting:

Monday 12/12 at 8:30-9:30

**Due in class:**

**Final draft of summative essay—include my feedback notes/graded essay with new draft—no other documentation required.**