

Syllabus for English 1A: Analytical Reading and Writing – Eureka Campus		
Semester & Year	Spring 2017	
Course ID and Section #	English 1A 1339 (041339)	
Instructor's Name	Ms. Shannon Mondor	
Day/Time	Monday, Wednesday, and Friday 11:40 AM -12:55 PM	
Location	Humanities Building room 114	
Number of Credits/Units	4	
Contact Information	<i>Office location</i>	HU 121 during office hour; Check the Associate Faculty Workroom HUM 113
	<i>Office hours</i>	Wednesdays 10:30-11:30 AM in HU 121
	<i>Phone number</i>	N/A. Please email to contact me.
	<i>Email address</i>	shannon-mondor@redwoods.edu
Textbook Information	<i>Title & Edition</i>	Please see page 3 of the syllabus for details on texts.
	<i>Author</i>	
	<i>ISBN</i>	
Course Description		
<p>A transfer-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. Research and source-based writing, employing correct MLA documentation, is required; minimum 6,000 words formal writing.</p>		
Student Learning Outcomes		
<ol style="list-style-type: none"> 1. Analyze argumentative claims. 2. Respond to arguments with persuasive critical essays. 3. Locate, synthesize, and document sources for use in response to arguments. 		
Special Accommodations		
<p>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 at 707-476-4280.</p>		
Academic Support		
<p>Academic support is available at Counseling and Advising and includes academic advising and educational planning, Academic Support Center for tutoring and proctored tests, and Extended Opportunity Programs & Services, for eligible students, with advising, assistance, tutoring, and more.</p>		
Academic Honesty		
<p>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,</p>		

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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 Officer or designee. The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf

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:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf

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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/Eureka/campus-maps/EurekaMap_emergency.pdf). For more information on Public Safety, go to <http://redwoods.edu/safety/> 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 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.

Citizenship in America: Colorblindness, Racial Inequality, and Mass Incarceration

“A mind that is stretched to a new idea never returns to its original dimension” --Oliver Wendell Holmes

IDENTIFYING AND CONTACT INFORMATION:

- **Course meets:** (E1339) M/W/F 11:40 AM - 12:55 PM in the Humanities Building, room 114
- **Instructor:** Shannon Mondor
- **Email:** shannon-mondor@redwoods.edu
- **Office Hours:** I will be available from 10:30 to 11:30 AM on Wednesdays for individual office hours in HU 121. If that time does not work for you, please email me or speak to me after class to set up an alternative time to meet. I will be on campus each Monday, Wednesday, and Friday during spring semester. Generally on those days, between 2 and 5 PM, look for me in HU 113, the associate faculty workroom.
- **Writing Center Hours:** I am not working at the Writing Center this semester. But many other talented English Instructors and peer tutors are there to assist you. To access the spectacularly helpful services of the WC, you will need to enroll in at least ½ unit of English 53A and attend 90 minutes weekly. If you enroll for 1 unit, you will need to attend 3 hours weekly.

REQUIRED TEXTS AND MATERIALS (All are available at the CR Bookstore & Amazon.com):

Texts:

- **“They Say/I Say”: The Moves That Matter in Academic Writing (3rd Edition)**, Gerald Graff and Cathy Birkenstein, WW Norton & Company, 2014, ISBN: 978-0-393-93584-4.
- **Academic Writing Now: A Brief Guide for Busy Students**, David Starkey, Broadview Press, 2015, ISBN 978-1-55481-249-3.
- **Between the World and Me**, Ta-Nehisi Coates, Spiegel & Grau, 2015, ISBN 978-0-8129-9354-7.
- **Citizen: An American Lyric**, Claudia Rankine, Graywolf Press, 2014, ISBN 978-1-55597-690-3.
- **The New Jim Crow: Mass Incarceration in the Age of Colorblindness**, Michelle Alexander, The New Press, 2011, ISBN 978-1-59558-643-8.
- While not required, a 10th edition of *The Bedford Handbook* (published after April 2016) or a comprehensive MLA handbook (8th edition) is *strongly recommended* for the research component of this class.
- All other course texts and readings will be distributed in class or made available via Canvas.

Materials:

- **Daily access to a computer, a printer, and the Internet** (Be prepared to access Canvas every day.)
- **An active CR email account** that you check regularly for messages and announcements
- The ability to post/submit **Microsoft Word** compatible documents
- **Writing supplies to bring to every class:** pens, 2 different colored highlighters, 8 ½ x 11 lined paper
- A **stapler** (Loose papers will not be accepted.)
- At least 1 manila **folder** (For submitting work in each Working Portfolio)
- A **3-ring binder** with divided sections (to save and organize ALL your work & handouts from this course).
- A **USB Flash drive** for archiving your work. Please be sure to back up all files in a few different ways, such as emailing documents, saving them to Google Drive, adding them to Canvas, keeping paper copies, etc...

COURSE DESCRIPTION AND OVERVIEW:

This course will help students develop the ability to express ideas in a coherent and persuasive written form appropriate for the college level. Students will refine their abilities to read critically and to recognize and recreate the qualities of effective writing. Students will produce writing based on observation, experience, discussion, analysis of texts and readings, reflection, and research. Students will learn to analyze and produce diverse genres, with attention to how writing techniques may be used to achieve intended purposes in different rhetorical situations. Students will develop skills associated with the collaborative nature of writing and critique, which will include understanding writing as a recursive, rhetorical, and social process. Revision and reflection form the core elements of this course, since they deepen our insights and critical abilities with language. The course will be student centered, meaning active and informed participation of all students is essential to our work. Lectures will be scarce, so come prepared to engage and discuss. Ideally, students in this course should form a community of supportive, engaged writers who take responsibility for learning, who make appropriate rhetorical choices, who compose strong, relevant arguments featuring analytic claims supported with credible evidence and appropriate rhetorical appeals, and who are committed to improving each other's writing and thinking.

Citizenship in America—Colorblindness, Racial Inequality, and Mass Incarceration

In this course, we will examine and write about how race and citizenship play important roles in everyday American life. With many recent tragic events highlighting the disconnect between our nation's noble democratic ideals of equality and fairness and the lived experience of many of our citizens and residents, especially those who are poor and people of color, and at the close of the second and final term of our first Black president, race remains a topic that concerns, interests, frustrates, and even confuses many people in this country. Yet it is exceptionally hard for most Americans to talk about race: openly addressing issues involving race and deepening our understanding of racial inequality, its causes, and consequences makes many people feel personally uncomfortable or threatened and potentially vulnerable to accusations of racism or prejudice. People often feel anger, pain, resentment, guilt, shame, blame, confusion, or denial while thinking about issues of racial inequality, which only contributes to the silence and exaggerates the awkwardness of our attempts to talk about it.

The enduring legacies of past and present wrongs complicate how we each feel about who should be considered responsible or to blame, who has benefitted (and continues to), and what can and should be done to repair and rectify the inequalities, injustices, mutual mistrust, and continued pain and suffering due to persisting systemic racism, unconscious bias, and personal prejudices. We will need to be gentle, kind, and respectful to each other as we examine these sensitive issues, but we will also need to push beyond our comfort zones to achieve new insights. It is okay to feel uncomfortable as we navigate these conversations; that discomfort and uncertainty is an expected and important part of learning and challenging ourselves in new ways that will ultimately foster deeper compassion, awareness, and understandings of complex experiences regarding race, diversity, effects of social inequality, and mass incarceration.

While individual acts of hateful racism and violent, explicit bias have greatly diminished when compared to earlier eras in history, and important legal victories have been secured, unfortunately structural and systemic inequalities and barriers remain integral to our stratified American political, economic, criminal justice, law enforcement, education, housing, and employment experiences and opportunities. In the absence of substantive, critical, and honest inquiry into and exploration of race and how it functions in our society, (in institutions, communities, families, and our personal lives), for many people, implicit biases have only intensified as they have been pushed further from our conscious attention and scrutiny. The experience and complexity of intersectional identities further complicates identifying the sources of various inequalities and biases in our society, as well as making it challenging to address those inequalities and biases effectively. These lingering biases routinely lead to unfair and discriminatory treatment, simultaneously impeding personal achievements and preventing us all from living in and contributing to a society that values and respects its diverse members. Analyzing persistent racial and social inequality, unconscious biases, conscious prejudices, micro-aggressions, and unexamined power dynamics together using critical academic, rhetorical, and intellectual inquiry can allow us to begin to know how to intervene positively in our daily personal and institutional lives.

It is my hope that looking critically at how race functions in our current society (and how race intersects with other aspects of our identities, such as gender, class, sexuality, etc...) can help us better understand how to actively work for and promote the freedom, equality, integrity, and justice for all as promised in our country's founding documents. What we achieve on these fronts will largely depend on our individual and collective willingness to listen, learn, sit with discomfort, and confront our own experiences and preconceptions of what race means and what it does in our own lives and the wider world.

COURSE REQUIREMENTS

In college classes, for every hour spent in class, students should expect to spend a minimum of 2-3 hours working outside of class. For this 4-hour per week class, expect to spend **at least** 8-12 additional hours reading and writing to earn an average grade. Earning excellent grades will require investing more time and effort than the expected minimum.

Major assignments for English 1A include:

- Two Major Papers (1300-1500 words) & accompanying Working Portfolios.
- A 6-8 page (2000+ word) Persuasive Research Project requiring a variety of genres (proposal, annotated bibliography, analytical paper featuring MLA style and a Works Cited).
- 14 Reading Responses (500+ words each).
- Leading class discussion for a chapter of *The New Jim Crow* as part of a small group & a formal written reflection evaluating the success, organization, and collaboration of the activity.
- Active, engaged, regular participation in class discussion and activities.
- At least Three (3) Peer Response Groups: Class time to participate in respectful, critical response to peer writing in small groups. To get full credit you must be present, on time, and come prepared with multiple copies of your draft.
- Regular in-class reading, writing, collaborative work, and discussions in groups of various sizes.

Meeting Deadlines:

Due Dates for all assignments are in the course calendar, which will be distributed the first week of classes.

Assignments are due in properly formatted hard copy paper form at the beginning of class AND most need to also be posted to the appropriate Canvas location (generally found in that week's module, the assignments link, and a discussion forum) by midnight of the due date. To get full credit for assignments, they must be submitted **both** ways. Submitting work online will not substitute for bringing paper copies to class and will not count as being submitted on time.

All Major Papers must be submitted to Turnitin.com, as required by the English Department. I will create assignments in Canvas that will automatically submit your work to Turnitin.com. Every major paper must be posted to Canvas in order to be eligible for a grade and feedback. This is another reason it is critical to save electronic copies and back them up several ways.

Disrespecting due dates will result in **significant grading penalties**—unless an extension has been requested and granted ***IN ADVANCE*** or unless official documentation excuses an absence.

You will lose between 10% and 50% credit on late work not arranged in advance; the more often you submit late work, the more credit you will lose. Work turned in more than one week late will not earn any credit, meaning assignments submitted more than one week late will receive a zero. Instructor feedback will not be provided on late work.

You will receive 2 late coupons. These coupons will give you **ONE** extra week to submit a single assignment with no penalty to your grade. The coupons cannot be used for a rough draft of a major paper or peer review sessions.

It is your responsibility to communicate with me **BEFORE** due dates to request extensions or alternate due dates. For students current on course work and regularly attending class, occasional extensions may be provided, but such decisions will be at the discretion of the instructor and will be made on an individual basis.

Expectations—Stay on top of your work:

Because details of your homework and assignments will be explained and handed out in class when they are assigned, your **regular attendance is crucial** for success in the course and for understanding the expectations of individual assignments. Extensive independent reading and writing will be necessary for each class meeting, where you will often work individually or in small groups using the materials you've been asked to prepare ahead of time. Often, you will generate or revise writing assignments during class using new techniques modeled for you.

All students are responsible for coming to class on time and prepared, for knowing when things are due, for asking questions about things they don't understand, and for contributing to an energetic and respectful learning community. By enrolling in this section of English 1A, you are committing to meeting our specific course goals and must be willing to participate in the activities and techniques involved. The theme of racial inequality requires you to be willing to think critically about this topic.

Please understand that genuine learning often involves discomfort with new and unfamiliar ideas and processes—expect to think deeply about challenging, complex issues concerning racial inequality, citizenship, and mass incarceration that don't have simple answers. Expect to stretch your intellectual and rhetorical capabilities. I will be pushing you into unfamiliar territory as a matter of intentional design. How much you learn and how much your writing improves will depend on the intensity of your commitment, your willingness to interact and collaborate with each other, and your genuine engagement in course activities.

Members of this class are expected to show respect and tolerance for each other. We will undoubtedly hold and explore different views on many issues, but that should not prevent us from listening to and learning from each other. **Please conduct yourself in a respectful, professional manner appropriate for a college classroom.** Students whose behavior becomes disruptive or disrespectful will be asked to leave and will receive an absence for the day.

The Working Portfolios:

Each major paper will be submitted in a folder along with all the smaller assignments and drafts that have contributed to its development. To document your hard work and your developing writing skills, it is essential to **keep all the work you produce**, even false starts or drafts you might typically throw away.

Save both electronic and paper copies of your work. Save your electronic work in at least two different ways or places, such as email, a USB, GoogleDocs (in the gmail Drive), your hard drive etc... Start a new file when you begin a new draft of a paper—simply copy what's there and paste it into a new file. The Working Portfolio serves to guarantee the intellectual

integrity of your work by providing a record of your ideas, labor, and efforts developing each assignment specifically for this course. The working portfolio can document and archive your developing writing process and also safeguard against charges of plagiarism.

Working portfolios will have cover sheets detailing point values for individual assignments expected to be in them. These sheets must be completed outside of class so that the work is ready to submit at the beginning of class on the designated due date. **Working portfolios submitted without completed cover sheets or without passing essay drafts that meet the minimum word count requirements will not earn any credit.**

Paper Format:

Unless the writing occurs in class, all work you submit must be ready at the start of class on the due date. Papers should be typed using a standard 12-point double-spaced font (Times, Calibri) with one-inch margins and **must be stapled**. For every assignment you turn in, unless I indicate otherwise, use a single-spaced heading that includes your name, the instructor's name, the course number, the assignment, the date, and the word count. Please type this heading on the **left side** of the first page of every out of class assignment.

Example Heading: Student Name
 Ms. Shannon Mondor
 English 1A
 Reading Response #4—Coates, Part 2
 October 9, 2016
 Word Count: 523

For assignments longer than one page, have a right-aligned header (typed or written in by hand) with your last name and the page number. If necessary, **handwrite this. Do NOT forget to staple your work before submitting it.

Canvas:

Canvas will be used extensively in this section of 1A. The online portion of our course will be organized by weekly modules where you will be able to post assignments, access copies of documents handed out in class, and explore additional resources and links related to our course material. Please make it a habit to visit the site and explore what it contains, though the site will be in development as the course progresses. **Add a picture to your profile** so that we can have an easier time learning and using names in class. I will update the grade book every three weeks or so, which will allow you to keep track of your progress. But please be advised that significant portions of the course grade will not be earned until well into the semester, and zeroes will typically greatly damage your grade.

Grading Policy and Criteria:

Each major paper will have a cover sheet indicating all required assignments and their point values in the Working Portfolio. Completing this cover sheet and organizing the working portfolio before coming to class is the responsibility of each student. Points will be earned for the smaller required assignments leading up to the revised essay (the writing process—prewriting, organization techniques, peer review, etc) and for the overall quality of the essay and argument.

Students must submit passing essays to earn points for the Working Portfolio. Working Portfolios will not earn credit unless they contain both rough and revised drafts of the essays.

No points will be earned for a Persuasive Research Project Working Portfolio unless it contains 10 complete Annotated Bibliography entries and a properly formatted Works Cited page documenting any references used in the essay.

Some shorter, informal, and in-class assignments will be evaluated credit or no credit (✓/⊘).

All word counts are required MINIMUMS—you can always write more than required, but writing fewer words than the minimum word count will earn less than full credit or no credit at all. Work that does not meet minimum expectations of quality and /or length will not receive credit.

I will provide written comments on your work to highlight your existing writing strengths, to share a reader's reaction to what you have communicated, and to suggest possible ways to improve through revision. Comments on major papers will be typed using the MS Word comment function, which is another reason these assignments must be submitted electronically.

Students must earn a final grade of 70 percent to pass the class. No Ds are awarded for English 1A.

<u>Grading Symbol</u>	<u>Point Value</u>	<u>Major Paper Grades</u>	<u>Final Course Grades</u>	<u>Point Values</u>	
✓+	100	A	93-100	A	93-100
✓	90	A-	90-92	A-	90-92
OK	80	B+	87-89	B+	87-89
✓-	70	B	83-86	B	83-86
⊖	0	B-	80-82	B-	80-82
		C+	77-79	C+	77-79
		C	70-76	C	70-76
		F	0-69	F	0-69

Breakdown of your Grade:

Citizenship and Course Work

Your grade includes all the required reading and writing assignments as well as your preparedness, engagement, attitude, attendance, collaboration, in-class work, presentations, contributions to daily discussion, and Peer Response Groups.

- **Major Essay 1 & 3 Working Portfolios** **25%**
- **Persuasive Research Project (Annotated Bibliography required)** **25%**
- **Shorter Formal & Informal Work (writing, discussion, presenting, participation, RRs)** **50%**

Attendance Requirements:

The English Department Attendance Policy

Since regular attendance is a critical factor in student success, students at the college are expected to attend all sessions of each class in which they are enrolled. **Students may not pass the class if they miss more than two weeks of class.** Since this class meets three times a week, students should not exceed 6 absences for the semester. If a student exceeds the limit on absences, the instructor will notify the student via email that he or she has been dropped. Students are still responsible to go into Web Advisor and withdraw themselves from the class, in order not to receive an F.

Attendance is mandatory for this class. I will take attendance at every class meeting. If you are absent, make arrangements to submit your work on time. Email me to keep me informed. Assignments can be posted to Canvas by deadlines, even if you cannot physically attend class. Also, make contacts and exchange information with classmates so that you can find out about any new work assigned before returning to class to avoid missing assignments or falling behind.

Students who miss all or part of the first week of classes without contacting the instructor may be dropped from the class. You may miss up to 3 classes with no consequence to your grade. The 4th, 5th, and 6th absences may reduce your course grade by 3% each (that's 3 lost points per day).

Being regularly absent, late, or unprepared for class will severely damage your ability to pass this course. Chronic lack of preparedness or a pattern of not arriving on time will reduce your final grade by up to 10%. Partial absences will count towards the total allowable absences, so please be mindful of your punctuality. If you come late, check in with me before leaving class to be sure that I have recorded your attendance. Getting to class more than 15 minutes late counts as an absence.

Missing 7 or more classes (more than 2 weeks) will result in an "F" for this course.

****Students who have perfect attendance, participate actively, and submit all required assignments will receive a 3-point bonus to their final course grade, meaning a 90 would become a 93.**

Other Important Matters:

Unplug: Please leave your personal electronic equipment turned **OFF and out of sight** while this class is in session—unless you are using devices to enhance your success in the course. Texting is not allowed in this class. Neither is listening to music, unless I indicate students can do so if they choose during a specific activity. Disrespecting this policy may result in points deducted from your final course grade for allowing your technology to distract from or interfere with our work. Repeated problems with this issue may require you to leave your devices on my desk.

Write for a Public Audience: All graded writing done for this course should be of a public nature, meaning that you should feel comfortable sharing it with your peers, the instructor, and a wider public audience. Expect your writing to be read and responded to in diverse ways by a variety of readers. All work submitted for credit in this class must have been created

Course Calendar and Assignments Weeks 1-8

Week	Monday	TU	Wednesday	TH	Friday
1	1/16 <ul style="list-style-type: none"> No school today: Celebration of Dr. MLK, Jr. 		1/18 <ul style="list-style-type: none"> Course Overview Freewriting Interviews 		1/20 <ul style="list-style-type: none"> Introductions Canvas Overview Reading Responses Syllabus Q & A
2	1/23 <ul style="list-style-type: none"> RR #1 Adler DUE Discuss "How To Mark A Book" Annotation & Analytical Reading 		1/25 <ul style="list-style-type: none"> AWN Ch. 1, 2, 3 (15-64) Writing Process Freewriting Rhetorical Situations— ethos, pathos, and logos 		1/27 <ul style="list-style-type: none"> Discuss McIntosh Privilege, Institutional Racism Types of Racism/Inequality Prep for reading Coates freewrites
3	1/30 <ul style="list-style-type: none"> Discuss Coates Part 1 (5-71) RR #2 DUE 		2/1 <ul style="list-style-type: none"> Discuss Coates 		2/3 <ul style="list-style-type: none"> TSIS "They Say" (xvi-54) Discuss Coates Introduce MP #1
4	2/6 <ul style="list-style-type: none"> Discuss Coates Part 2 (75-132) RR #3 DUE 		2/8 <ul style="list-style-type: none"> Discuss Coates MP #1 Invention/ Prewriting 		2/10 <ul style="list-style-type: none"> Discuss Coates Part 3 (136-152) MP #1 Concept Freewrites DUE
5	2/13 <ul style="list-style-type: none"> Discuss Rankine Parts 1 & 2 (5-37) RR #4 DUE 		2/15 <ul style="list-style-type: none"> TNJC foreword, preface, and Introduction (1-19) RR #5 DUE Introduce TNJC Group Discussion Leading 		NO CLASS
6	NO CLASS		2/22 <ul style="list-style-type: none"> AWN Ch 4 (69-80) and Ch. 6, 7, & 8 (103-149) MP #1 Zero Draft DUE Organize TNJC Group Discussion Leading 		2/24 <ul style="list-style-type: none"> TNJC Ch. 1 Discussion (20-58) RR #6 DUE Responding Techniques Handout
7	2/27 <ul style="list-style-type: none"> Prep Time for TNJC discussion leading groups Discuss Responding Techniques 		3/1 <ul style="list-style-type: none"> MP #1 Draft DUE/PRG Bring 4 copies of your 1000+ word draft Handout: MP #1 Cover Sheets 		3/3 <ul style="list-style-type: none"> Student Group Leads Class TNJC Ch. 2 Discussion (59-96) RR #7 DUE Post MP #1 working thesis & 2 TS to Canvas by 2 PM
8	3/6 <ul style="list-style-type: none"> TSIS "I Say" (55-104) MP #1 Peer Letters DUE Revision Techniques DUE In class work with MP #1 draft 		3/8 <ul style="list-style-type: none"> MP #1 Working Portfolio DUE Introduce MP #2 Topic Brainstorming MLA Works Cited Exercise 		3/10 <ul style="list-style-type: none"> Student Group Leads Class TNJC Ch. 3 Discussion (97-139) RR #8 DUE
	SPRING BREAK 3/13-3/17				

Course Calendar and Assignments Weeks 9-16

Week	Monday	TU	Wednesday	TH	Friday
9	3/20 <ul style="list-style-type: none"> • MP #2 Freewrites DUE • MP#2 Topic Development • Discuss TSIS CH. 8, 9, & 10 (pp. 105-138) • AWN Ch. 5 (83-98) & Appendix II (213-223) 		3/22 <ul style="list-style-type: none"> • MP #2 Topic Proposal DUE • Works Cited Exercise DUE (for working with in class) • Annotated Bibliographies 		3/24 <ul style="list-style-type: none"> • Student Group Leads Class • MP #2 Topic Approval • TNJC Ch. 4 Discussion (140-177) • RR #9 DUE
10	3/27 <ul style="list-style-type: none"> • **Meet in LRC-103— Library Research Day • TNJC Reflections due (Ch. 2 & 3) 		3/29 <ul style="list-style-type: none"> • Rankine, Parts 3, 4, & 5 • RR #10 DUE (Choose part 3, 4, or 5; pp. 41-79) 		3/31 <ul style="list-style-type: none"> • Student Group Leads Class • TNJC Ch. 5 Discussion (178-220) • RR #11 DUE
11	4/3 <ul style="list-style-type: none"> • MP #2 Revised Proposal DUE • Paraphrases & Quotes • Bring in 1 completed AB for in-class review 		4/5 <ul style="list-style-type: none"> • Works Cited Exercise DUE (for grading) • In-class work on MP #2 • Cubing 		4/7 <ul style="list-style-type: none"> • Student Group Leads Class • TNJC Ch. 6 Discussion (221-262) • RR #12 DUE
12	4/10 <ul style="list-style-type: none"> • Rankine Ch. 6 (83-135) • Choose ONE situation to analyze in depth in your RR #13 		4/12 <ul style="list-style-type: none"> • Annotated Bib DUE (5) • MP #2 Zero Draft DUE • MLA Style • In-class work on MP #2 		4/14 <ul style="list-style-type: none"> • MP #2 Draft DUE/PRG • MP #2 Works Cited page DUE • Bring 3 copies of your 1200+ word draft
13	4/17 <ul style="list-style-type: none"> • MP #2 Peer Response Letters DUE • Thesis Workshop • Revision Techniques 		4/19 <ul style="list-style-type: none"> • Annotated Bib DUE (10) • MLA Review • Thesis workshop • In-class work on MP #2 		4/21 <ul style="list-style-type: none"> • Revision Techniques for MP #2 DUE • TNJC Discussion Leading Reflections DUE (Ch. 4, 5, & 6) • Post MP #2 Working Thesis to Canvas by 2 PM
14	4/24 <ul style="list-style-type: none"> • MP #2 Working Portfolio DUE • Introduce MP #3 • Discuss Rankine, Coates, Alexander 		4/26 <ul style="list-style-type: none"> • Discuss Rankine Part 7 (139-161) • RR #14 DUE 		4/28 <ul style="list-style-type: none"> • Developing MP#3 • Discuss Coates & Alexander
15	5/1 <ul style="list-style-type: none"> • AWN Ch. 9 & 10 (153-189) • DiAngelo's "White Privilege" • What have we learned? 		5/3 <ul style="list-style-type: none"> • MP #3 draft DUE/PRG • Bring 4 copies of your 1000+ word draft 		5/5 <ul style="list-style-type: none"> • Post MP #3 working thesis to Canvas by 2 PM • In-class work on MP #3
16	5/8 <ul style="list-style-type: none"> • 2 hour Final meeting • Screening a film • Revised MP #3 DUE 				