

<b>Syllabus for Analytical Reading and Writing– Eureka Campus</b>		
<b>Semester &amp; Year</b>	Fall 2018	
<b>Course ID and Section #</b>	English 1A E4996	
<b>Instructor’s Name</b>	Lesley Manousos	
<b>Day/Time</b>	T/Th 6:05-8:10	
<b>Location</b>	HU 106	
<b>Number of Credits/Units</b>	4	
<b>Contact Information</b>	<i>Office location</i>	HU 119
	<i>Office hours</i>	T/Th 5-6
	<i>Phone number</i>	N/A
	<i>Email address</i>	Lesley-manousos@redwoods.edu
<b>Textbook Information</b>	<i>Title &amp; Edition</i>	Signs of Life in the USA 9 <sup>th</sup> ed
	<i>Author</i>	Sonia Maasik and Jack Solomon
	<i>ISBN</i>	978-1-319-05663-6
<b>Course Description</b>		
<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>		
<ol style="list-style-type: none"> <li>1. Analyze argumentative claims.</li> <li>2. Respond to arguments with persuasive critical essays.</li> <li>3. Locate, synthesize, and document sources for use in response to arguments.</li> </ol>		
<b>Special Accommodations</b>		
<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 <a href="#">Disabled Students Programs and Services</a>. Students may make requests for alternative media by contacting DSPS at 707-476-4280.</p>		
<b>Academic Support</b>		
<p>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.</p>		
<b>Academic Honesty</b>		
<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, 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: <a href="http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-">http://www.redwoods.edu/board/Board-Policies/Chapter-5-Student-</a></p>		

## Syllabus for Analytical Reading and Writing– Eureka Campus

[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 1A: Analytical Reading and Writing Fall 2018 (4 units)

E5003 T/Th 2:50-4:55  
HU 106

E4996 T/Th 6:05-8:10  
HU 106

## Contact Information:

Instructor: Lesley Manousos

Email: [lesley-manousos@redwoods.edu](mailto:lesley-manousos@redwoods.edu)

Office hours: HU 119 T/Th 5:00-6:00

Writing Center hours: T/Th 1:15-2:40

Tutoring in the ASC—by appointment and drop-in W 12-6

## Required Course Materials:

- Maasik, Sonia and Jack Solomon, Eds. *Signs of Life in the USA*. 9<sup>th</sup> ed., Bedford/St. Martin's, 2018.
- Pollan, Michael. *In Defense of Food*. The Penguin Press, 2008.
- Hacker, Diana and Nancy Sommers. *A Pocket Style Manual*. 7<sup>th</sup> ed., Bedford/St. Martins, 2015.
- A single subject notebook for in-class writing.
- A binder or folder for storing all course work (completed and in progress).
- Access to computer with Internet and word-processing capabilities.
- A flash drive or other means for saving your documents.
- One letter-size paper file folder (for submitting final drafts of papers).

## Course Overview:

**What it says in CR Catalogue:** 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.

**What this means for you:** This class will function in many ways as a writing workshop, with class meetings often involving peer review and group work. Most classes will start with brief in-class writings, and then consist of class discussions, brief lectures and lots of writing. Your writing will consist of in-class writing, homework reading responses, and essay writing. All of your out-of-class writing will need to be word-processed, so be prepared to use your computer skills, or ask for help if needed.

The content of this class will come from many facets of popular culture, but with an emphasis on consumption—both the “consumption” of goods and, literally, the consumption of food. During the course of the semester we will analyze advertisements, movies, essays and academic writing. We are all consumers in both senses of the word, so we can draw on our own knowledge and experiences when using consumption as a lens through which to analyze our culture. 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 of popular culture.

### Course Learning Outcomes:

1. Analyze argumentative claims.
2. Respond to arguments with persuasive critical essays.
3. Locate, synthesize, and document sources for use in response to arguments.

### Course Requirements:

**Reading:** (Donald Murray, renowned composition theorist, once said, “Write to learn how to read, and read to learn how to write.”) In this class, we will use this premise to reinforce the link between effective reading and writing; as such, you will be required to read *In Defense of Food* and essays from *Signs of Life*, and complete various reading assignments, including annotating, summarizing, critiquing, and analyzing rhetoric (persuasive argumentation.)

Over the course of the semester you will complete 8 brief reading responses where you will practice summarizing and analyzing texts, and towards the end of the semester, you will complete 5 Formal Reading Responses, which will require you to demonstrate mastery of the skills mentioned above. Detailed guidelines for your responses will be outlined in the “Formal Reading Responses” handout—please follow these guidelines to ensure your success in this heavily-weighted portion of the class.

**Working Portfolio:** Over the course of the term, you will be required to write three analytical essays; each assignment should reflect your knowledge of the writing conventions we will study in class: (thesis, support, organization, audience awareness, coherence, intro/concluding strategies, and grammar) and must demonstrate critical thinking. For each essay, you are required to show evidence of the various steps in your writing process, including pre-writes, drafts, revised drafts, and peer-group feedback. For all of the essays you will be required to incorporate support from articles/books we have read in class, and for the final essay you will include varied outside sources. For each of the three papers, you will produce three drafts. Essay assignments are as follows:

- Advertising Analysis Essay 4-6 pages
- Thesis driven analysis of movie *WALL-E* 4-6 pages
- *In Defense of Food* Analytical Research Essay 6-8 pages

### Grading Criteria:

- Educational Autobiography and End of Semester Self-Reflection = 5%
- 2 x analytical essays = 20%
- 1x research essay (including proposal) = 15%
- 3 out-of-class formal peer reviews = 16%
- 8 Short reading responses = 16%
- 4 (out of 5) formal reading responses = 20%
- Active participation (this means you have done the assigned readings for that day and are ready to actively discuss them)= 8%

Letter grades for essays and formal reading responses will reflect the following criteria:

A = Exceptional work.

B = Fulfills and goes beyond assignment requirements.

C = Fulfills assignment requirements.

D/F = Does not meet minimum assignment requirements.

Final letter grades will be based on the following: 93-100=A / 90-92=A- / 87-89=B+ / 83-86=B / 80-82=B- / 77-79=C+ / 70-76=C / 60-69=D / 59 and below=F.

### **Deadlines and Makeup Policy:**

This class moves quickly and involves a great deal of work, work that I expect to be turned in on time, and obtaining information missed as a result of an absence is always *your* responsibility. This is a foundational college level transferable class, as such I expect that all papers will be correctly formatted and turned in on the due date. All papers and assignments are due on time, no exceptions. “*No exceptions*” means you are still required to get your work in if you are absent, have car trouble, printer problems, family issues, etc. “*On time*” means hard copies in my hands at time of collection. ***Make sure you have the email addresses and phone numbers of a couple of your classmates so that if you are absent, you can arrange to have them turn in your work for you.***

**\*\* For essays 1 and 2, if they are turned in on time and meet the minimum length requirement, you have the option to revise again if you want to improve your grade. The revision must be substantial and you must talk to me about what you plan to do before revising. You will have one week to revise from when your essay is returned to you.**

**\*\*Minimum length requirement means that if a 4-6 page paper is assigned, the paper you turn in is 4 full pages—if you typed another word it would be at the top of page 5.**

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

Students at the College are expected to attend all sessions of each class in which they are enrolled. Absences will be considered excessive if a student misses more than two weeks of classes. 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 10 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, athletic, or Disability Services documentation.*

Because much of the classroom work you do is with your peers, your absence will adversely affect your peer group. *If you miss class it is your responsibility to contact your peer group if a group activity was scheduled for that day.* **Also, if you are more than 5 minutes late to a class meeting you are still welcome to attend but be aware that you will be marked absent for that day.**

### **Participation:**

As group work and participation are vital to the success of this course, *I expect you to come to class prepared every day.* Attendance not only includes your physical presence, but your mental presence as well; as participation is graded, I expect to see each person taking an active role in this class.

### **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. To this end, please be aware that the use of sexist, racist, or homophobic language will on no account be tolerated.

### **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 including all writing assignments 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>

Plagiarism takes a variety of forms and includes downloading papers from an on-line paper service, to incorrectly (even inadvertently) citing sources used in research papers, to handing in another’s homework as one’s own. A complete discussion of plagiarism will take place in class.

**Turnitin.com:**

To help detect plagiarism, CR uses **turnitin.com**—for each of your three essays and five formal reading responses you will be required to upload your final draft to the site, and submit a printed receipt from Turnitin.com when you turn in your work into me. This is a requirement of the English Department, not an option, and work will not receive credit until I have received your receipt. More details and instructions will be given in class.

**Disability Services and Programs for Students:** College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. 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.

**MLA Document Format:**

All drafts must use Times New Roman font and conform to MLA guidelines for document formats. MLA format requires

- One-inch margins, top, bottom, left and right
- Double-spacing throughout the text
- A half-inch indentation to indicate a new paragraph (*not* an additional skipped line!)
- A running header with the author's last name and the page number in the upper right-hand corner
- A five-line heading on the first page of the document, flush to the left-hand margin, consisting of the writer's name (first and last), the instructor's name (first and last), the course name and number, (draft number if applicable), and the date
- The paper's title, centered
- See *A Pocket Style Manual* 167-173 for detailed MLA manuscript format and sample MLA papers (spot the “deliberate” mistake on 170).

- **English 1A Assignment Schedule \*\***

- The class schedule lists all major assignments on the day that they are due. There will be a reading response to each essay we read from *Signs of Life* and each section we read from *In Defense of Food*, unless I announce otherwise. These responses will often take the form of in-class writing in

addition to out-of-class responses, so make sure you have done the readings and are prepared to write about them and discuss them in class.

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- **All your work should be collected in a folder or binder and brought to every class meeting.** Your binder should contain your Course 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. You should also bring your notebook to every class meeting.
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- All writing (except your in-class notebook) must be word processed using Times New Roman font and follow MLA formatting guidelines. See Syllabus p 4 and *A Pocket Style Manual* for directions.
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- Please bring *Signs of Life*, *In Defense of Food*, and *A Pocket Style Manual* to each class when work related to the book is due. Abbreviations: *Signs of Life*= SL, *In Defense of Food*= DF, *A Pocket Style Manual*= PM.
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- Note\*\* Schedule is subject to sudden and explosive change.
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- **Week 1**

- **Tues 8/21**
- Introduction to course and to each other.
- Review of the syllabus and daily plan.
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- **Thurs 8/23**
- **Read:** “The Meal: Fast Food” by Michael Pollan (handout). Read and annotate text; be prepared to discuss and write about the reading in class. Also review the Course Syllabus and Assignment Schedule (handout). Read carefully and bring questions to class.
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- **Week 2**

- **Tues 8/28**

- **Read:** “Introduction” SL p.1-19. Read and annotate; be prepared to discuss and write about the reading in class and “Writing about Popular Culture” SL p. 20-33. Read and annotate; be prepared to discuss and write about the readings in class.
- **Write:** Educational Autobiography. Follow prompts on the assignment sheet distributed in class.

- **Thurs 8/30**

- **Read:** “Brought to You B(u)y: The Signs of Advertising” SL p. 141-150, and “Masters of Desire: The Culture of American Advertising” by Jack Solomon SL p. 152-162. Read and annotate; be prepared to discuss and write about the readings in class.
- **Read:** *A Pocket Style Manual* p 107-113, sections 29a-d and 30a-c “Supporting a Thesis” and Avoiding Plagiarism.”
- **In class:** *Assignment sheet for paper #1 Advertising Analysis Essay will be distributed today.*
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- Week 3
- Tues 9/4

- **Read:** “Men’s Men and Women’s Women” SL by Steve Craig p. 167-179 and “The More Factor,” by Lawrence Shames SL p. 76-82. Annotate text and be prepared to discuss and write about the reading in class.
- **Write:** Reading response #1: Word-processed, double-spaced, one-page *summary* of Solomon essay “Masters of Desire: The Culture of American Advertising” SL p.152-162 including the author’s thesis/claim and major supporting arguments.
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- Thurs 9/6
- **Read:** “Consuming Passions: The Culture of American Consumption,” SL p. 67-75 and “The Treadmill of Consumption” by James A. Roberts 117-122. Annotate text and be prepared to be prepared to discuss and write about the readings in class.
- **Write:** Reading response #2: Word-processed, double-spaced, one-page *summary* of “Men’s Men and Women’s Women” SL by Steve Craig p. 167-179 including the author’s thesis/claim and major supporting arguments.
- **In class:** We will watch *Killing Us Softly 4* Jean Killbourne (DVD, 34 mins.) Take notes and be prepared to discuss and write about the movie in class.

- Week 4
- Tues 9/11

- **Read:** “Everything Now” by Steve McKevitt, SL p.123-129. Annotate text and be prepared to discuss and write about the reading in class.
- **Write:** First draft of paper #1 due. Minimum of 2 **full** pages, typed, double spaced, MLA formatting.
- **In class:** Peer review

- Thurs 9/13

- **Read:** *A Pocket Style Manual* p. 93-101 sections 26a-c and 27a-c “Finding Appropriate Sources” and Evaluating Sources.” Be prepared to discuss in class.
- **Write:** Reading response #3: Word-processed, double-spaced, one-page *summary* of “The More Factor,” by Lawrence Shames SL p. 76-82 including the author’s thesis/claim and major supporting arguments.
- **In class:** introduction to research with librarian.

- Week 5
- Tues 9/18

- **Write:** Second draft of paper #1 due. Minimum of four **full** pages typed, double spaced, MLA formatting. Bring copies for all peer group members. Include a cover letter with all copies. Refer to handout for specific requirements.
- **Read:** “What Can Semiotics Contribute to Packaging Design?” by Chris Arning SL p 111-116. Annotate text and be prepared to discuss and write about the reading in class.
- **Read:** *A Pocket Style Manual* p.113-121 Sections 31a-c and p. 124-127 section 33a, “Integrating Sources,” and “MLA Documentation Style” and be prepared to discuss in class.

- **Thurs 9/20**

- **Read:** “The Hollywood Sign: The Culture of American Film” SL p. 293-302, and “Creating the Myth” by Linda Seger p. 326-335. Annotate text and be prepared to discuss and write about the readings in class.
  - **Write:** 1-2 pages typed double-spaced peer response letters due for each of your peer group members. Letters will be exchanged in class and discussed within your groups.
  - **In class:** *Assignment sheet for paper #2 Movie Analysis, will be distributed.*
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- **Week 6**

- **Tues 9/25**

- **Read:** *WALL-E* packet of readings distributed in class 9/20 and available at our Canvas site under Modules.
  - **Write:** Reading response #4: Word-processed, double-spaced, one-page *summary* of “Everything Now” by Steve McKeivitt, SL p.123-129, including the author’s thesis/claim and major supporting arguments.
  - **In class:** We will watch the movie *WALL-E*
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- **Thurs 9/27**

- **Write:** Final draft of paper #1 due, 4-6 pages. Include Turnitin.com receipt, all drafts and peer reviews and put them in a folder with your name clearly printed on the tab.
  - **Read:** *In Defense of Food* (DF) p. 1-53.
  - **Write:** Reading response #5: Word-processed, double-spaced, **1-1.5 page** response to this section of DF answering the following questions. Why is the statement “‘eat food’ not quite as simple as it sounds”? Describe what Pollan means by “Nutritionism”. Describe “health claims”, and explain why, according to Pollan, we need to “watch out for health claims”? What is the Lypid Hypothesis, and why does Pollan suggest we should question it? Read the entire assigned reading before answering these questions.
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- **Week 7**

- **Tues 10/2**

- **Read:** DF: 53-81.
  - **Write:** Reading response #6: Word-processed, double-spaced, **1-1.5 page** response to this section of DF. Explain why, according to Pollan in this section of the reading, the majority of Americans “eat and run” rather than “dine and savor.” What does he think this attitude towards food says about our culture? Do you have a similar or different relationship with food? Read the entire assigned reading before answering these questions.
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- **Thurs 10/4**

- **Write:** First draft of paper #2 due; Minimum 2 **full** pages.
  - **In class:** Peer review
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- - Week 8
  - Tues 10/9

- **Read:** DF: 81-101
- **Write:** Reading response #7: Word-processed, double-spaced, **1-1.5 page** response to this section of DF. Describe the “Western Diet”. What health problems does Pollan associate with the Western Diet? What connections did dentist Weston Price make between health and the way food is grown? Read the entire assigned reading before answering these questions.
- **In class:** We will watch movie *Feeding Frenzy*
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- **Thurs 10/11**
- **Read:** DF: 101-136. Annotate text and be prepared to discuss and write about the reading in class.
- **Write:** Second draft of paper #2 due; Minimum 4 full pages. Bring copies for all peer group members. Include a cover letter with all copies. Refer to handout for specific requirements.
- **In class:** *Assignment sheet will be distributed today for paper #3 Persuasive Research based on In Defense of Food.*
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- - Week 9
  - Tues 10/16

- **Read:** DF: 136-161
- **Write:** Reading response #8: Word-processed, double-spaced, **1-1.5 page** response to this section of DF. Why does Pollan think that it’s not possible to “separate our bodily health from the health of the environment from which we eat”? What does Pollan mean when he states, “shake the hand that feeds you”? Read the entire assigned reading before answering this question.
- **Write:** 1-2 pages typed double-spaced peer response letters due for each of your peer group members. Letters will be exchanged in class and discussed within your groups.
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- **Thurs 10/18**
- **Write:** Final draft of paper #2 due. 4-6 pages. Include Turnitin.com receipt, all drafts and peer reviews and put them in a folder with your name clearly printed on the tab.
- **Read:** DF: 161-181. Annotate text and be prepared to discuss and write about the reading in class.
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- - Week 10
  - Tues 10/23

- **Write:** 1<sup>st</sup> formal reading response to “Creating the Myth” by Linda Seger p. 386-395. Follow instructions as explained in “Formal Reading Response” handout.
- **Read:** *A Pocket Style Manual* p. 57-64 sections 17a-j “The Comma.” Be prepared to discuss in class.
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- **Thurs 10/25**

- **Read:** DF: 182-201. Annotate text and be prepared to discuss and write about the reading in class.
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- Week 11
- Tues 10/30
- **Write:** First draft of essay #3 due. Minimum 3 full pages. Peer review.

- Thurs 11/1
- NO CLASS: INDEPENDENT STUDY

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- Week 12
  - Tues 11/6
  - **Write:** 2<sup>nd</sup> formal reading response to “What Can Semiotics Contribute to Packaging Design?” by Chris Arning SL p 111-116. Follow instructions as explained in “Formal Reading Response” handout.
  - **Read:** *A Pocket Style Manual* p. 64-70 sections 18a-b and 19 a-d “The Semi-Colon and the Colon” and “The Apostrophe.”

- Thurs 11/8
- **Read:** “The Daily You: How the New Advertising Industry Is Defining Your Identity and Your Worth” by Joseph Turow SL p 394-401. Annotate text and be prepared to discuss and write about the readings in class.
- **In class:** Focused research with librarian.

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- Week 13
  - **Tues 11/13**
  - **Write:** Second draft of paper #3 due; minimum 5 full pages. Bring copies for all peer group members. Include a cover letter with all copies. Refer to handout for specific requirements.
  - **Thurs 11/15**
  - **Read:** “Commodify Your Dissent” Thomas Frank SL 134-138. Annotate and be prepared to discuss and write about the reading in class.
  - **Write:** 3<sup>th</sup> formal reading response to “The Daily You: How the New Advertising Industry Is Defining Your Identity and Your Worth” by Joseph Turow SL p 394-401. Follow instructions as explained in “Formal Reading Response” handout.

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- THANKSGIVING BREAK

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- Week 14
  - **Tues 11/27**
  - **Write:** 1-2 pages typed double-spaced peer response letters due for each of your peer group members. Letters will be exchanged in class and discussed within your groups.
  - **Thurs 11/29**

- **Read:** Inside Facebook’s (Totally Insane, Unintentionally Gigantic, Hyperpartisan) Political-Media Machine” by John Herrman SL p. 415-424. Annotate and be prepared to discuss and write about the reading in class.
  - **Write:** 4<sup>th</sup> formal reading response to “Commodify Your Dissent” Thomas Frank SL 134-138. Follow instructions as explained in “Formal Reading Response” handout.
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- **Week 15**

- **Tues 12/4**
  - **Write:** 5<sup>th</sup> formal reading response to Inside Facebook’s (Totally Insane, Unintentionally Gigantic, Hyperpartisan) Political-Media Machine” by John Herrman SL p. 415-424. Follow instructions as explained in “Formal Reading Response” handout.
  - **Thurs 12/6**
  - **Write:** End of Semester Self-Reflection. See handout for requirements; distributed in class and available at our Canvas site under Modules.
  - **Write:** Option to turn in final essay today.
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- **See over for Finals information**

- **Week 16**

- **Finals Week**

- **Final Exam Times:**

- **2:50-4:55 class meets Tues Dec 11 @ 3:15-4:15**
- **6:05-8:10 class meets Tues Dec 11 @ 5:30-6:30**

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- **Final draft of essay #3 due. 6-8+ pages.** Include Turnitin.com receipt. No other drafts or documentation is required. Staple or paper clip your receipt to your final draft—no folder required.
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