



## LINC 101 K: First-Year Writing Seminar

### Bad Ideas about Writing

Moravian College

Fall 2020

Tuesday, Thursday, Friday 9:15 to 10:15 AM on Zoom

### Course Professor

Dr. Crystal N. Fodrey, Associate Professor of English and Director of the Writing at Moravian program

[fodreyc@moravian.edu](mailto:fodreyc@moravian.edu)

Zinzendorf 202/Zoom

Student Open Hours: Mondays from 2:30 to 4:00 PM, Wednesdays 9:00 to 10:00 AM, and Fridays from 12:30 to 3:30 PM. Feel free to reserve an appointment on my Google Calendar any time you would like to talk privately about the class or other matters. All student open hours will be held via Zoom. Please book appointments with me at least 2 hours in advance. You can also schedule an appointment with me by emailing me if my office hours do not fit your schedule.

### Writing Fellow

Giavanna Murgia, Sophomore Communications Major

Virtual Office Hours (through email & Zoom): Mondays from 3:00-4:00 PM and Wednesdays from 1:00-2:00 PM

Note: All emails and messages will be responded to within 4 days or on Mondays from 3:00-4:00 PM and Wednesdays from 1:00-2:00 PM.

### Course Description

First-Year Writing Seminar (FYWS) introduces students to academic literacy practices central to success in any discipline at Moravian College. The course is designed to help students transition to college expectations, generate research questions, find and evaluate sources, and make informed decisions about how best to achieve their purposes in various writing situations. The subject area focus of each section of First-Year Writing Seminar varies, but all sections are similar in their approach: students develop the skills of critical reading, research, argumentation, revision, and reflection; and students work collaboratively with classmates, the instructor, and the Writing Fellow to improve writing, build community, and explore available campus resources to achieve academic and personal success during their time at Moravian.

**Section K:** At some point, you may have been led to believe the following: Good writers are born that way, so you're either good at writing or you're not. Or perhaps you were told to never split an infinitive or use the first person pronoun "I" or start a sentence with a conjunction like "or." You might think that the five-paragraph essay format will serve you well in college because you wrote five-paragraph essays so often in high school, the format is easy to replicate, and your essays received good grades. Maybe you have only encountered the term "rhetoric" when it is being used to mean "empty speech." The problem is, those commonplaces are not accurate. In this

course—through a series of research-based writing projects—we will disabuse ourselves of those and other bad ideas about writing and come to understand writing as a context-specific, social, rhetorical, knowledge-making activity at which we can improve over time and that allows us to reach myriad audiences for myriad purposes with our good (and our not-so-good) ideas.

### Course Outcomes

In First-Year Writing Seminar, students will cultivate and apply critical thinking about the course topic in order to:

1. Develop a clear and cohesive argument with persuasive appeals using evidence from critical reading and research.
2. Implement, and subsequently reflect upon, writing strategies and conventions suited to a variety of purposes, audiences, and context-appropriate genres and media.
3. Demonstrate ability to generate and pursue lines of inquiry; search, collect, select, and evaluate sources appropriate to writing project(s); and document according to context-appropriate standards.
4. Provide substantial and useful revision suggestions to other writers, and revise writing using responses from others writers, including classmates, Writing Fellows, Writing Center tutors, and instructor.
5. Collaborate with faculty and Writing Fellows, and engage with the College community—students, faculty, and staff—to promote personal success at Moravian College.
6. Reflect on learning to make interdisciplinary connections among course topic, education in the liberal arts, and both individual and community identity.

## Texts

- [\*Bad Ideas About Writing\*](#), edited by Cheryl E. Ball and Drew M. Loewe (free, online)
- [\*Choosing & Using Sources: A Guide to Academic Research\*](#), by The Ohio State University Libraries (free, online)
- [\*Open English @ SLCC: Texts on Language, Writing, and Literacy\*](#), by the SLCC English Department (free, online)
- [\*A Writer's Guide to Mindful Reading\*](#), by Ellen Carillo (free, online)
- [\*Writing Spaces: Readings on Writing\*](#), edited by the WAC Clearinghouse (free, online)
- *Writer/Designer: A Guide to Making Multimodal Projects* 2nd edition by Cheryl Ball, Jennifer Sheppard, and Kristin Arola (available for purchase at Moravian Book Shop and online)
- Other readings, videos, and podcasts as assigned (links will be provided)

## Technology

Please have the following fully charged / available each class unless otherwise specified:

- MacBook pro
- iPad with Notability installed
- Apple Pencil
- Hypothes.is account. Sign up here: <https://web.hypothes.is/start/>

## Grading Contract for LINC 101 K

This First-Year Writing Seminar class is built on principles of productive risk, collaborative learning, and student agency. Pushing yourself to become better at anything requires trying new things (some of which will be unsuccessful), working with and learning from others, and using what you have learned to make informed choices.

To facilitate this work, I have set up the class in a way that you may at first find unfamiliar—and perhaps even uncomfortable. Specifically, I will not assign grades to your work during the semester. This does *not* mean that you won't know how you are performing in the class. Quite the opposite, in fact. You'll receive a lot of feedback on your writing from me and others throughout the semester, and you will have repeated opportunities to apply feedback and revise your work.

Why have I decided to not assign grades during the semester? Dr. Asao Inoue, a writing researcher who has studied how assessment impacts student learning, has this to say about grades:

[U]sing conventional classroom grading of essays and other work to compute course grades often leads students to think more about acquiring grades than about their writing or learning; to worry more about pleasing a teacher or fooling one than about figuring out what they really want to learn, or how they want to communicate something to someone for some purpose. Lots of research in education, writing studies, and psychology over the last 30 or so years have shown overwhelmingly how the presence of grades in classrooms negatively affect the learning and motivation of students. (Inoue 329)

My intent with all class activities and assignments is to facilitate your growth as a writer, and I'll be as transparent as possible throughout the semester about why we are doing particular things in class. For your part, I expect to see deep engagement and effort, and I hope you will also be transparent and proactive in communicating about how things are going and what you need in order to succeed. Here are several principles that are embedded in the way I have designed our First-Year Writing Seminar course for this semester:

- **Risk is rewarded.** You will develop your writing skills when you try new things and then seek and incorporate feedback about your writing. You will have many opportunities to revise your work until you are satisfied with what you have produced. To that end:
- **Your writing in this class will be read by others.** Some writing will initially be shared only with me, but will be de-identified (your name and other identifying information will be removed) and shared with the class. Some writing will be shared with the class directly. Some writing will be public and shared with others across and beyond campus. In part, this will allow you to understand how your writing is perceived by a variety of audiences; therefore:
- **You are responsible for keeping track of feedback on your writing.** You will receive feedback in a variety of ways, both written and verbal, formal and informal, from me, the Writing Fellow, your classmates, peers outside of the class, Writing Center tutors, and yourself. *All* of this feedback is equally valuable and important to your development as a writer, and you are expected to write down, record (with permission), save copies, or otherwise preserve any feedback you receive on your writing for this class. At various points, you will be asked to review and respond to feedback and you should be able to quickly locate records of feedback you have received. Related to this:
- **Responding to writing is as important as writing.** In order to receive insightful feedback on your writing, we all need to practice giving good feedback. The work you put into commenting on others' writing—whether that writing was created by peers in the class or by

authors of the many published pieces we will read—serves two purposes. First, your honest and thoughtful feedback will help your peers understand what is working and what they can improve upon. Second, interacting with others' writing, even when the author may never see your comments, will help you identify what is effective for various genres will expand your repertoire of writing strategies.

All of the work we do in this class is grounded in these principles, and they are also what informs the grading matrix below. Are you interested in learning about why I've taken this approach? Here are some of the that informed this grading contract:

- Albracht, Lindsey, et al. "Response to Joyce Olewski Inman and Rebecca A. Powell's 'In the Absence of Grades: Dissonance and Desire in Course-Contract Classrooms.'" *College Composition & Communication*, vol. 71, no. 1, 2019, pp. 145–51.
- Davidson, Cathy. "Getting Started 6: Contract Grading and Peer Review." *Hastac*, 16 Aug. 2015, [hastac.org/blogs/cathy-davidson/2015/08/16/getting-started-6-contract-grading-and-peer-review](https://hastac.org/blogs/cathy-davidson/2015/08/16/getting-started-6-contract-grading-and-peer-review)
- Inman, Joyce Olewski, and Rebecca A. Powell. "In the Absence of Grades: Dissonance and Desire in Course-Contract Classrooms." *College Composition and Communication*, vol. 70, no. 1, 2018, pp. 30–56.
- Inoue, Asao B. *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom*. The WAC Clearinghouse, 2019.
- Inoue, Asao B. "Theorizing Failure in US Writing Assessments." *Research in the Teaching of English*, vol. 48, no. 3, 2014, pp. 330–52.
- Kohn, Alfie. "The Case Against Grades." *Counterpoints*, vol. 451, Peter Lang AG, 2013, pp. 143–53.
- McNutt, Chris, host. "[Making the Shift to Ungrading](#)." *Human Restoration Project*, season 3, episode 12. 31 August 2019. ([transcript](#))
- Talbert, Robert. "Specifications Grading: We May Have a Winner." Robert Talbert, PhD: Math, Technology, Education, Productivity, 28 April 2017, [rtalbert.org/specs-grading-iteration-winner/](http://rtalbert.org/specs-grading-iteration-winner/)
- Wood, Shane, host. "[Episode 12: Asao B. Inoue](#)." *Pedagogue*, season 1, episode 12. 9 Dec. 2019. ([transcript](#))

## Grading Matrix

A Grade	B Grade	C Grade	D and Below
<p><b>Major Projects</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Literacy Analysis</li> <li><input type="checkbox"/> Research Project</li> </ul> <p>Plus related components for each project:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Invention / Brainstorming / Planning / Proposals</li> <li><input type="checkbox"/> Complete drafts for peer feedback sessions</li> <li><input type="checkbox"/> Writing Center or Writing Fellow review</li> <li><input type="checkbox"/> Complete draft on due date</li> <li><input type="checkbox"/> Reflection</li> </ul>	<p><b>Major Projects</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Literacy Analysis</li> <li><input type="checkbox"/> Research Project</li> </ul> <p>Plus related components for each project:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Invention / Brainstorming / Planning / Proposals</li> <li><input type="checkbox"/> Complete drafts for peer feedback sessions</li> <li><input type="checkbox"/> Writing Center or Writing Fellow review</li> <li><input type="checkbox"/> Complete draft submitted</li> <li><input type="checkbox"/> Reflection</li> </ul>	<p><b>Major Projects</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Literacy Analysis</li> <li><input type="checkbox"/> Research Project</li> </ul> <p>Plus related components for each project:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Invention / Brainstorming / Planning / Proposals</li> <li><input type="checkbox"/> Some drafted material for peer feedback sessions</li> <li><input type="checkbox"/> Reflection</li> </ul>	<p><b>Major Projects</b> Unsatisfactory completion OR missing 1 or more components from these major projects:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Literacy Analysis</li> <li><input type="checkbox"/> Research Project</li> </ul>
<p><b>Minor Project</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Brief Public Argument (Step 4)</li> </ul> <p>Plus related components:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Steps 1, 2, 3, and 5</li> <li><input type="checkbox"/> Complete draft of argument and accompanying speech (Step 4 draft) on due date</li> </ul>	<p><b>Minor Project</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Brief Public Argument (Step 4)</li> </ul> <p>Plus related components:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Steps 1, 2, 3, and 5</li> <li><input type="checkbox"/> Complete draft of argument and accompanying speech (Step 4 draft) on due date</li> </ul>	<p><b>Minor Project</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Brief Public Argument (Step 4)</li> </ul> <p>Plus related components:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Steps 1, 2, 3, and 5</li> </ul>	<p><b>Minor Project</b> Unsatisfactory completion OR missing:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Brief Public Argument</li> </ul>
<p><b>Engagement and Participation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 0-3 total absences</li> <li><input type="checkbox"/> Consistently engaged, high-quality class participation</li> <li><input type="checkbox"/> Consistently high-quality peer feedback</li> </ul> <p>Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> All “short assignments” (discussion posts / in-class activities, etc.)</li> <li><input type="checkbox"/> All assigned readings / annotations</li> </ul>	<p><b>Engagement and Participation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 3-4 total absences</li> <li><input type="checkbox"/> Consistently engaged, high-quality class participation</li> <li><input type="checkbox"/> Overall high-quality peer feedback</li> </ul> <p>Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> All but 2 “short assignment”</li> <li><input type="checkbox"/> All but 2 assigned readings / annotations</li> </ul>	<p><b>Engagement and Participation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 4-5 total absences</li> <li><input type="checkbox"/> Inconsistent class participation</li> <li><input type="checkbox"/> Inconsistent quality peer feedback</li> </ul> <p>Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> All but 3 “short assignments”</li> <li><input type="checkbox"/> All but 3 assigned readings / annotations</li> </ul>	<p><b>Engagement and Participation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 6 or more total absences</li> <li><input type="checkbox"/> Consistent lack of class participation</li> <li><input type="checkbox"/> Unsatisfactory or missing peer feedback</li> </ul> <p>Missing</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 4 or more “short assignments”</li> <li><input type="checkbox"/> 4 or more assigned readings annotated</li> </ul>

<p><b>Reflection and Revision</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 2 Goals Statements</li> <li><input type="checkbox"/> Digital Portfolio and Final Reflection</li> <li><input type="checkbox"/> Transformative revision and reflection of Literacy Analysis assignment</li> </ul>	<p><b>Reflection and Revision</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 2 Goals Statements</li> <li><input type="checkbox"/> Digital Portfolio and Final Reflection</li> </ul>	<p><b>Reflection and Revision</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 1 Goals Statement</li> <li><input type="checkbox"/> Digital Portfolio and Final Reflection</li> </ul>	<p><b>Reflection and Revision</b> Satisfactory completion of:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 1 or 0 Goals Statements</li> <li><input type="checkbox"/> Digital Portfolio and Final Reflection</li> </ul>
<p><b>Academic Extracurricular Events</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 3 events</li> </ul>	<p><b>Academic Extracurricular Events</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 3 events</li> </ul>	<p><b>Academic Extracurricular Events</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 2 events</li> </ul>	<p><b>Academic Extracurricular Events</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> 1 or 0 events</li> </ul>

A-, B+, B-, C+, and C- may be awarded if student work exceeds expectations or is lower than expectations.

## Explanation of Assignments

Detailed prompts will be provided for all major projects and discussed in class. The course calendar (beginning on page 10 of the syllabus) will be updated frequently with required reading and writing assignments. Check the calendar regularly to make sure you are not missing important work.

### Literacy Analysis

In preparation for the literacy analysis, you will first write and think about your own literacy education that led you to become the reader and writer you are now with certain beliefs about what it means to be a “good reader” and a “good writer.” You will then practice critically reading and responding to texts rhetorically—especially texts that deal directly with conversations around reading and writing—in order to better understand the conversations around certain aspects of literacy education. Finally, you will conduct a qualitative analysis of LINC 101 K’s literacy histories that will adhere to the genre conventions of the IMRaD formatted (Introduction, Methods, Results, and Discussion) academic article using APA style.

### Research Project: Writing (Mis)conceptions

The Writing (Mis)conceptions research project starts from some aspect of a bad idea about writing that you are curious about. From this initial curiosity, you’ll develop a line of inquiry and engage with a research process—including the maintenance of a research journal—that ends with the creation of a formal research article. The final article will adhere to submission guidelines for the First-Year Spotlight section of the [Young Scholars in Writing](#) journal.

### Public Argument: Righting Misconceptions about Writing

Your public argument project will explore the same topic as your research project article, but will reframe the information in a digital multimodal genre for an audience of your choosing and will adhere to the genre conventions uncovered through an analysis of your chosen genre.

### Goals Statements

At two points during the semester, you will be asked to articulate and re-evaluate your goals for writing.

### Final Digital Portfolio and Reflection

Your final digital portfolio and reflection gives you the opportunity to look back on the work you completed during the semester, tell the story of that work, analyze and evaluate your performance, and articulate how you met each of the course learning outcomes.

### **Transformative Revision and Reflection**

To earn an A grade, you must complete at least one transformative revision of and reflection on one of the three major projects (literacy analysis, research project, public argument). A transformative revision is exactly that—a substantial transformation of your work that goes well beyond simply addressing critical feedback. This might involve remixing your project in a different genre and for a different audience, expanding your project into a longer piece, creating a research proposal for a future project on the topic, developing a lesson/activity/handout for our class or others, etc. If you plan to complete a transformative revision of any major project, you are welcome to schedule a meeting to discuss possible ideas. Each transformative revision must be accompanied by a reflection that describes your writing process and rhetorical choices for the revision.

### **Short Assignments and Reading Annotations**

Part of engagement and participation, short assignments (SAs) and reading annotations (RAs) will be completed throughout the semester. The short assignment category includes summer assignments, discussion board posts, short writing assignments (these will often overlap with the Invention / Brainstorming / Planning / Proposals required for each major project), and other in-class writing. These short assignments will help you prepare for each major project described above; SAs will be written in response to prompts posted in Canvas, and you will post your responses to Canvas. SAs are satisfactory if you complete the listed requirements. Reading annotations will happen using Hypothesis (details forthcoming). Late SAs and RAs will not be accepted.

### **Academic Extracurricular Events**

Throughout the semester you will attend a minimum of three Academic Extracurricular Events. All first-year students are required to attend the [InFocus talk by Jonathan Saffron Foer](#) on September 3 at 7 PM. The other two are up to your discretion, though other InFocus events and Student Life events are noted on our course calendar. If you are interested in attending a campus program or club meeting but are not sure whether it is considered an “academic” event, please check with Giavanna or me. To earn credit for each event, you need to provide evidence of your attendance (e.g., a picture/screenshot of yourself at the beginning and end of the event) along with a 150-word review of the event within 48 hours of attending and upload to the appropriate submission area on Canvas. Please plan to complete the second event by October 9 and the last event by December 7.

### **Preparedness and In-Class Participation**

Your in-class participation is vital to our online learning environment. Attendance alone does not guarantee a positive assessment. A significant amount of time will be spent engaging in group discussion and in-class activities. Participation in class discussion, contributions to group work and peer review activities, attentiveness to the instructor’s and Writing Fellow’s directions and explanations and relevant questioning in response, readiness for individual conferences, and productive involvement with the content of the course is expected. Contributions to discussion-based classes require careful rhetorical attention to peers and course material alike. This is an opportunity to develop a healthy self-awareness of how much time and space you are occupying in discussion, and whether or not you are carefully and respectfully listening, challenging, and building off of peers’ discourse. I reserve the right to ask a student to leave our classroom space if they are being racist, sexist, classist, homophobic, ableist, or just plain disrespectful or toxic.

### **Late Work**

Work in this class should be completed and posted to the appropriate location on time. Your ability to meaningfully and effectively participate in class discussions depends on your timely completion of class work, and in some cases late submission of work will negatively impact other students. If you anticipate needing extra time on any assignment due to circumstances beyond your control, contact

me as soon as possible to discuss alternate arrangements. Repeated late work may result in a lower final grade even if all other requirements are met.

### **Attendance**

First-Year Writing Seminar is a course that includes engaged discussion, in-class writing, peer group work, and conferences. Therefore, you should attend all scheduled synchronous class meetings. Throughout the semester, if absences occur, it is your responsibility to make up the work missed. Permission to make up classwork is granted at the discretion of the instructor. As a matter of courtesy, whenever you find it necessary to be absent from class, you should inform the instructor as soon as possible and remain in consistent communication with the instructor to ensure all missed work is appropriately addressed and/or completed.

Students enrolled in this section of LinC 101 cannot miss more than a week of classes—three class meetings—without penalty because of the impact on class participation. See grading contract for details.

## **First-Year Writing Seminar Policies and Resources for Students**

### **Class Conduct**

Students in this class are encouraged to speak up and participate during class meetings. Because the class represents a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. Additionally, all Moravian College students are responsible for upholding the Community Standards, which can be read online in the Student Handbook: <https://www.moravian.edu/handbook/campus-life/code-of-conduct>

Due to COVID-19, our class will meet online. Below are guidelines for how to engage in this online class:

- Make sure you have set up your Canvas account to receive notifications from our class and check your email at least every 24 hours. It is your responsibility to keep up with any and all announcements.
- For each class session, you should do your best to have open simultaneously Zoom and Canvas (split screen on your computer or using multiple devices). We will use both online platforms during our scheduled class sessions.
- Try to be in a minimally distracting environment if you can. Use headphones if you need to!
- Your videos should be turned on during all of our Zoom sessions. If for any reason you feel uncomfortable with your video on, please contact me. If you do not contact me and have your video turned off, you will not be counted as present.
- Keep your audio muted until you want to speak. Let's work together to limit background noise!
- On the bottom of the Zoom window, click on "Participants" and "Chat." Two pop-up windows will open on the right side of your screen.
- When you want to speak, use the "Raise Hand" feature (on the bottom left of the Participants window). Be sure to unmute yourself to talk.
- Use the Chat box to make a point or ask a question. Remember that the Chat is public and may be recorded (even if you are privately messaging a peer). Giavanna will moderate the Chat during class time.
- Have a plan for taking notes (paper and pencil, iPad and Apple Pencil, Google Doc, etc.) It is your responsibility to capture ideas, thoughts, and updates.
- One unit of course credit is equivalent to 12 hours of work a week. Even though we will only meet for 2-3 synchronous hours each week, you should dedicate an additional 9-10 hours per week to working on this class.

### **Academic Code of Conduct**

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or digital form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including online sources) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the specified bibliographic conventions of your department or instructor. In this class you will be using various citation styles, depending on the assignment genre and purpose. We will talk about these differences in class. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. **To reiterate: When you use the specific thoughts, ideas, writing, or images from another person, you must accompany each instance of use with some form of attribution to the source, regardless of the genre or medium in which you are working.**

You can familiarize yourself with all aspects of Moravian College's Academic Code of Conduct here: <https://www.moravian.edu/catalog/academic-regulations/academic-code-of-conduct>

### **Reeves Library**

All FYWS students are required to conduct and document their research. In addition to the physical resources available—books, magazines, journals, newspapers, and digital resources—Reeves Library has the invaluable resource of reference librarians. Our librarians are always interested in helping you with any questions you may have on research and resources. All sections of FYWS attend a special library session to learn more about how to navigate the library's many resources.

### **Writing Center**

All members of the Moravian College community are welcome to visit the Writing Center. Writing Center tutors work with papers and multimodal compositions for any class, at any stage of the writing process. If you need the services of the Writing Center, please visit [moravian.edu/writingcenter](http://moravian.edu/writingcenter) to make an appointment.

### **Other Academic Support**

If you need other academic support, such as assistance with time management, learning strategies, or a tutor for a content area other than writing, please contact the Tutor Coordinator in the Academic and Accessibility Support Center at 610-861-1401.

### **Accessibility Support**

Students who wish to request accommodations in this class for a disability should contact the Academic and Accessibility Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic and Accessibility Support Center. Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the event sponsor at least one week prior to the event.

### **Title IX**

Moravian College faculty are committed to providing a learning environment free from gender discrimination and sexual violence. Should a student disclose a concern of this nature, the faculty member is obligated to inform the Title IX Coordinator, who will assist the student in determining resources for support and resolution. Fully confidential reporting options include the [Counseling](#)

[Center](#), [Health Center](#), and [Religious Life](#) (chaplain). Survivors are encouraged to seek immediate assistance by contacting the [Advocates](#) at 484-764-9242. For more information, please visit [moravian.edu/titleix](http://moravian.edu/titleix).

**Counseling**

Counselors at the Counseling Center help students deal with the stresses of college life. They are a great resource for all students. You can give them a call at 610-861-1510 or stop by at 1301 Main Street.

## Fall 2020 LINC 101 K Course Calendar

<b>Week</b> <b>1</b>	<p><b>Tuesday, 25 August</b>  <b>In class:</b> Review “Prologue” module on Canvas and complete all activities therein; brief introductions; review syllabus &amp; grading contract</p>
	<p><b>Thursday, 27 August</b>  <b>Read:</b> Singh, “<a href="#">Composition as a Write of Passage</a>”  <b>Create:</b> Short Assignment (SA) #4: Discussion Board: Introduction to LinC 101 K via Knowledge Domains From Which Successful Writers Draw  <b>Review:</b> syllabus and grading contract  <b>In class:</b> Discuss readings, review guidelines for Goals Statement</p>
	<p><b>Friday, 28 August</b>  <b>Read:</b> Carillo, <i>A Writer’s Guide to Mindful Reading</i>, Chapters <a href="#">1</a> and <a href="#">2</a>, and Carroll, “<a href="#">Backpacks vs. Briefcases: Steps toward Rhetorical Analysis</a>”  <b>Listen:</b> <i>Effective Writing Podcast</i>, “<a href="#">Audience and Purpose</a>” (<a href="#">transcript</a>), and (optional) <i>Rhetorically Speaking</i>, “<a href="#">Reading on Screen</a>” (no transcript available)  <b>Create:</b> Draft Goals Statement, and submit to Canvas here; use at least two strategies from Carillo to <a href="#">annotate “Backpacks vs. Briefcases” with Hypothes.is on Canvas</a> as you read. This will count as Reading Annotation (RA) #1.  <b>In class:</b> After reading and annotating, post in response to the SA#5 Discussion Board: <a href="#">Reflection on Annotation</a>. Discuss reading. SA#6: <a href="#">Understanding Rhetorical Analysis</a> questions/activities in small groups.</p>
<b>Week</b> <b>2</b>	<p><b>Tuesday, 1 September</b>  Class not meeting today in lieu of individual conferences with Dr. Fodrey. Sign up for a 15 minute conference using this link. Click on any available time <b>on Tuesday 9/1</b> listed as “LINC 101 K Conference with Dr. Fodrey.” We will discuss your first week of classes, campus resources, any tech issues you’re having, and, most specifically, your Goal Statement #1 and ways to achieve the goals you have set. Make sure that you have submitted all outstanding assignments from summer and Week 1 by the time of our meeting. After this meeting, I will no longer accept late RAs or SAs except under extenuating circumstances.</p>
	<p><b>Student Life Event:</b> Club/Organizational Fair from 5:30 to 7:00 PM on Makuvek Field</p>
	<p><b>Thursday, 3 September</b>  <b>RA#2: Read and annotate</b> Wardle and Downs, “Threshold Concepts”  <b>Create: SA#7:</b> respond in writing to 6 of the 12 activities in blue boxes in the assigned Wardle and Downs text. Pick one from each pair (1A or 1B; 2A or 2B; 3A or 3B; 4A or 4B; 5A or 5B; 6A or 6B). At least one paragraph per activity.  <b>RA#3: Read and annotate</b> Adler-Kassner and Wardle, “Metaconcept,” “Concept 1,” and “Concept 2” from <i>Naming What We Know</i></p>
<p><b>InFocus Event:</b> Talk by Jonathan Safran Foer, author of <i>We are the Weather: Saving the Planet Begins at Breakfast</i> (7 PM). Register for the event here. Please keep in mind that you will need to attend this event in its entirety, taking screen shots of yourself near the</p>	

beginning and end of the event and writing up the event afterwards for credit. [See details here.](#)

### Friday, 4 September

Come to class prepared to continue discussing Threshold Concepts of Writing and working on Jambord to illustrate concepts 1 and 2

## Week

# 3

### Tuesday, 8 September

**RA#4: Read and annotate** Adler-Kassner and Wardle, “Concept 3,” “Concept 4,” and “Concept 5” from *Naming What We Know*. See Canvas for annotation details.

**Create:** Review of Jonathan Safran Foer Webinar (can be submitted later for those of you who need to watch the recording of it, which will not be available for about a week)

**In-Class:** Come to class prepared to continue discussing Threshold Concepts of Writing and working on Jambord to illustrate concepts 3, 4, and 5 (completing at least 3 Jamboard frames between 9/3, 9/4, and 9/8 count as SA#8); discussion of rhetorical reading responses

### Thursday, 10 September

**RA#5: Read and annotate** Wardle and Downs, “Literacies: How Writing is Impacted by Our Prior Experiences” and Brandt, “Sponsors of Literacy.” See Canvas for annotation details.

**Create SA #9:** develop a rhetorical reading response for the Brandt text. A rhetorical reading response is one paragraph that address the following:

- 1) Who wrote the text, and what major claim(s) do they make in the text?
- 2) Describe how the writer(s) support the claim(s).
- 3) Describe the purpose of this text – what is the writing trying to do (i.e. inform, explain, persuade, highlight a fact, define a problem or issue, evaluate the effectiveness of something, point to the cause(s) of something, propose a solution to something, etc.), and how do you know that this is the intended purpose?
- 4) Describe the intended audience and the stance the writer takes in relation to that audience. That is, what type of relationship does the writer attempt to establish with that audience?
- 5) How logical (within the text), effective (at addressing the rhetorical situation), and convincing (to you as a reader) do you find the argument made in the text and why?
- 6) What question or comment do you have about a point made in the text that you would like to address as a class?

**In class:** Discuss literacy sponsorship and the importance and effects of prior knowledge about writing

### Friday, 11 September

**RA#6:** Read and provide at least one meaningful annotation per chapter for each the following short chapters from *Bad Ideas About Writing*: “Introduction” (1-3); “America is Facing a Literacy Crisis” (13-17); “You Can Learn to Write in General” (30-33); “Reading and Writing are not Connected” (38-43); “There is Only One Correct Way of Writing and Speaking” (82-87); “Texting Ruins Literacy Skills” (308-314)

**Create SA#10**—Letter to your former self about what you’ve learned about writing thus far in college that you did not learn in high school—see Canvas for details

**In Class:** Discuss readings and share letters; SA#11 activity regarding the difference in literacy by modality; introduce first major writing project: Analyzing Literacy

## Week

## 4

**Tuesday, 15 September**

**RA#7: Read and annotate** Auerbach and Silverstein, “Analyzing Your First Research Study” and Driscoll, “Introduction to Primary Research: Observations, Surveys, and Interviews” (see Canvas for annotation details)

**Create:** Respond to first half of literacy history reflective prompts (counts as SA#12; see Canvas for details)

**In-Class:** Read and annotate LINC 101 K Conceptions of Good Writing; begin developing “Good Writing” analysis of LINC 101 K dataset (as an example of the process for Analyzing Literacy project)

**Possible Academic Extracurricular Event Sponsored by InFocus: Sept. 15, 7:00 pm**

Viewing of *True Cost*: “This is a story about clothing. It’s about the clothes we wear, the people who make them, and the impact the industry is having on our world. The price of clothing has been decreasing for decades, while the human and environmental costs have grown dramatically. The True Cost is a groundbreaking documentary film that pulls back the curtain on the untold story and asks us to consider, who really pays the price for our clothing? Filmed in countries all over the world, from the brightest runways to the darkest slums, and featuring interviews with the world’s leading influencers including Stella McCartney, Livia Firth and Vandana Shiva, The True Cost is an unprecedented project that invites us on an eye opening journey around the world and into the lives of the many people and places behind our clothes.” [From <https://truecostmovie.com/>]

**Thursday, 17 September**

**Create:** Respond to second half of literacy history reflective prompts (counts as SA#13; see Canvas for details)

**In-Class:** Finish developing “Good Writing” analysis of LINC 101 K dataset (as an example of the process for Analyzing Literacy project); discuss what it means to read as a writer in preparation for Friday’s reading assignment.

**Friday, 18 September**

**RA#8: Read and annotate** for genre conventions (read as a writer): Stanley, “[Understanding the Learned Conceptions of Writing that First-Year Students Bring to College](#)”; Isbansky, “Read, Write, and Repeat,” and Riley, “Parental Involvement in Education Results in Positive Attitudes” (see Canvas for details)

**In-Class:** Guest speaker: Gabby Stanley; discuss common genre expectations for writing studies qualitative analysis articles; share LINC 101 K literacy history dataset and begin to form research questions regarding themes in dataset

## Week

## 5

**Tuesday, 22 September**

**RA#9: Read and make notes; create at least four codes and code** portions of LINC 101 K literacy history dataset relevant to your specific research question.

**In Class:** Discuss coding process

**Thursday, 24 September**

**Create** Draft of Assignment #1 Introduction, Literature Review, and Methodology sections

**In Class:** Ask questions about what you've written so far/any confusions you have about approaching this assignment; in small groups, share what you've written so far/ give and receive feedback

**Possible Academic Extracurricular Event Sponsored by InFocus:** The Use of Climate Models in the Simulation and Projection of Climate Change (Laura McBride'16, 5:15pm)

### Friday, 25 September

**Create** Draft of Assignment #1 Results and Discussion/Implications sections

**In Class:** Practice peer response; ask questions about what you've written / any confusions you have about approaching this assignment; in small groups, share completed drafts / give and receive feedback; sign up for a time to meet with Dr. Fodrey on Tuesday for additional revision feedback

**Student Life Event:** Career and Civic Engagement Open House (10am-3pm, PPHAC Patio); Complete the Career and Civic Engagement Canvas Course modules and quiz this week before the event for a free ice cream.

## Week

# 6

### Tuesday, 29 September

Class not meeting today in lieu of individual conferences with Dr. Fodrey. Sign up for a 15 minute conference using this link. Click on any available time **on Tuesday 9/29** listed as "LINC 101 K Conference with Dr. Fodrey." We will discuss your completed draft and how it relates to your Goal Statement #1, and you will develop a revision plan for Assignment #1.

### Wednesday, 30 September

**Student Life Event:** Volunteer and Internship Fair

### Thursday, 1 October

**Create:** Revised Assignment #1 due for additional revision feedback from peers

**In Class:** SA#14: Peer review; discuss Goals Statement v 2.0

### Friday, 2 October

**Create:** Final-for-now Assignment #1 due for grade contract feedback; Goal Statement v 2.0 due — instructions available here

**In class:** (Asynchronous) Work on Assignment #1 Reflection and Develop Google Site for Class portfolio

## Week

# 7

### Tuesday, 6 October

**Read and annotate:** Kinkead, "The Research Process," only pages 3 - 28 for now (need four meaningful annotations for RA credit); this will be added to a new module soon

**Review:** Big Questions of Rhetoric and Writing Studies Research Table for possible approaches to consider for Assignment #2; The Ohio State U. Libraries, "[Developing Your Research Question](#)"

**Create:** This is not a formal SA, but come to class with some ideas for your research project jotted down so that we can talk through possible approaches to topics of interest to you.

Also make sure that your LinC 101 K Portfolio has been developed on Google Sites. No worries if you do not like the way it looks yet. We can work on that as the semester progresses.

**In class:** Discuss Assignment #2: Writing (Mis)conceptions research project; brainstorm research questions and approaches.

### Thursday, 8 October

**Read** in preparation for a research session led by Reeves Library librarian Pam Johnson: The Ohio State U. Libraries, "[Research Questions](#)," "[Thinking About Roles of Sources](#)," "[BEAM: A Solution that Might Shine](#)," "[Using BEAM: An Example](#)," "[Practice with BEAM](#)"

**Create:** SA#15: List of at least three possible research questions with rationales. Your question should be based on one of the BIG QUESTIONS of Writing Studies research or an idea that you developed based on the examples from Tuesday's Kinkead reading (see Canvas for details)

**In class:** Learn how to navigate the library databases available to you through the [Reeves Library website](#).

### Friday, 9 October

**For class,** please do the following: Make a copy of the Research Invention Worksheet, move it to your LinC 101 K Google Drive folder, and complete as much as possible by class time. You'll need to include this as part of your portfolio for Assignment 2. Then, copy this Research Journal template, move it to your Google Drive folder, and look over it before class tomorrow as a preview for what is on the horizon. We'll be working on it in class starting on 10/9. Details for completing the research journal, including the deadline for each part of the journal, are located in the template. This also will be included in your portfolio for Assignment 2.

Tomorrow by class time you should, at minimum, have questions 1, 2, 3, part of 4, and part of 5 completed on the Research Invention Worksheet. That also means that you should tentatively make a decision about which research question you intend to choose.

**In class:** Small group meetings to workshop research questions and begin collecting sources for Annotated Bibliography/Research Journal

## Week

# 8

### Tuesday, 13 October

**By Monday evening,** please add your decided-upon-for-now research question to the LinC 101 K Research Questions in Process Document so that I can comment on them before class on Tuesday.

**By class time on Tuesday,** please make sure the following are complete and ready to be added to your LinC 101 K Portfolio:

- Research Topic Invention Worksheet, including links to your preliminary source list so that Giavanna and I can go over that in class with you
- Cover page, page 2, and page 3 of the Research Journal

No need to submit these anywhere yet, but they should be done by Tuesday because Giavanna and I are going to look over them at that time.

**Thursday, 15 October**

**Read and annotate** two approved research sources for your Research Journal. Upload the annotated PDFs to your LinC 101 K Digital Portfolio and complete the corresponding research journal pages for them by class time.

**Possible Academic Extracurricular Events Sponsored by Writing at Moravian:****Thursday, October 15**

2:00 - 2:30 PM **Fairy Tales with a Twist Poetry Writing Workshop** with Professor Kailey Tedesco  
Join us for this creative writing activity! This poetry workshop will focus on exploring the grim sides of fairy-tales.  
All experience levels welcome.

2:00 - 2:30 PM **How to get involved: *The Comenian*** Professor Mark Harris and Comenian Writers  
Learn about the college newspaper from the source, join student and faculty leaders of *The Comenian* as they discuss how to get involved and answer any questions you may have during this informative session.

2:30 - 3:00 PM **How to get involved: Writing Center Tutors and Writing Fellows** with Professor Meg Mikovits  
Interested in working in the Writing Center or becoming a Writing Fellow? Writing Center and Writing Fellows Program Coordinator, Meg Mikovits, is here to help! Join this session to find out more about these exciting opportunities on campus.

**Friday, 16 October**

**Read and annotate** one more approved research source for your Research Journal. Upload the annotated PDF to your LinC 101 K Digital Portfolio and complete the corresponding research journal pages for them by class time. If I have 1) approved your research question; 2) approved at least three of your five required sources, and 3) approved your digital portfolio, you are free to work asynchronously on your project on 10/16.

Those who do not yet have 1, 2, and 3, above and/or anyone missing any major item from your portfolio from Assignment #1 (Analyzing Literacy) or Assignment #2 (Research Project) must schedule a meeting with me on Friday or you will be counted absent for the day.

**Possible Academic Extracurricular Event Sponsored by Writing at Moravian:**

4:30 - 5:00 PM [Poetry Writing Workshop](#) with Dr. Joyce Hinnefeld  
Experienced poet or just starting out? All are welcome to join Dr. Hinnefeld for a creative writing workshop that focuses on poetry writing practices.

**Week****9****Monday, 19 October****Possible Academic Extracurricular Events Sponsored by Writing at Moravian:**

- **2:00 - 2:30 PM Write Down the Alley: Collaborative Storytelling with Writing Fellow Gabrielle Stanley**
  - Join us for a collaborative storytelling experience! This workshop exists in the spirit of the game "Whisper Down the Alley" and requires attendees to work together to build a narrative of their own!
- **2:30 - 3:30 PM Literacy Narrative Drafting Session with Professor Chris Hassay**
  - A chance to reflect on what has made you the reader and writer that you are today. Guided by some prompts, this session invites attendees to draft literacy narratives and consider sharing them to the [D.A.L.N.](#)

**\*Last day to [register to vote](#) in PA\***

**Tuesday, 20 October**

**Create:** Should have 3-4 Research Journal entries completed by class time.

**In class:** Be prepared to talk for 2-3 minutes about 1) what your research question is, 2) why you are interested in it, and 3) something interesting that you have found out/learned thus far about your topic from one of your sources you have analyzed for your research journal.

### Thursday, 22 October

**Complete** Research Journal (all entries should be completed by class time)

**In class:** Discuss and begin drafting Primary Research Proposal

### Friday, 23 October

**Read and provide three new annotations** on Kinkead's "The Research Process" pages 28 through 57 + **read and provide three annotations** on each article in the appropriate second group of articles, depending on how you plan to proceed with your primary research:

- Downs, "Rhetoric: Making Sense of Human Interaction and Meaning-Making" AND Carroll, "Backpacks vs. Briefcases: Steps toward Rhetorical Analysis"
- "Introduction to Elicited Recall Methods —Interview and Survey" AND "Eble and Galliet, "Survey" or "Interview" and/or Kinkead "Conducting a Case Study"
- Melzer, "Understanding Discourse Communities" AND Bickmore, "Genre in the Wild: Understanding Genre within Rhetorical (Eco)systems"

**Begin** Primary Research Proposal proposal

**In class:** Work in small groups with other classmates who are approaching their projects similarly to continue drafting proposals and prepare to conduct mini studies. Dr. Fodrey and Giavanna will meet with groups to answer questions and give feedback on research protocols.

## Week

# 10

### Tuesday, 27 October

**Read**, to help you write part II of your Primary Research Proposal and the literature review section of your research article: SLCC English Department, "[Citations: Why, When, How?](#)" and "["Intertextuality': A Reference Guide on Using Texts to Produce Texts"](#)

**Watch**, to help you write part II of your Primary Research Proposal and the literature review section of your research article: "[Study Hall Composition: Citations and Quotes](#)"

**Create:** Should have all of parts I and II of your Primary Research Proposal completed by Tuesday and as much of parts III and IV as possible. Those planning to do document/artifact analysis and/or conduct interviews should be almost done; those creating surveys should come to class with an idea of what you want to do.

**In class:** Groups will split based on how you are planning to proceed with your research. Students working on interview questions will peer review research questions in small groups. Students working on document analysis will work with Giavanna again. Those working on survey development will work with Dr. Fodrey.

### Thursday, 29 October

**Create:** Primary Research Proposal Due

**In class:** Together we will plan for the following week, during which time some of you will be catching up on missing assignments and all of you will be conducting your research. We will not meet again together as a group until the following Thursday. You should set up a time to meet with Dr. Fodrey on Friday or Monday to get your projects approved. **Once your project is approved, you can start your primary research.**

**Friday, 30 October**

**No full class meeting.** Dr. Fodrey will be meeting with each of you individually to approve your proposals. Again: **Once your project is approved, you can start your primary research.**

**Week  
11****Tuesday, 3 November**

**No full class meeting, but . . .** Dr. Fodrey will be available during our normal class time in our class Zoom; jump on during this time if you have questions about your primary research.  
**Research:** Everyone should be actively conducting your primary research. This week you should be scheduling and conducting interviews, waiting for survey responses, and/or analyzing artifacts that will help you triangulate your research findings.

**\*US General Election\*****Thursday, 5 November**

**Research:** You should be actively working to complete your primary research. For those conducting interviews, remember that you also need to transcribe your interviews using [otranscribe](#) and/or the voice typing feature on Google Docs. For those surveying participants, be sure to use appropriate techniques to boost the number of survey completions. For those conducting document/artifact analysis, you should have answered appropriate questions about your artifacts and have started to synthesize your analysis to use your artifact(s) to make a claim to answer your research question.  
**In class:** Discuss how to analyze and write-up your primary research findings.

**Friday, 6 November**

**Research:** Primary research should be collected by this time and/or collected \*and\* analyzed no later Tuesday, November 10.  
**In Class:** Check in with groups

**Week  
12****Tuesday, 10 November**

**Keep collecting and analyzing data.**

**Invent:** SA#16 [“Assignment #2 Literature Review Worksheet”](#) — make a copy of this worksheet and fill it out by class time

**In class:** Genre analysis activity with *Young Scholars in Writing* articles. Discussion of how to write up your study in an academic article.

**Thursday, 12 November**

**Analyze:** SA#17 Share your research findings. For those using interviews, the interviews should be transcribed and each question should be coded. For those who collected survey data, the descriptive findings should be shared in one document with appropriate visualizations, and each open response question should be coded. For those completing document/artifact analysis, you should have a rough draft of the analysis section of your article completed.

**Friday, 13 November**

**Read:** The Ohio State University Libraries, [“When to Quote, Paraphrase, or Summarize,”](#) [“Helping Others Follow,”](#) and [“Synthesis of Your Own Ideas”](#)

**Create:** Draft or outline Literature Review, Methodology, and Findings/Results sections / first half of academic argument due

**In class:** Activity with quoting, paraphrasing, and summarizing; continue to work on drafting Assignment #2 Research Project article for *Young Scholars in Writing*

\*\*\*Remember that you need to have attended and written reviews of all three of your Academic Extracurricular Events by the end of Week 13\*\*\*

## Week 13

### Tuesday, 17 November

**Create:** Complete draft, including introduction, lit review, methodology, findings/results/analysis, discussion/implications, and conclusion are due. Remember: this is the same process you went through for Assignment #1. You're building on what you already know.

**In class:** Watch "[Study Hall Composition: How to Revise](#)", workshop drafts, and develop a revision plan.

**Sign up** for a conference/tutoring session with Dr. Fodrey, Giavanna, and/or a Writing Center tutor to review your draft. Your final-for-now Assignment #2 draft is due 72 hours after your meeting with Dr. Fodrey, Giavanna, or the Writing Center tutor and no later than Friday, November 20. Next week we'll be working on the third and final assignment for the course concurrently with your revision of Assignment #2, so the sooner you work through your revisions, the better. When you submit your Assignment #2, you also need to submit the Assignment #2 Reflection and add both documents to your Digital Portfolio.

### Thursday, 19 November

Class cancelled for mandatory conferences with Dr. Fodrey

### Friday, 20 November

Class cancelled for mandatory conferences with Dr. Fodrey

## Week 14

### Tuesday, 24 November

**Create:** [Final-for-now version of Academic Article](#) due by 11:59 PM today

**In Class:**

- **Review** updated Grading Contract (see pages 5 and 6 above for details)
- **Assign** [Brief Public Argument Project](#) and [Final Reflection for Digital Portfolio](#)
- **Complete** [Reflection on Research Project and on meeting goals set in Goals Statements](#) (required for Digital Portfolio); due by end of class
- **Start:** [Steps 1 and 2 of Brief Public Argument](#) due by 11:59 PM today (required for digital portfolio)

### Thursday, 26 November

Thanksgiving Break — No Class

### Friday, 27 November

Thanksgiving Break — No Class

**Week  
15**

**Tuesday, 01 December**

**Read and annotate** Minnix, “Persuasive Possibilities: Thinking Through the Audience and Genre of Your Public Argument” pages 337 to 353 (RA#12) plus **Skim** the following chapters from *Writer/Designer* (this is the textbook that you purchased for the class):

- Chapter 1, “What Are Multimodal Projects?”
- Chapter 2 “How Does Rhetoric Work in Multimodal Projects,”
- Chapter 3 “Why Is Genre Important in Multimodal Projects,”
- Chapter 4, “How Do You Start a Multimodal Project” (<-- this chapter explains how to write a good project pitch based on what you have learned from chapters 1-3)

**Create:** Step 3 of Brief Public Argument Assignment — Project Pitch (required for Digital Portfolio)

**In Class:** Share and get feedback on project pitches, watch [“Study Hall Composition: When and Where, Context Part 1”](#) and [“Study Hall Composition: Remediation! Context Part II”](#)

**Thursday, 03 December**

**Read and annotate** Minnix, “Writing Your Public Argument” pages 411 to 425 (RA#13); **just read** *Writer/Designer* Chapter 5, “How Do You Design and Revise with Multiple Audiences”

**Create:** Rough draft of Brief Public Argument due

**Friday, 04 December**

**Revise** Public Argument based on feedback received on rough draft

**In Class:** Work on Final Reflection, revise work for Digital Portfolio, and revise Brief Public Argument in preparation for presentation on 12/10

**Finals  
Week**

**Thursday, 10 December from 3:45 to 5:45 PM**

**Due:**

- Presentations of Brief Public Arguments (presentations \*cannot\* exceed 5 minutes, or we won’t have time for everyone to go!)
- Completed digital portfolio with final reflection due by 3:45 via public-facing website link to appropriate submission portal on Canvas