Course Description

Welcome. In this course we’ll explore the exciting, diverse genre of the essay, drawing upon selections from the *Best American Essays* series, as well as exemplary student essays. What rhetorical appeals and strategies do prize-winning essayists and successful students use to identify with and persuade readers? How can your understanding of their work strengthen your own analytical and argumentative writing? Although we will closely read and carefully analyze a variety of professional and student essays, your own compositions will be the main focus of the course.

The major essays you’ll write in this course, as well as the collaborative multimedia project you’ll work on with classmates, will develop out of *progressions*. A *progression*—a term coined by Pat C. Hoy II, who directs the Expository Writing Program at New York University—is a series of closely interrelated reading, writing, and thinking exercises that culminates in a rhetorically sophisticated, idea-driven essay (or multimedia essay). The first progression will be an authentic inquiry—a search for meaning as you reevaluate and adapt your initial ideas in light of new questions, new evidence, new reflections, and new contexts.

Our focus on inquiry exemplifies the genre of the essay. As Cristina Kirklighter notes in *Traversing the Democratic Borders of the Essay*, “Instead of working toward definitive conclusions, as in an article, the essay’s spontaneity allows the writer to wander, to make connections in unusual places, to emphasize discoveries instead of conclusions” (6).\(^1\) Phillip Lopate has observed that the genre historically had “a notoriously flexible and adaptable form” (xxxvii).\(^2\) Other scholars have similarly called the essay—not just the so-called personal essay—“reflective and exploratory and essentially personal” (Anderson ix),\(^3\) “essentially a peripatetic or ambulatory form” (Good 4),\(^4\) “an extraordinarily free form” (Pebworth 22),\(^5\) and “kineticism incarnate” (Heilker 169).\(^6\) This kind of flexibility and freedom, you will quickly discover, is somewhat of an illusion. The essay, in fact, is not a free-for-all genre that permits solipsistic rambling. Careful attention to audience will be critical throughout this course. Nevertheless, your first essay, in particular, will give meaning to rhetoric and composition scholar Paul Heilker’s insight “that students’ identities are the most important texts they will ever read and write; that the exploring, composing, and expressing of their selves is the most important act of interpretation and writing they will ever undertake; and that the essay is a far better vehicle for this work than exposition” (200).\(^7\)

---

The Colorado Commission on Higher Education (CCHE)

Rhetorical Knowledge: Rhetoric is the art of persuasion—the ability to tailor one’s argument for a particular purpose and audience in a particular context. In this course, you’ll learn to write compelling essays that explore original, provocative, and complex ideas in interesting ways. By closely analyzing and thoughtfully discussing a variety of exemplary essays and other writings by professional authors, student writers, and scholars in the discipline of rhetoric and composition, you’ll gain a deeper understanding of rhetorical concepts such as voice, tone, and structure. The essays you write in this class will challenge you to move beyond familiar formulas and to communicate to audiences in subtler, more sophisticated ways. We will foreground the importance not only of critical thinking but also authentic intellectual inquiry and creativity.

Writing Processes: As noted on page one of this syllabus, the essays you write in this course will develop gradually in the form of progressions, each of which is a series of interrelated reading, writing, and thinking exercises designed to culminate in a rhetorically sophisticated essay. Workshops and revision will be essential in this process. By actively participating in a series of small- and whole-class workshops of drafts and by revising your own writing in light of audience feedback, you’ll develop the ability to critique your own work with the same insight and honesty with which you’ll learn to critique the work of others. In addition, as outlined in the sections below, technology will also play a role in your writing and research. For example, you’ll use our course blog and the Web 2.0 resource VoiceThread.com to post, comment on, and reflect on your writing and the writing of others. You will also collaborate with classmates to create a multimedia essay for a local charity or nonprofit. While developing your ideas and while writing and revising your assignments, you’ll learn to meet the demands of educated readers who enjoy complex ideas propelled by personal narrative, reflection, and a lively engagement with a variety of texts. You’ll also evaluate sources for accuracy, relevance, credibility, reliability, and bias.

Writing Conventions: In this course you’ll tailor your writing—in both style and form—to suit the expectations of sophisticated readers who enjoy publications such as The New Yorker, Harper’s, and The New York Times Magazine—in short, audiences of the sorts of publications routinely selected for the Best American Essays anthology.

Advanced Content Knowledge: By analyzing the work of professional essayists, as well as scholars in rhetoric and composition who specialize in the genre of the essay, you’ll learn to intellectually engage and communicate with specialized discourse communities. For the final progression, you’ll investigate ways to extend your knowledge of the essay and essayistic pedagogy to write effectively in a discipline of your choice (e.g., your major).

Learning with Technology

We’ll use a lot of technology in this class. For example, we have a course blog instead of a CULearn page. We’ll also make extensive use of an innovative online service called VoiceThread (www.voicethread.com), which enables users to create, share, and comment on “online media albums” that contain images, documents, and/or videos. Not only that, but you’ll also collaborate with classmates to create an original multimedia essay for an actual client.

Lots of Support

Sound intimidating? Don’t worry. You don’t need any previous technical skills to succeed in this course. In fact, many of the best multimedia projects in previous classes have come from students who initially knew nothing about creating or editing multimedia. If your team’s role in the project requires the use of a particular technology such as digital camcorders or iMovie, you’ll receive expert training from Dave Underwood and Tim Riggs in the Media Lab (ATLAS 301). They’re very friendly and knowledgeable, and they look forward to helping you with this ambitious yet (hopefully) fun and rewarding project.

Rationale for Teaching and Learning with Technology

Why use a course blog and VoiceThread? Why create a multimedia project in a writing class? Because innovative scholars in the discipline of rhetoric and composition argue persuasively that to ignore the significant role of technology in our culture means that “we run the risk of making composition studies increasingly irrelevant to students engaging in contemporary practices of communicating” (Selfe 272). According to Elizabeth Daley, executive director 8

of the USC Institute for Multimedia Literacy, “those who are truly literate in the twenty-first century will be those who learn to both read and write the multimedia language of the screen” (34, emphasis added). Multimedia essays are compositions as much as traditional essays are, and they require an equal number of thoughtful rhetorical choices about an even greater number of available means of persuasion. I hope you’ll view our uses of technology in this class with an open mind. Students generally end up valuing the course blog, VoiceThread, and the challenging but ultimately rewarding multimedia project.

Evaluation and Assessment

Because every writing situation is unique with respect to purpose and audience, each assignment sheet you receive will provide specific grading criteria designed to match the occasion for writing.

The Writing Center

Please note that CU-Boulder has an outstanding Writing Center where you can receive extra help with your writing. “We offer writers from across disciplines and skill levels the opportunity to work one-on-one with consultants trained in writing pedagogy. Writing Center sessions strive to address writers’ stated needs while attending to relevant disciplinary, rhetorical, grammatical, and stylistic concerns. Consultants provide feedback and advice geared toward promoting writers' abilities to communicate successfully and think critically in the complex and changing environments of the university, the workplace, and society. Services are FREE to all CU students, faculty, staff and alumni.” Keep in mind that the staff of the Writing Center are not there to “fix” your grammatical mistakes. They aren’t an editing service. They will, however, help you identify patterns of error at the sentence level and help you learn to correct them. For more information, please see http://www.colorado.edu/pwr/writingcenter.html.


Course Requirements

Assignments

Progression #1: Exploring an Idea through Place…………………..25%
  • Essay…………………………………………………………… 20%
  • Reflective Blog Journal……………………………………. 5%

Progression #2: Collaborative Multimedia Project……………..45%
  • Online Resource Guide, including Annotated Bibliography (group)……15%
  • Storyboard (group)……………………………………………... 5%
  • Storyboard Presentation (group)………………………………... 5%
  • Progress Report (group)……………………………………….. 5%
  • Multimedia Essay (class)…………………………………….. 10%
  • Online Rhetorical Reflection (group)…………………………. 5%

Progression #3: Designing Your Own Disciplinary Progression………15%

Homework (writing exercises, VoiceThread comments, etc.)…………10%

Reflective Essay…………………………………………………..5%

Progression #1: Exploring an Idea Through Place

This assignment challenges you to write a compelling essay that explores an original, provocative, and complex idea in an interesting way. After reading a variety of essays by professional and student writers, you’ll select a place or space that you find meaningful and that inspires you to think deeply. Next, in the first two writing exercises of this progression, you’ll reflect on your place and your experiences there. These initial reflections will yield an idea worth pursuing and complicating. The next three writing exercises will help you develop your idea into a persuasive essay that uses stories from personal experience, as well as various written texts—including scholarly sources—as evidence. Your final essay will be a thoughtful exploration of your original idea. As you complete the writing exercises in this progression, you’ll also keep a journal on our course blog that captures your reflections on your writing and thinking. You’ll also comment on other students’ blog posts.

Progression #2: Collaborative Multimedia Project

Building upon your knowledge of and experience with the essay genre, you and your classmates will collaborate to create a compelling, persuasive multimedia essay for a local charity—e.g., for their website and/or other forms of distribution. We’ll decide as a class which charity to pursue as a client. The main purpose of your multimedia essay will likely be to persuade the charity’s online visitors to volunteer or otherwise contribute to its cause. You’ll need to use all original, copyright-free (not just fair-use) material in this project—original digital-video footage, photographs, drawings, animations, music, etc.—no YouTube videos, scenes from movies, popular songs, etc. In short, you’ll create a video that is brief but ambitious, requiring a great deal of collaboration, creativity, critical thinking, and rhetorical awareness. Different teams of students will be responsible for different elements of the project—e.g., finalizing the storyboard and script, working as liaisons with the client, acquiring video or audio, editing the video and audio, distributing the final project for the client, etc. Everyone, however, will collaborate on and “pitch” a storyboard suitable to the client’s needs. As the project begins, you’ll research the professional role of your particular group and compile an online resource guide with annotated bibliography that clearly and concisely explains your role. Your group will also compose a progress report and online rhetorical reflection that justifies your group’s rhetorical choices during this project. See next page for tentative project timeline/flowchart.
Timeline/Flowchart for Progression #2: Collaborative Multimedia Project

Source: Dave Underwood, ITS Digital Media Services
**Progression #3: Designing Your Own Disciplinary Progression**

Drawing upon your experiences composing with progressions, this progression asks you to design your own progression for a writing assignment in one of your other courses in a different discipline. Realistically, most writing assignments you encounter in your discipline won’t unfold in the form of progressions. (Remember, a *progression* is a series of closely interrelated reading, writing, and thinking exercises that culminates in a rhetorically sophisticated, idea-driven essay.) Typically, faculty in other disciplines discourage the use of personal experience as evidence and don’t provide specific opportunities to develop original ideas or to revise significantly in light of peer and instructor feedback. Of course, it may not even be desirable to write essayistically in other contexts. Rhetoric and composition scholars now question whether it is possible to teach something as vague and purportedly universal as “academic writing,” considering that each writing situation is unique and has special demands in terms of audience, purpose, and situation. Nevertheless, elements from the writing process you’ve used in this course may help you succeed with your writing in other disciplines. Therefore, this progression asks you to apply your experience with progressions to an actual writing assignment from another course. How might the work you’ve done in WRTG 3020—your development of ideas, your writing exercises, your research, your revision, etc.—translate to a writing assignment in another discipline? What qualities of the work you’ve done this semester do you value and think might prove useful in the future, if only in indirect and subtle ways? How can you take an assignment sheet that asks you to turn in only your final paper—no drafts, no workshops, etc.—and create from it a realistic, procrastination-proof mini-progression?

**Reflective Essay**

This essay asks you to reflect on your strengths and weaknesses as a writer, your writing process, and what you’ve learned in this course. You’ll need to provide evidence to support your claims. For example, if one of your strengths is capturing the reader’s attention right away, quote the first line or two from something you’ve written that does this. This essay should be honest, thoughtful, and well supported.

**Required Materials**

The readings listed below, which you’ll need to annotate and respond to critically, will be provided as handouts and via our course blog and VoiceThread.com:


**NOTE:** You’ll need to print all readings (and turn them in with annotations). Sample student essays and various required online videos are not listed above. More readings may be added, in addition to those listed on the syllabus.
Required Material (continued)

- Copies of your work-in-progress as needed for class workshops.
- Your CU e-mail for sending and receiving class-related e-mail.
- Access to Microsoft Word for e-mail attachments (save as .doc or .rtf, not .docx or WordPerfect).
- Accounts on WordPress.com and VoiceThread.com (using your CU e-mail).
- $2.00 fee to pay for your participation in an educational account on VoiceThread.com. (Erik will pay for all $2.00 student accounts online and collect your $2.00 as reimbursement. Keep in mind that you don’t have to pay for any books in this course, so this is a small fee.
- For group that will be film crew for collaborative multimedia essay: One blank mini-DV tape (not cheapest Sony, please—can cause problems).
- For group that will edit collaborative multimedia essay: One blank DVD (preferably DVD-minus format).

Syllabus subject to change with advance notice.
Course Policies

Grading

Late Assignments: Late assignments will be penalized one letter-grade level for each day late. For example, if an essay is due on Monday and you turn it in on Wednesday, an A- assignment will become a B. Please note that for homework assignments such as writing exercises or comments on VoiceThread.com, work will not be accepted late. No assignments will be accepted via e-mail.

Reading/Video Responses on VoiceThread.com: To receive credit, post your responses before class. You’ll see a prompt for each VoiceThread by clicking on Erik’s avatar (image) at the start of each VoiceThread. Be sure to follow directions. In general, to receive full credit, your responses must be more like thoughtful paragraphs than quick, short, knee-jerk reactions. Here is an example of an “A” response:

1. What I liked best about this essay is this pinpointing of a concept that I think is becoming more relevant, at least in my life, and hopefully the rest of society. Collectively, we seem to strive for certainty, in an almost Cartesian sense. We want solidity, right and wrong, black and white, simple choices, and obvious observations. As the author uses Freud to point out, we deeply fear that we do not really know what is going on, who we are, or where we’re going (Timothy Leary echoed much the same idea). As an aside, I would assert that rising religious fundamentalism is a subconscious collective reaction to this fear. What I like the most is the idea that embracing the uncertain, contradictory nature of the world allows us to be creative and playful with our surroundings. It allows us to creatively engage the world. I though the idea of comparing this embrace to a Thelonius Monk song was brilliant, if only for the fact that Monk often times used his elbows to play the piano. I was also reminded of Taoism briefly reading this. In fact I remember once hearing a Chinese philosopher say that Michael Jordan was a master of Tai Chi, meaning that he was a master of spontaneous creativity, involving the mind, body, and spirit.

2. I was a little confused about how this particular photograph referenced all the material that was brought up in this essay. I would have picked an M.C. Escher or something.

VoiceThread: Note that you can click on people’s avatars to read or hear their comments.
Extra Credit for VoiceThread Audio/Webcam Comments: Because VoiceThread.com supports audio and webcam comments, you’ll receive extra credit for adding either type of comment on a consistent basis (as opposed to traditional text comments). Audio comments in particular will help create a richer, deeper multimedia experience for all of us. In the past, students have initially hesitated to contribute audio comments, but gradually more and more students add them, and they become very “normal.” Most of us don’t like the sound of our own voices, but many people prefer to listen to audio comments rather than read a lot of text comments. Also, as one student wrote about leaving audio comments, “It was nice to just talk and really say what I thought. I think it was less stressful to just be able to record myself, and it was more honest sometimes.” Keep in mind that audio and webcam comments should be as thoughtful as text comments. And if you do leave audio or webcam comments, please have an idea of what you want to say—maybe some notes—but don’t read verbatim from a written response, because doing so tends to undermine the spontaneity and liveliness of audio comments.)

No Microphone on Your Computer? No Problem. Just because you don’t own an external mic or don’t have access to a personal computer with a microphone doesn’t mean that you need to feel alienated or disempowered on VoiceThread. You can always record audio comments in one of the state-of-the-art edit bays in the Media Lab in ATLAS 301. Please call Dave or Tim at 303-492-8804 ahead of time to make sure that an edit bay will be available for you when you need it. Mention that you’re in Erik Ellis’s class and want to record audio comments on VoiceThread.

Annotations: In order to receive full credit, your annotations must include highlighting/underlining of important words, sentences, and passages and a substantial number of comments and observations in the margins. At least some of the marginal comments must express your reaction to the text, not just summarize it. Annotations will be due at the end of each progression, when you turn in your final essay (or multimedia essay).

Note: Assignments are due at the beginning of class.

Grading Scale:

A  95-100
A-  90-94
B+  87-89
B   83-86
B-  80-82
C+  77-79
C   73-76
C-  70-72
D+  67-69
D   63-66
D-  60-62
F   0-59

Attendance

Absences: It is crucial that you attend regularly and arrive prepared to participate in class. In general, I will not distinguish between excused and unexcused absences. In the case of the unexpected (e.g., a death in the family or a serious illness), please contact me as soon as possible. If you miss more than three classes, for any reason, I may lower your final grade one level for each additional absence (e.g., B to B-). If you are absent seven or more classes, you will fail the course. If you are extremely late to class (or asleep, late arrivals = one absence. If you arrive late, check with me after class to make sure I have marked you as late, not absent. Otherwise you may be responsible for the absence(s). If you are extremely late to class (or asleep,
Honor Code (including plagiarism)

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://www.colorado.edu/academics/honorcode/

Disabilities Accommodations

If you qualify for accommodations because of a disability please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities (303-492-8671, Willard 322, www.colorado.edu/disabilityservices).

Religious Observances

If conflicts arise between class meetings, assignment deadlines, or examinations and holidays or celebrations observed by your religion, please notify me during the first two weeks of the semester so that we can arrange suitable accommodations. Please see the CU-Boulder campus policy at http://www.colorado.edu/policies/fac_religion.html.

Classroom Behavior

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See polices at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

Discrimination and Harassment

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh
<table>
<thead>
<tr>
<th>Jan 12</th>
<th>Jan 14</th>
<th>Jan 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Wednesday</td>
<td>Friday</td>
</tr>
<tr>
<td>• Review syllabus.</td>
<td>• Discuss annotations.</td>
<td>• Meet in EDUC 334.</td>
</tr>
<tr>
<td>• Walk to EDUC 334. Learn about course blog and VoiceThread.com. Register for free accounts at <a href="http://www.wordpress.com">www.wordpress.com</a> and <a href="http://www.voicethread.com">www.voicethread.com</a> (see handout—use your full, official CU e-mail address).</td>
<td>• Discuss Limerick and Heilker.</td>
<td>• Add avatar and practice commenting on VoiceThread (Taylor Mali video).</td>
</tr>
<tr>
<td>Homework:</td>
<td>• Read and discuss Atwan and Baker.</td>
<td>• Discuss Mali.</td>
</tr>
<tr>
<td>• Introduce yourself to the class by adding a post to our course blog. Include your first and last name in the title of your post—e.g, “Intro. to Jane Doe.” Include at least one link that reveals something about who you are or what your interests are.</td>
<td>• Learn about Progression #1.</td>
<td>• Address any questions/problems related to blog and VoiceThread.</td>
</tr>
<tr>
<td>• Read classmates’ introductions on blog. Comment informally on two classmates’ blog postings (add at least a paragraph).</td>
<td>Homework:</td>
<td>• Discuss Frazier and Graham.</td>
</tr>
<tr>
<td>• Read and annotate Limerick and Heilker (available on blog under “Readings”). Bring annotated essay to class for discussion.</td>
<td>• Read and annotate Frazier and Graham (on course blog under “Readings”). Bring annotated essays to class.</td>
<td></td>
</tr>
<tr>
<td>Jan 19</td>
<td>Jan 21</td>
<td>Jan 23</td>
</tr>
<tr>
<td>Martin Luther King Jr. Holiday No class.</td>
<td>Monday</td>
<td>Wednesday</td>
</tr>
<tr>
<td>Homework:</td>
<td>• Discuss Ken Robinson, Kincaid, and Hoy.</td>
<td>• Meet in EDUC 334.</td>
</tr>
<tr>
<td>• Read and annotate Aciman’s “Counterintuition” and “Shadow Cities.”</td>
<td>Homework:</td>
<td>• Discuss Aciman and watch Aciman video.</td>
</tr>
<tr>
<td>• Comment on both of Aciman’s essays on VoiceThread.</td>
<td>• Brainstorm places to write about.</td>
<td>• Read Veronica White’s descriptive writing.</td>
</tr>
<tr>
<td>• Remember to meet in EDUC 334 on Friday. Please be on time.</td>
<td>• Recruit volunteer to share writing exercises for this progression (via blog, by 6 p.m. the day before they’re due).</td>
<td>• Brainstorm places to write about.</td>
</tr>
<tr>
<td>Jan 26</td>
<td>Jan 28</td>
<td>Jan 30</td>
</tr>
<tr>
<td>Monday</td>
<td>Wednesday</td>
<td>Friday</td>
</tr>
<tr>
<td>• Exercise #1 due.</td>
<td>• Exercise #2 due.</td>
<td>• Exercise #3 due.</td>
</tr>
<tr>
<td>• Discuss readings.</td>
<td>• Workshop Exercise #2 (volunteer’s first).</td>
<td>• Workshop Exercise #3 (volunteer’s first).</td>
</tr>
<tr>
<td>• Workshop Exercise #1 (volunteer’s first).</td>
<td>Homework:</td>
<td>Homework:</td>
</tr>
<tr>
<td>• Form workshop groups based on choice of place.</td>
<td>• Read and annotate Hoy, “Disarming Seduction of Stories.” Please note that the second paragraph at the top of page 42 (“Language shows itself plain . . .”) is a continuation of the student quotation from the previous paragraph. It should be formatted as part of the block quotation.</td>
<td>• Write Exercise #4: Summary and New, Idea-Related Scene. Bring three copies to class.</td>
</tr>
<tr>
<td>Homework:</td>
<td>• Comment on Hoy on VoiceThread.</td>
<td>• Print and read volunteer’s Exercise #4. Bring it to class.</td>
</tr>
<tr>
<td>• Write Exercise #2: Summary and Dramatic Scene. Bring three copies to class.</td>
<td>• Write Exercise #3: Reflection on Possible Ideas. Bring three copies to class.</td>
<td>• Add reflective post to course blog (see assignment sheet). Comment on two other posts.</td>
</tr>
<tr>
<td>• Print and read volunteer’s Exercise #2. Bring it to class.</td>
<td>• Print and read volunteer’s Exercise #3. Bring it to class.</td>
<td></td>
</tr>
<tr>
<td>• Add reflective post to course blog (see assignment sheet). Comment on two other posts.</td>
<td>• Add reflective post to course blog (see assignment sheet). Comment on two other posts.</td>
<td></td>
</tr>
<tr>
<td>Feb. 2</td>
<td>Feb. 4</td>
<td>Feb. 6</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>• Exercise #4 due.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Workshop Exercise #4 (volunteer’s first).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Discuss how to integrate quotations (handout), plus MLA style.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Sign up for whole-class workshops.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homework:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Write Essay #5: Letter with New Textual Evidence. Bring three copies to class.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Read but don’t annotate Zinsser.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Comment on Zinsser on VoiceThread.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Print and read volunteer’s Exercise #5. Bring it to class.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Add reflective post to course blog (see assignment sheet). Comment on two other posts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Feb. 9</strong></td>
<td><strong>Feb. 11</strong></td>
<td><strong>Feb. 13</strong></td>
</tr>
<tr>
<td>• Whole-class workshops for three students.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homework:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• If you’re signed up for a workshop on Wednesday, post draft to course blog.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Print, read, and comment on drafts for workshop.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Feb. 16</strong></td>
<td><strong>Feb. 18</strong></td>
<td><strong>Feb. 20</strong></td>
</tr>
<tr>
<td>• Whole-class workshops for three students.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homework:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• If you’re signed up for a workshop on Wednesday, post draft to course blog.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Print, read, and comment on drafts for workshop.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Feb. 23</strong></td>
<td><strong>Feb. 25</strong></td>
<td><strong>Feb. 27</strong></td>
</tr>
<tr>
<td>• Meet in EDUC 334.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Essay #1 due with comments you’ve received from Erik.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Learn about Progression #2: Collaborative Multimedia Project.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Presentation on “The Business of Film” by Dave Underwood.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Get handout on How to Choose a Client.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homework:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Read and annotate Daley.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Comment on Daley on VoiceThread.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Fill out Group Preferences Form/Application and e-mail to Erik at <a href="mailto:erikjustinellis@gmail.com">erikjustinellis@gmail.com</a> by noon Tuesday, Feb. 24.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Find local charity or nonprofit to propose as client for multimedia project—see Volunteer Resource Center at <a href="http://128.138.162.92/frames.htm">http://128.138.162.92/frames.htm</a>.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Feb. 23</strong></td>
<td><strong>Feb. 25</strong></td>
<td><strong>Feb. 27</strong></td>
</tr>
<tr>
<td>• Meet in LIBR N310B (Norlin).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Discuss Daley (briefly).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Form teams for group project; exchange contact information; see new tabs on blog for each group.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Decide in your group on one charity or nonprofit to propose to the class on Friday—preferably one you’ve already made contact with and whose leaders have expressed interest in a multimedia essay.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Prepare informal presentation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homework:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Prepare for informal presentation “pitching” your group’s ideal client.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Begin to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Feb. 23</strong></td>
<td><strong>Feb. 25</strong></td>
<td><strong>Feb. 27</strong></td>
</tr>
<tr>
<td>• Meet in EDUC 334.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Present your group’s proposed client.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Vote on clients; choose client for project (yet record tallies in case top client backs down).</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homework:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Account reps—contact client to propose/confirm multimedia project.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Mar. 2
- **Meet in EDUC 334.**
  - Presentation on “The Language of Film and Storyboards” by Dave Underwood.
- **Homework:**
  - Brainstorm ideas for your group’s storyboard. Bring ideas/sketches to class.
  - All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.

### Mar. 4
- **Homework:**
  - Work on your group’s storyboard.
  - All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.

### Mar. 6
- **Homework:**
  - Finish draft of your group’s storyboard for Monday.
  - Prepare to “pitch” your storyboard to the class on Monday.

---

### Mar. 9
- **Meet in EDUC 334.**
  - **Storyboard due.**
    - Present your group’s storyboard.
    - Vote on top storyboard.
- **Homework:**
  - “Winning” storyboard group: Post storyboard to blog as PDF file.
  - See assignment sheet for information about your group’s responsibilities.
  - All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.

### Mar. 11
- **Homework:**
  - Scriptwriters: Prepare draft of revised storyboard for Friday.

### Mar. 13
- **Meet in EDUC 334.**
  - Scriptwriters: Revised storyboard due as PDF file on blog.
  - Comment on storyboards (our class’s and other section’s) on VoiceThread
  - Work on Collaborative Multimedia Project.
- **Homework:**
  - Scriptwriters: Revise storyboard into final working version. Save as PDF and post to blog by class time Monday.
  - See assignment sheet for information about your group’s responsibilities.
  - All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.

### Mar. 16
- **Homework:**
  - Scriptwriters: Final working version of storyboard due as PDF file.
  - Work on Collaborative Multimedia Project.
  - See assignment sheet for information about your group’s responsibilities.
  - All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.

### Mar. 18
- **Homework:**
  - Work on Collaborative Multimedia Project.
  - See assignment sheet for information about your group’s responsibilities.
  - All groups: Continue to research your group’s role for Online Resource Guide with Annotated Bibliography. Post your findings on course blog in appropriate section (see tabs). Consider “editing” a single post with all the info. and resources you find.

### Mar. 20
- **Progress Report due.**
  - Work on Collaborative Multimedia Project.

---

### Mar. 23
- **Spring Break**

### Mar. 25
- **Spring Break**

### Mar. 27
- **Spring Break**

### Mar. 30
- **Homework:**
  - TBA.

### Apr. 1
- **Homework:**
  - TBA.

### Apr. 3
- **Homework:**
  - TBA.
<table>
<thead>
<tr>
<th>Apr. 6</th>
<th>Apr. 8</th>
<th>Apr. 10</th>
</tr>
</thead>
</table>
| • **Meet in EDUC 334.**  
  • **Multimedia Essay due.**  
  • **Online Resource Guide with annotated bibliography due.**  
  • Learn about Progression #3.  
  • Sign up for whole-class workshops.  
  **Homework:**  
  • Read and annotate Elbow, “Closing My Eyes as I Speak.”  
  • Comment on Elbow on VoiceThread.  
  • Write Exercise #1: Choose a Disciplinary Writing Assignment to “Progression-ize.”  
  Bring three copies to class. | • Discuss Elbow.  
  • Workshop Exercise #1.  
  • Prepare for your group’s Online Rhetoric Reflection, which you’ll record on Friday.  
  **Homework:**  
  • Prepare for your group’s Online Rhetoric Reflection, which you’ll record on Friday. | • **Meet in ATLAS 301.**  
  • In your group, record Online Rhetorical Reflection (via VoiceThread). Note that some groups may need to schedule time outside of class to complete this assignment (depending on how prepared and efficient the groups are).  
  • Workshop Exercise #2.  
  **Homework:**  
  • Write Exercise #2: Develop Organizing Document (outline, storyboard, idea web, etc.). Bring three copies to class. |

<table>
<thead>
<tr>
<th>Apr. 13</th>
<th>Apr. 15</th>
<th>Apr. 17</th>
</tr>
</thead>
</table>
| • Workshop Exercise #2.  
  **Homework:**  
  • If you’re signed up for a workshop on Wednesday, post draft to course blog.  
  • Print, read, and comment on drafts for workshop. | • Whole-class workshops for three students.  
  **Homework:**  
  • If you’re signed up for a workshop on Wednesday, post draft to course blog.  
  • Print, read, and comment on drafts for workshop. | • Whole-class workshops for three students.  
  **Homework:**  
  • If you’re signed up for a workshop on Wednesday, post draft to course blog.  
  • Print, read, and comment on drafts for workshop. |

<table>
<thead>
<tr>
<th>Apr. 20</th>
<th>Apr. 22</th>
<th>Apr. 24</th>
</tr>
</thead>
</table>
| • Whole-class workshops for four students.  
  **Homework:**  
  • If you’re signed up for a workshop on Wednesday, post draft to course blog.  
  • Print, read, and comment on drafts for workshop. | • Whole-class workshops for four students.  
  **Homework:**  
  • If you’re signed up for a workshop on Wednesday, post draft to course blog.  
  • Print, read, and comment on drafts for workshop. | • Whole-class workshops for four students.  
  • FCQs.  
  **Homework:**  
  • Finish Progression #3.  
  • Read but don’t annotate “Writers on Writing” New York Times reflections by Aciman and Kincaid (see links on course blog).  
  • Comment on Aciman and Kincaid on VoiceThread. |

<table>
<thead>
<tr>
<th>Apr. 27</th>
<th>Apr. 29</th>
<th>May 1</th>
</tr>
</thead>
</table>
| • **Progression #3 due.**  
  • Discuss Aciman and Kincaid.  
  • Learn about Reflective Essay assignment.  
  • Brainstorm and share ideas for Reflective Essay.  
  **Homework:**  
  • Write draft of Reflective Essay. | • Workshop draft of reflective essay.  
  **Homework:**  
  • Write final draft of reflective essay. | • **Meet in EDUC 334.**  
  • **Reflective Essay due.**  
  • Last day of class. |
Enter here, go downstairs, through the door at the bottom, and then enter the third door on the left, next to the sign that says “Program for Writing and Rhetoric.” After you enter the main lobby, enter the door on the right. Then take the second left and walk to my cubicle (F).