Rhetoric of Gender & Sexuality in New Media
WRTG 3020-096 & 099 - FALL 2014

Syllabus - Main Page
The Syllabus applies to WRTG 3090/ATLS 3519: Digital Storytelling, taught by Amy Goodloe for Fall 2014. The class meets on Tuesdays and Thursdays from 3:30-4:45 in ARM 211.

Follow the links in the menu below to read each section of the Syllabus, and return to these page several times throughout the semester, when some items will become more immediately relevant to you. Pay close attention to the Minimum Requirements for Passing the Class.

NOTE: The Syllabus provides basic information about the class and policies, but you'll find more information under the Resources and FAQ tabs and on other pages I create or update throughout the semester.

FYI: All of the Recommended Syllabus Statements for CU faculty apply to our class, as do those items on the CU Policies page that apply to students.

Syllabus Sub-Pages Menu

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Class Info

Meeting Times & Location
Both sections meet on campus on Tuesdays in ARMR 211.

- Section 096 meets from 5:00-6:15
- Section 099 meets from 6:30-7:45

Class Format
The reason the class meets only once per week is that these sections are HYBRIDS of campus and online learning. That means you’ll do a fair amount of course work online, including holding conversations with classmates using social media tools. If you’re not comfortable spending a lot of time online, you might find that a traditional campus version of the course would suit you better.

Elective Credit
The first time you take it, WRTG 3020 satisfies the Upper Division Written Communication requirement for Arts & Sciences students, but you can take it a second time (on a different topic) for elective credit.

My sections of WRTG 3020 also count as electives for students in these programs: Gender Studies (WGST), LGBT Studies, and TAM (Technology, Arts, and Media).

Course Topic in Brief

WRTG 3020 Topics
The Program for Writing and Rhetoric at CU offers almost all of the writing and rhetoric courses that satisfy the core curriculum requirements for Written Communication, including the course that serves that purpose for upper division Arts and Sciences majors: WRTG 3020.

To give each section of WRTG 3020 a common basis for reading, critical thinking, and
writing activities, the PWR offers over fifty different topics, most of which were
designed by the instructors who teach them. Some topics are based on issues of
interest within particular disciplines, while others extend academic inquiry into the
real of civic engagement.

**Our Topic: the Rhetoric of Gender & Sexuality in/through New Media**

I designed this topic in 2005, as a way to combine my professional training in rhetoric,
expertise in new media composition, and lifelong interest in the field of gender and
sexuality studies.

I’ll help you explore our topic in depth through weekly activities, lecture notes, and
videos, but you’ll get a taste by reading the two sub-pages on rhetoric of gender and
sexuality and new media.

**Learning Goals**

Through your engagement in this class, you’ll work towards the following learning
goals:

- to deepen your understanding of your own gender identity, gender expression,
  and sexual orientation and to influence what others believe and think
- to fine tune your “credibility meter”
- to use strategies now available to all writers to craft visually compelling
  messages designed to reach specific audiences
- to develop and extend your ability to apply rhetorical analysis to situations
  before responding to them

For a long and more formal version of the course learning goals, broken down into
the categories of Rhetorical Awareness, Composing Processes, and Digital Literacies,
visit the Learning Goals page on my DigitalWriting101.net help site. I published the
formal version there for two reasons: because it applies to all my classes and because
it provides other faculty a model for how to integrate digital literacy into the goals for
a writing class.

**Course Topic Part 1: Rhetoric of Gender and Sexuality**

**What Do You Mean by “Gender and Sexuality”?**

By “gender and sexuality” I’m referring to the subset of Women & Gender Studies that
looks specifically at the relationship between gender norms and sexual orientation, which is often referred to as the “gender binary.”

For example, we might take a closer look at the popular belief that men with feminine characteristics must be gay, as that’s a good example of the kind of faulty assumptions that come from an uncritical acceptance of the gender binary. (For more on this concept, browse through the items available in the Resources section of the class HUB.)

We will not explore other kinds of issues related mostly to gender or mostly to sexual orientation, simply because they fall outside the scope of this course. But those are excellent issues to explore further through your own reading and research or by taking a WGST or LGBT class. (FYI for those who are already working on majors or certificates in WGST or LGBT: this class counts as an elective.)

**What Do You Mean by “Rhetoric”?**

**Language and Persuasion**

If rhetoric is the study of language and persuasion, then the “rhetoric of gender and sexuality” is the study of how language persuades us to think and feel about issues like gender identity and sexual orientation. “Language” comes in many forms: print texts, web texts, speech, music, images, video, and even body language. Every day we encounter messages about gender and sexuality conveyed through these different forms of language, and we also use these languages to compose our own messages, including our own gender and sexual identities.

As students of the rhetoric of gender and sexuality, we will start to pay closer attention to how these languages work, including what kind of impact they have on us as well as how we can use them most effectively to convey our own messages. We’ll also explore what kinds of knowledge these languages produce as well as what kinds of knowledge they deny.

**Constructing Realities**

For example, consider the “knowledge” produced by the fact that English has only two pronouns to refer to a person in the singular: he or she. Whose realities and experiences are made visible by that particular use of language? Whose realities and experiences are rendered invisible, even “unknowable”?
Then consider how that very problem is reproduced in a variety of “languages,” ranging from bathroom signs to sections in the clothing store to the images available to us in popular media. Even the forms we have to fill out on a regular basis give us only two options for identifying our gender: man or woman.

**Rhetorical Framing**

That way of framing reality is rhetorical, meaning that it puts forward a claim that’s meant to persuade audiences, even if that’s not the conscious intent of the author. It persuades us to see gender as a binary system comprised of only two polar opposites, as though this is the “natural” and “normal” way to see gender, as though no other options are even possible.

In other words, these uses of language produce a certain kind of knowledge. But it’s only one kind of knowledge, and our job as critical thinkers and as students of rhetoric to explore and compose other kinds of knowledge.

**Questions for Further Exploration**

Here are a few of the questions we’ll consider as we explore the rhetoric of gender and sexuality:

- what do we believe to be true about gender and sexual orientation?
- where did we get those ideas?
- what other ideas are out there (theories, articles, other stories)?
- how do we evaluate which ideas seem valid?
- how might we persuade others to reconsider their ideas about GS?

**Course Topic Part 2: "New Media"**

Here’s an overview I wrote to help students in all my classes get a feel for what "new media writing" is all about.

**From Readers and Viewers…**

Up until the late 1990’s, most of us were limited to using writing to communicate with audiences beyond our immediate circle, and then only if we made it past the “gatekeepers” of the publishing industry and into a newspaper, magazine, or book. The chances of making it past the “gatekeepers” of the film and television industry were even harder, as the resources needed to communicate in multimedia were limited to professionals.

The web had emerged in the early 90’s as an alternative publishing platform, but the
high level of technical skill needed and the cost of renting space from a domain host served as another kind of “gatekeeper.”

... to Producers
Between 2000 and 2005, a number of tools and resources emerged that made it possible for more and more people to bypass the “gatekeepers,” first by sharing their ideas in writing and then by adding multimedia as well.

**Sharing & Finding Ideas:** Blogs and wikis provided a way for anyone to share their ideas in writing, YouTube provided a place for anyone to share their ideas in video format, and Google developed a search engine that allowed users to discover those ideas simply by entering a few search terms.

**Composing Tools:** As more and more people became interested in sharing their ideas through the multiple mediums made possible on the web, developers responded by offering cheaper and easier to use versions of the multimedia tools previously limited only to professionals.

**Social Media:** By the time Facebook and Twitter emerged on the scene, the ability to share written and multimedia messages with broad audiences had passed out of the strict control of the gatekeepers of “old media” and into the hands of anyone with a computer or mobile device, internet access, and the digital literacy skills to use them. In other words, the age of “new media” had begun.

**Implications for Writing Instruction**
It’s taking a while for writing instruction to catch up with these changes, but what seems clear by 2014 is that the nature of writing has changed, so that it’s no longer limited to what we can share through print. Now that everyone from fifth graders to grandparents can “write” to each other through new media tools, it’s time for writing instruction to help students develop proficiency with these tools, just as they once helped students communicate using typewriters and then printers.

**Questions for Further Exploration**
Here are a few of the questions we’ll consider as we experiment with writing through new media:

- how do the features of a new media writing environment dictate the kind of writing and conversations that happen there? (for example, what writing is best
suited to a blog? or to a social network community?)

- how do we make effective use of new media writing environments and tools to reach specific audiences?
- what aspects of the messages we want to communicate are best conveyed through written prose? through images? through sound? through hyperlinks?
- which of our “print-centered” writing habits are still valuable in digital environments, and which do we need to let go of?
- which skills from “writing for the page” apply to “writing for the screen” — and which don’t?
- what new forms of communication are possible through the combination of words, images, sounds, and video?

**Minimum Requirements for Passing**

You must meet the following criteria in order to be eligible to pass the class, regardless of any grades you’ve already received:

- Complete all required blog posts when due or up to 48 hours late
- Contribute the minimum number of comments and peer reviews for each week when due or up to 48 hours late
- Attend and participate in at least 70% of the total number of class meetings (for the full class period)
  - NOTE: you’ll still be eligible to pass if you miss between 70-80% of class meetings, but those absences will harm your grade. See the Policies on Attendance & Behavior page in the Syllabus menu.
- Attend a performance review meeting with me at least once during the semester, when scheduled
- Submit all elements of each portfolio when due or up to 48 hours late, in a fully readable/viewable format
- Submit all learning reflections when due or up to 48 hours late

As you become involved in the class, you’ll see why these are the minimum requirements for any successful workshop-based course. Over 14+ years and 2000+ students, I’ve only had about six or seven students who did not meet the minimum requirements for reasons other than documented major medical or family emergencies.

**Major Emergency Options**
If a major emergency situation prevents you from meeting the minimum requirements indicated above, here are your options:

**Withdraw**
Check with your adviser to see if you’re still eligible to withdraw at the time.

**Retake the Course**
This option leaves you with an F on your transcript, but if you do well the next time around, the situation is fairly easy to explain to anyone who asks.

**Request an Incomplete**
The university puts strict guidelines about which students are eligible for this option. Instructors are advised to agree to an Incomplete request only if (a) the situation is due to a documented family or medical emergency; and (b) the student has already met more than 75% of the course’s minimum requirements with a passing grade. If you meet those conditions, you must request an incomplete from me near the end of the semester and meet with me to fill out the paperwork, which you’ll then take over to the Dean’s Office. The Dean’s Office has the final say over whether your request for an incomplete will be granted.

**Policies from CU**
I've embedded the CU policies page below because it applies to all of my classes. If you have trouble following the links in the embedded version, use the link below it to open the file in Google Docs.

**NOTE:** All of the [Recommended Syllabus Statements](#) for CU faculty apply to our class, as do those items on the [CU Policies](#) page that apply to students.

**CU University Policies**

As a student of the University of Colorado, you are responsible for understanding and following all university policies, including but not limited to the ones described on this page.

For information on policies not listed here, please see the [official University of Colorado Policies](#) main page.
Names and Gender Pronouns

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.

Classroom Behavior

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

Discrimination and Harassment Policy

The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) 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://hr.colorado.edu/dh/
Sexual Harassment:
The University of Colorado Policy on Sexual Harassment applies to all students, staff and faculty. Sexual harassment is unwelcome sexual attention. It can involve intimidation, threats, coercion, or promises or create an environment that is hostile or offensive. Harassment may occur between members of the same or opposite gender and between any combination of members in the campus community: students, faculty, staff, and administrators. Harassment can occur anywhere on campus, including the classroom, the workplace, or a residence hall. Any student, staff or faculty member who believes s/he has been sexually harassed should contact the Office of Sexual Harassment (OSH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the OSH and the campus resources available to assist individuals who believe they have been sexually harassed can be found on the OSH web site.

Academic Advising
For questions regarding late drops and other course-related matters, visit the Academic Advising Center in Woodbury 109 or call: 303-492-7885

Disability Accommodations
If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu. If you have a temporary medical condition or injury, see Temporary Medical Conditions: Injuries, Surgeries, and Illnesses guidelines under Quick Links at Disability Services website and discuss your needs with your professor.

Religious Observations
Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. See full details at [http://www.colorado.edu/policies/fac_relig.html](http://www.colorado.edu/policies/fac_relig.html)

Amy’s Note: In this class, you may request an extension on assignment if its due
date conflicts with a day of religious observance, but absences are not excused as you should plan to use one of your “free” absences to cover these dates.

Academic Honesty
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; 303-735-2273). 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](http://www.colorado.edu/policies/honor.html) and at [http://honorcode.colorado.edu](http://honorcode.colorado.edu).

Policies on Attendance and Behavior
The attendance policy below is standard for upper division classes. The behavior policy supplements the one featured on the University Policies page of the Syllabus.

Attendance
In order for this class to function as intended, everyone needs to be present at each class meeting. But I know that sometimes things come up that are outside your control, leading you to miss class.

As long as you attend at least 80% of our total number of class meetings (which is likely to be around 14), your absences won’t impact your grade. But missing more than that puts you in danger of not meeting the minimum requirements to pass the class, as described on a separate page on the Syllabus menu.

If you do miss a class, you may let me know as a courtesy, but the absence will still count as one of your three. Also note that you’re still responsible for what you missed in class, including content I went over and any activities we engaged in. You may email me for details on what you missed, but please keep in mind that I won’t be able to tell you everything we discussed in class, which means you might also want to ask a few classmates to share their notes.
Expectations for Classroom Behavior

Minimize Distractions
- If you arrive late, be as quiet as possible
- If you need to leave early, sit near the door so you can slip out quietly. Also let me know at the start of class. So that other students know you’re not just skipping out on the class, I’ll typically acknowledge you when you leave
- Take care of getting drinks, going to the bathroom, making phone calls, checking email, and so on BEFORE class starts, to avoid disrupting our activities
- Turn off your cell phone ringer (expecting urgent call, let me know and step outside to answer)

Stay Focused
- Keep laptops and other digital devices CLOSED unless we need to use them
- Resist the temptation to check your new messages in class (email, text, voice mail, FB, etc.)
- Only open applications and web sites relevant to our current class activities
- Listen actively and thoughtfully when others are speaking

Be Prepared
- Do all reading and writing activities by the deadline
- Prepare presentations, group discussion guides, and drafts for class workshops before class begins
- I may call on you at any time to share your work or ideas in progress, so be ready!

Policy on Academic Honesty

[Amy’s supplement to university policy]

Academic honesty is a broad area that covers research integrity, plagiarism, intellectual property rights, and copyright law. All college students are expected to demonstrate academic honesty throughout the period of their enrollment, which includes obeying the CU honor pledge and abiding by CU’s Standards of Academic Integrity.

Academic honesty is a complex topic, but you can use a fairly simple question as a
test: would this action cause anyone in a position of authority over you and/or whose opinion you value to lose trust in you? In other words, if the action might damage your credibility as an honorable person, don't do it!

Here are some guidelines for how to demonstrate academic honesty in our class, most of which we'll cover in more detail when applicable:

- Produce original work in response to each assignment
- Don't re-purpose assignments from other classes
- Request feedback on content and delivery only from me, your classmates, or the Writing Center
- Provide full bibliographic citations for any words or ideas you borrow from others
- Limit your use of digital media to those items available under Fair Use guidelines
- Provide complete source information for any images, sounds, video, or other digital media you use

If you fail to meet a guideline by accident, we'll discuss the situation without taking it to the Honor Council. But if I discover willful intent on your part, I'm obligated to report that to the Honor Council, which has the authority to enforce non-academic corrective action. I retain the authority to enforce academic sanctions, which will range from an F on the project to an F in the course, depending on the severity of the breach of trust.

**Required Materials**

Below is a brief outline of required materials. For full details on these items, see this page under the FAQ section: What books and materials do I need for this class?

**Books**

- *Writing Tools: 50 Essential Strategies for Every Writer*, by Roy Peter Clark
- *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, by Scott McCloud
- *Gender and Sexuality For Beginners*, by Jaimee Garbacik
All other readings will be supplied for you in PDF or web page format.

**Web Accounts**
- Google+ account
- Pixton.com Comics Creator
- GoAnimate.com Animation Creator
- your own blog (on Blogger, Tumblr, or Wordpress)

**Other Tools**
- a private journal
- a sketchbook and pencil
- access to digital media tools

**Typical Weekly Schedule**

You'll most likely work on course activities throughout the week, but you have three deadlines to meet each week, as described below.

**Tuesday Assignments**

**DUE:** before your class begins on Tuesday

**LOCATION:** varies (might be your blog, G+, your private journal, etc.)

**TIME ESTIMATE:** 1+ hours

**TYPE:** Tuesday assignments typically ask you to prepare for in-class discussions and activities as well as draft workshops. These assignments might include one or more of the following:
- reviewing material from the Sunday assignment
- experimenting with digital tools for writing
- gathering sample items to share in class
- reading short selections to prepare for class discussion
- responding to short journal prompts

**Friday Assignments**
DUE: by midnight (11:59pm MT)

LOCATION: on our G+ community and on your group members' blogs

TIME ESTIMATE: 1+ hours

TYPE: Friday assignments typically ask you to engage in online conversations with your classmates, often continuing conversations from the previous week. These assignments might include one or more of the following:
- new items shared on our G+ community
- comments on G+ posts
- comments on your group members' blog posts
- comments on your group member's drafts

Sunday Assignments

DUE: by midnight (11:59pm MT)

LOCATION: posted on your blog

TIME ESTIMATE: 2+ hours

TYPE: Sunday assignments typically include the week's readings as well as other activities that are best done on your own. These might include one or more of the following:
- responses to readings about writing & rhetoric and/or gender & sexuality
- responses to sample articles, comics, videos, etc.
- reflections on what you've learned
- drafts of projects in progress

Assignment Availability

I'll try to post each week's assignment by the middle of the week before, and I'll alert you via group message when the assignment is ready.

Course Overview

I've organized the class into three units, as outlined below. At the end of each unit, you'll submit a Learning Reflection that documents your work for that unit and directs
me to the final versions of your writing projects for that unit.

*Grade weights and other details are subject to revision to meet the needs of the class.*

**Unit 1: Building a Writing & Rhetoric Toolkit**
- Readings in *Understanding Rhetoric, Writing Tools, and Making Comics*
- Writing activities include personal narratives and rhetorical analyses
- Estimated length: 5 weeks
- Grade distribution: 30%

**Unit 2: Building a Rhetoric of Gender & Sexuality Toolkit**
- Readings in *Gender and Sexuality For Beginners*
- Readings from selected web articles, PDFs, comics, and graphic memoirs
- Writing activities include rhetorical analyses, annotated bibliographies, and reviews
- Estimated length: 5 weeks
- Grade distribution: 30%

**Unit 3: Projects in New Media Composition**
- Writing activities will revolve around your choices for a final project
- Estimated length: 5 weeks
- Grade distribution: 40%

**Tentative Weekly Assignment Calendar**

**WEEK 1**
Tuesday 8/26 to Sunday 8/31
- Getting started
- Setting up a blog
- Participating in the G+ community

**WEEK 2**
Tuesday 9/2 to Sunday 9/7
- Readings in *Understanding Rhetoric*
- Blog posts: your profile; reading response
• G+ community: examples of rhetoric of gender and sexuality in new media

WEEK 3
Tuesday 9/9 to Sunday 9/14

• Readings in *Understanding Rhetoric*
• Blog posts: reading responses
• *Writing Tools* activities
• G+ community: share and discuss examples

WEEK 4
Tuesday 9/16 to Sunday 9/21

• Readings in *Understanding Rhetoric & Making Comics*
• Blog posts: reading responses; rhetorical analysis drafts for workshop
• Blog group: peer reviews
• *Writing Tools* activities
• G+ community: share and discuss examples

WEEK 5
Tuesday 9/23 to Sunday 9/28

• Readings in *Understanding Rhetoric & Making Comics*
• Readings about memoir and personal essay
• Blog posts: reading responses; rhetorical analysis revisions for workshop
• Blog group: peer reviews
• *Writing Tools* activities
• G+ community: share and discuss examples

WEEK 6
Tuesday 9/30 to Sunday 10/5

• Readings in *Gender and Sexuality for Beginners & Making Comics*
• Reading: selected graphic memoirs
• Blog posts: reading responses; comics drafts for workshop
• Blog group: peer reviews
• *Writing Tools* activities
• G+ community: share and discuss examples
WEEK 7  
Tuesday 10/7 to Sunday 10/12

- Readings in *Gender and Sexuality for Beginners* and selected graphic memoirs
- Blog posts: reading responses; comics revisions for workshop
- Blog group: peer reviews
- *Writing Tools* activities
- G+ community: share and discuss examples

WEEK 8  
Tuesday 10/14 to Sunday 10/19

- Readings in *Gender and Sexuality for Beginners*
- Reading: selected graphic memoirs
- Blog posts: annotated bibliography drafts for workshop
- Blog group: peer reviews
- *Writing Tools* activities
- G+ community: share and discuss examples

WEEK 9  
Tuesday 10/21 to Sunday 10/26

- Readings in *Gender and Sexuality for Beginners*
- Blog posts: graphic memoir review drafts for workshop
- Blog group: peer reviews
- *Writing Tools* activities
- G+ community: share and discuss examples

WEEK 10  
Tuesday 10/28 to Sunday 11/2

- Readings in *Gender and Sexuality for Beginners*
- Blog posts: final project proposals
- *Writing Tools* activities
- G+ community: share and discuss examples

WEEK 11  
Tuesday 11/4 to Sunday 11/9
- Readings: handouts on storyboards
- Blog posts: script outlines; rough storyboards
- Blog group: peer reviews

WEEK 12
Tuesday 11/11 to Sunday 11/16

- Readings: handouts on scripts and screenplays
- Blog posts: script drafts
- Blog group: peer reviews

WEEK 13
Tuesday 11/18 to Sunday 11/23

- Readings: handouts on developing storyboards
- Blog posts: revised storyboards and asset lists

— Fall Break —

WEEK 14
Tuesday 12/2 to Sunday 12/7

- Readings: handouts on drafting
- Blog posts: full drafts for workshop
- Blog group: peer reviews

WEEK 15
Tuesday 12/9 to Sunday 12/14
(last day of class: Thursday 12/11)

- Readings: handouts on revision
- Blog posts: full revisions for workshop
- Blog group: peer reviews

EXAM WEEK
Tuesday 12/16 to Friday 12/19

- Final projects DUE on our exam day