

ENGL 131 - Cracking the Code: Investigation & Identity

Instructor | Jerico Lenk

Pronouns | he/him/his

Class Time | MTWTh 9:30-10:20 am PST

Office Hours | T/Th 10:30 am-11:30 am PST or by appointment

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“People make meaning like bees make honey. Gathering experiences and images like bits of pollen and synthesizing it into something new, rich, and uniquely ours...”

Writing is an act of investigation: of ourselves, our experiences, others and their experiences. This course is not a creative writing course -- but it's not a traditional research paper course, either. We'll navigate this intersection through a series of multigenre projects like Personal Abecedarii Poems, Word Historiography, Annotated Bibliographies, and Research Portfolios, to explore different codes -- language varieties -- and the rhetorical skills needed to crack them.

“Respect the meaning you make. ... The wisdom you craft, sweet and golden on your tongue.” (The CryptoNaturalist)

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Sequence 1: Identity**Short Assignment 1 - due 15-18 Jan**

- Interrogation of a Word

Short Assignment 2 - due 22-25 Jan

- Personal Abecedarius

Major Project 1 - 5-8 Feb

- Personal Antiracist & Inclusivity Statement

Sequence 2: Investigation**Short Assignment 3 - 12-15 Feb**

- Investigation: Myths & Monsters

Peer Review - 18-21 Feb

- Short Assignment 3

Short Assignment 4 - 21-24 Feb

- Cracking Codes

Short Assignment 5 - 26 Feb-1 March

- Annotated Bibliography

Major Project 2 - 5-8 March

- Digital Research Portfolio

Final Portfolio - 15 March

- Canvas ePortfolio

Class Goals

Modeled within the [UW Expository Writing Program](#) framework, you'll complete two assignment Sequences. Each Sequence includes various smaller assignments that lead to one Major Project. These smaller assignments exercise specific [EWP Outcomes](#) (see below), scaffolding up and building off one another in preparation for the respective Major Project, where all the targeted EWP Outcomes culminate. None of these assignments are one and done; there are a number of opportunities to revisit them, including three revised pieces showcased in the Final Portfolio.

The greater goal, however, is to end this quarter knowledgeable in and confident with cracking the codes of language, knowing that the language of research papers and academic discourse is not THE language but a VARIETY of language, and feeling more empowered after investigating how language crafts identities and systems of power and oppression -- as well as systems of beauty and creation.

Required Materials

- A computer and/or other smart device
- Internet connection
- UW gmail account (check daily for Announcements/class updates)
- A Zoom account (using UW gmail)
- Google Drive & Docs: *We will not be using Microsoft Word or other programs.*

Class Structure & Time Management

This is a 25% synchronous class. We'll meet one Pod a class day -- Pod 1 Mondays, Pod 2 Tuesdays, Pod 3 Wednesdays, and Pod 4 Thursdays -- to:

- Discuss readings
- Hold Pod discussions & activities
- Talk through the week's assignments & any questions about the material

This means one expectation this quarter is time management and preparation: 1) come to your 1-day a week class having already read the readings, completed necessary discussion posts, and reviewed any material in that week's module; and 2) build and practice strategies of prioritizing time to do asynchronous work on your own, even if that means starting work before meeting on your Pod day.

Note the time between weekly assignments. A suggestion: block off class hours on the 3 days your Pod DOESN'T meet to work on material and assignments for just our class.

No Pod should have more or less time than another to prepare for and work on modules prior to meeting: except for Week 1, think of the day your Pod meets as the **last** day of your "week" for this class.

- Pod 1: Tuesday (Day 1) - Monday (End of week & meeting)
- Pod 2: Wednesday (Day 1) - Tuesday (End of week & meeting)
- Pod 3: Thursday (Day 1) - Wednesday (End of week & meeting)
- Pod 4: Friday (Day 1) - Thursday (End of week & meeting)

For the most part, assignments will be due at the end of your Pod week. Be conscious and vigilant of due dates.

Peer Pods

In the left-hand navigation column of our Canvas page, you'll see [People](#). Click the tab labeled **Peer Pods** to see the members of your Pod. These are the 4 to 5 peers you'll be interacting with the most this quarter (if not the only) -- meeting together on your assigned Pod day, holding discussions and completing activities, exchanging any collaborative work, etc.

Assessment: Un Grading Agreement

A final course grade of **C (2.0) or higher** is required for ENGL 131 credit. The [UW grading system](#) seen below (a syllabus requirement of the EWP, University of Washington's Expository Writing Program) operates on a 0.0 - 4.0 numerical scale.

Think of me NOT as the gatekeeper of grades or a judge determining your academic worth. That is, I don't decide how well you do in this class -- YOU do. I'm just here to record the progress for the work you put in. So, instead, think of me as your greatest resource. Take advantage of my presence. Ask me questions. Send me emails. This should be your lowest stress class of the quarter. It should be impossible to fail this class. I'm here to make sure of that, as long as we keep this Agreement:

[Un Grading Agreement & Writing Expectations](#)

By staying in this course and attending class, you accept and commit to the expectations and grade obligations in the above Agreement (4 January 2021 - 19 March 2021); I (Lenk) also agree to abide fairly and equitably by the expectations of me.

UW Standard Grading System

Letter Grade	Number	Letter Grade	Number
A	3.9 - 4.0	C	1.9 - 2.1
A-	3.5 - 3.8	C-	1.5 - 1.8
B+	3.2 - 3.4	D+	1.2 - 1.4
B	2.9 - 3.1	D	0.9 - 1.1
B-	2.5 - 2.8	D-	0.7 - 0.8
C+	2.2 - 2.4	E	0.0

Assessment: Participation

Participation accounts for 30% of your final grade and is accomplished via discussion posts, assignments, conferences, and meeting and engaging on your Pod day.

Translating Point Value

Point value on individual participation assignments does not correlate to the 4.0 system above. Instead, each assignment has specific point values operating on this 3-tier scale:

To be improved / Satisfactory / Very strong

- Discussion Posts: 15 points
 - 5 (To be improved) / 10 (Satisfactory) / 15 (Very strong)
- Short Assignments & Peer Review: 25 points
 - 15 (To be improved) / 20 (Satisfactory) / 25 (Very strong)
- Major Projects: 75 points
 - 25 (To be improved) / 50 (Satisfactory) / 75 (Very strong)

This is NOT a Pass / Fail situation. Accompanied by short feedforward comments, these “points” are just a way of positioning yourself within the assignment expectations and directions, and progress practicing the [EWP Outcomes](#).

Assessment: Final Portfolio

This is your exhibition in the Museum of ENGL 131!

The [final Canvas ePortfolio](#) accounts for 70% of your final grade. We'll spend the last 2 weeks of the quarter (Weeks 9 and 10) reflecting on and gathering all the work we've done to present in an organized, personalized, and reflective space. **The Final Portfolio is due the first day of Finals Week (15 March)**. The Final Portfolio includes the following:

- A class [CV](#) (your “[resume](#)” as a student)
- Three (3) revised pieces, including one (1) Major Project
- A [Compendium](#) of ALL your work over the quarter
- And a Critical Reflection (including all Writer's Memos) arguing how the work in your portfolio demonstrates the EWP Outcomes and your identity and growth as a writer

The Final Portfolios will reflect the UW 4.0 grading scale. You can find [the full directions/rubric here](#).

Absences, Late/Missed/Extensions, & Mental Health days

The Un Grading Agreement lists the minimum requirements for each grade, BUT -- Unprecedented Times™ or not -- life happens. Work happens. Family happens. Too much work in other classes happens. Miscommunication and bad mental health days happen. The absolutely unexpected *happens*.

As always, the most important thing is to communicate with me ASAP regarding any of the following.

Absences

Attending your Pod day is included in the minimum expectations for each grade. Because your Pod only meets once a week, it's crucial not just for participation but for you to understand and most successfully complete the week's work.

You'll see in the Un Grading Agreement the number of meetings you can miss for each grade. Please also see Mental Health Days below.

Late/Missed/Extensions

Late/Missed

Any late assignment beyond what's allowed in the minimum requirements is considered missed until Week 9. Refer to "Raising Your Grade" from above:

- Raising your grade **+0.1 to +0.2** - Submit missed assignment(s) by the end of Week 9 (7 March)
 - At least 50% missed work: **+0.1**
 - All missed work: **+0.2**

What this means is that if you miss an assignment or submit an assignment late beyond what's allowed in the minimum requirements, it will factor into the above "missed work" category. So -- if you miss an assignment, *still do it*. It doesn't disappear into the ether. It just slides on into the clause above.

Extensions

Taking into consideration the minimum agreed expectations, late/missed policies, and Mental Health days, extensions will be granted for Short Assignments and Major Projects on a case by case basis. If you feel you need an extension on any of those assignments, email me right away. Extensions won't be granted for Discussion Posts.

Mental Health Days

This quarter we'll all (including me) have two Mental Health days. You can use one Mental Health day to **skip** one assignment, Pod meeting, or discussion post -- no explanations, no penalty, no harm no foul. Have a stretch, drink water, do your laundry, ugly cry, go for a walk, binge TV, spend all day in bed on TikTok -- whatever you need to do for yourself. Just send an email to let me know you're cashing in a

day, and for what assignment, meeting, or discussion post. You don't need to tell me why. Your mental health matters.

Keep in mind life happens for me, too, so when I cash in one of *my* Mental Health days, I'll send an Announcement ASAP, but no later than one (1) hour before class meets.

[counseling center resources]

Conduct Expectations

Communication

Use Canvas Inbox or your UW gmail for me and your Pods.

I send a ridiculous amount of Announcements via Canvas about due dates, helpful information, tips and tricks, and any changes regarding schedule or assignments/due dates. Have notifications for your Canvas Announcements and inbox turned on!! This can be found in Settings, but if you're lost, check out [this Guide to Canvas](#).

Most importantly, please get in contact with me re: any personal/individual needs or necessities. Whatever the situation, whatever the need, we will find ways to figure it out.

Community Guidelines (Disruptive Behavior & Inclusivity)

1. We commit to rejecting discrimination and promotion of hatred or violence against gender, sexuality, disability, age, socioeconomic status, race, culture, religion, language variety.

2. We anticipate that in various activities, assignments, and readings, we will safely challenge our ways of thinking about power and oppression, systems of privilege, and how to promote a more equitable world. Get comfy with being uncomfy.

- *Some topics may bring up strong feelings. Some students may find the ideas we discuss new and uncomfortable while other students may have personal experiences with the forms of discrimination and inequity we learn about. Keep this in mind and communicate triggers or re-traumas. THIS MATTERS.*

3. We commit to having an open mind and respect for the validity of others' experiences. Our goal is that discussions and thoughts will be articulated earnestly and in good faith; we will reject playing devil's advocate and reconsider before dismissing alternate experiences and perspectives that don't align with our own.

4. The pedagogy in this course is committed to reconfiguring a liberal education philosophy to be more equitable and inclusive, but the roots are the same:

"A liberal education produces persons who are open-minded and free from provincialism, dogma, preconception, and ideology; conscious of their opinions and judgments; reflective of their actions; and aware of their place in the social and natural worlds." ([American Association for the Advancement of Science](#))

5. We acknowledge that awareness and inclusivity take practice; it's a constant learning experience. Instructor will make every effort to ensure an inclusive and equitable environment exists for all students, and expects the same from everyone, as well as patience with those still learning. Should at any time during the quarter you have questions or concerns/suggestions, *contact your instructor*.

6. Any language or imagery, political ideology or otherwise, which operates within dismissing or aims to intentionally dismiss the rights, personhood, and experiences of others will not be permitted. Be ready and open to support your peers in a crucial learning experience.

7. I reserve the right to mute your microphone or disable your video should behavior become disruptive or toxic.

Academic Honesty

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing -- as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review. **Please don't plagiarize. Just don't.**

Instructors in the Expository Writing Program adhere to the University of Washington's [strict policy on academic honesty](#). It is the policy of the Expository Writing Program to report all students suspected of plagiarism to the Office of Student Affairs for review.

Plagiarism in the Expository Writing Program includes:

- failing to accurately cite sources
- representing someone else's work as your own
- undocumented paraphrasing
- the resubmission of work completed for another course or purpose
- undocumented collaboration

* Adapted from Erin Strubbe Autumn 2020

Accommodations

Disability Accommodations

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. More information about accommodation may be found at <http://www.washington.edu/students/drs/>.

I am doing my best to ensure universal access and inclusivity in a remote class environment. If you run into any missing accommodations, let me know ASAP.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), contact DRS directly to set up an Access Plan. DRS facilitates the interactive process that establishes reasonable accommodations. Contact DRS at disability.uw.edu.

Religious Accommodations

Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at [Religious Accommodations Policy](#). Accommodations must be requested within the first two weeks of this course using the [Religious Accommodations Request form](#).

Expository Writing Program Policies

EWP Policies can also be found on [this page](#).

Grade of 2.0

All Expository Writing Courses require a grade of 2.0 or better to count toward the University's "C" credit.

Overloads and Auditors

Because of the importance of maintaining writing courses as small communities of writers, there are **no overloads or auditors** in 100-level Expository Writing Program courses.

Instructors **cannot issue add-codes** for 100-level Expository Writing Program courses; all students must register on-line. Any student not officially registered by the end of the first week of classes will not be allowed into a class even if other students drop the course during week two.

Drops

Students can withdraw from courses during the first two weeks without an entry being made on the transcript. After that time, fees ensue. See the University's [withdrawal policy](#) for more information and dates.

Incompletes

Receiving a grade of "I" for Incomplete is **extremely rare** in the Expository Writing Program, as instructors are discouraged from issuing Incompletes. To receive an Incomplete, a special request must be made to the instructor and approved by the department. In addition:

- All student work must be complete through the eighth week of the quarter
- There must be a documented illness or extraordinary situation
- The advance permission of the Director of Expository Writing must be granted
- A written contract, stipulating when course work will be completed, must be arrived at between instructor and student
- Failure to complete the course by the end of the following quarter (summer term excepted) will result in a failing grade of 0.0

If a student leaves a class at any time during the quarter without explanation, an Incomplete grade will not be considered. In such cases, grades are determined based on work submitted.

Amount of Writing

Courses in the Expository Writing Program are graded classes. Students are expected to write frequently, both in and out of class. The minimum writing requirement for our "C" classes is 7,500 words

submitted, of which at least 3,600 must be graded. Students should thus expect to be turning in an average of 3-4 pages each week.

The final grades for all students in English 131 are determined by submission of a complete portfolio of student work; students must turn in a portfolio to receive credit for the course.

Student Conduct

All students in Expository Writing courses are required to follow the [University's Student Conduct Code](#).

Complaints

If you have any concerns about a course or instructor in the Expository Writing Program, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the Expository Writing Director or the Assistant Directors for English 131. Please see [EWP Contact Information](#) for current staff offices, phone numbers, and email addresses. If, after speaking with the Director of Expository Writing or one of the Assistant Directors, you are still not satisfied with the response you receive, you may contact Anis Bawarshi, English Department Chair, in Padelford A-101, at (206) 543-2690.

Expository Writing Program (EWP) Outcomes

Outcome 1

To compose strategically for a variety of audiences and contexts, both within and outside the university, by:

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

Outcome 2

To work strategically with complex information in order to generate and support inquiry by:

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a 'conversation'—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

Outcome 3

To craft persuasive, complex, inquiry-driven arguments that matter by:

- considering, incorporating, and responding to different points of view while developing one's own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

Outcome 4

To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by:

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and
- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings

Course Schedule

This schedule is subject to change if the need arises. While I don't foresee it, Zoom University is a fickle beast.

Week 1 - Intros & Syllabus

- Materials TBD
 - What is literacy?: <https://en.wikipedia.org/wiki/Literacy>
 - Language making inequality:
 - <https://theconversation.com/how-the-language-we-use-entrenches-inequalities-124664>
 - Reading difficult material: <https://student.unsw.edu.au/reading-difficult-material>
 - Reading against the grain: <https://www.tolerance.org/classroom-resources/teaching-strategies/close-and-critical-reading/reading-against-the-grain>
- Introductions and Syllabus
- **Welcome Survey**
- **Grading Agreement Survey**
- **Pod Discussion:** Introductions
- **Partner Discussion:** Dialect activity
- **Discussion Post:** OED Rabbit Hole
- **Pod Pre-Discussion Post for Week 2:** Week 1

Week 2 - F*ck Prevalent American English

- Materials TBD
 - Code, register, dialect; stereotypes; coding words by context
 - "Standard American English" -> Prevalent American English, Dominant Academic Discourse, etc.; tie into language inequities
 - [PDF in docs]
 - After deciding/reading what power and privilege are: <https://www.facultyfocus.com/articles/effective-classroom-management/teaching-about-power-and-privilege/>
 - Sample lessons: <https://www.tolerance.org/classroom-resources/lessons>
- **Pod Discussion (Week 1 Readings):** Discuss based on the conversation starters
- **Short Assignment 1:** Interrogation of a Word

Week 3 - What codes us?

- Materials TBD
 - Code switching/code meshing; code; tie into privilege and rhetoric/privilege; pull from some of the readings above? -> gender etc.
 - register, dialect; stereotypes
 - Image and conscious word choice; Sellers and others
 - VIDEOS/CODE SWITCHING
 - Lessons in creative writing used for critical writing
 - <https://thepeakperformancecenter.com/educational-learning/thinking/critical-thinking/critical-thinking-vs-creative-thinking/#:~:text=Creative%20thinking%20tries%20to%20create,while%20critical%20thinking%20is%20analytical.&text=Creative%20thinking%20is%20focused%20on,thinking%20is%20focused%20on%20probability.>
- **Pod Discussion/Free Write:** The Color Story
- **Discussion Post:** Aesthetics, due **Friday 22 January**
- **Short Assignment 2:** Personal Abecedarius, due **Sunday 24 January**

Week 4 - [Mindfulness](#)

- Material TBD
 - Semantics; narrative and composition
 - Modes/genre [find from Autumn 2020 Canvas]
 - Critical reading:
 - <https://wr.english.fsu.edu/College-Composition/The-Inkwell/Critical-Reading-Activities>
 - Mindful Reading, Writing, Thinking
 - How to read difficult material: http://media-studies.ca/articles/difficult_reading.htm
- **Readings:** Chapter One “The Song of Achilles” (Madeline Miller); Excerpt from “CITIZEN” (Claudia Rankine); “The real vampire slayers” (Taylor, *The Independent*)
- **Pod Discussion/Activity:** Annotations & Embodiment of Thought
- **Discussion Post:** Mindful Reading & Writing Habits, due **Friday 29 January**
- **Discussion Post:** Mindful Reading, Summary & Response, due **Sunday 31 January**

Week 5 - Writing the Revolution

- CONFERENCES -> do not cancel class
- Materials TBD
 - Privilege, rhetoric of privilege; Antiracism and Inclusivity statements and philosophies; look at tolerance.org lesson plans
 - <https://www.tolerance.org/magazine/fall-2018/toolkit-for-what-is-white-privilege-really>

- Activities 4, 5, & 7:
 - <https://www.presence.io/blog/7-easy-activities-that-encourage-students-to-open-up-about-identity-and-privilege/>
 - <https://peacelearner.org/2016/03/14/privilege-walk-lesson-plan/>
 - Items on literacy and resistance movements (manifestos? Underground press? Specific rhetorical moves, etc.); CCCC Manifesto
 - Video clips equaling ≤ 2 hours of documentary, interview, etc. footage pertaining to inequities BIPOC, pull from Autumn 20 Native American/Thanksgiving module, disability, gender and/or queerness, etc.
 - <https://www.globalonenessproject.org/>
 - On the use of language to manipulate situations:
 - <https://www.theguardian.com/commentisfree/2020/jun/10/language-is-part-of-the-machinery-of-oppression-just-look-at-how-black-deaths-are-described>
 - <https://www.tolerance.org/classroom-resources/teaching-strategies/exploring-texts-through-read-alouds/liberation-literature>
 - <https://www.theatlantic.com/politics/archive/2017/10/the-language-of-white-supremacy/542148/>
 - <https://www.unr.edu/nevada-today/blogs/2020/the-sound-of-racial-profiling>
 - Challenging biased language:
 - <https://www.adl.org/education/resources/tools-and-strategies/challenging-biased-language>
 - <https://www.tolerance.org/magazine/fall-2012/confronting-white-privilege>
 - Intersectionality w/ other texts & resources:
 - <https://sites.lsa.umich.edu/inclusive-teaching/inclusive-classrooms/an-instructors-guide-to-understanding-privilege/>
- **Major Project 1:** Personal Antiracist and Inclusivity Statement, **due Friday 5 February**
- **Discussion Post for Week 6 Pod Discussion:** Anatomy of a Scholarly Article, **due Sunday 7 February**

Week 6 - Discourse Communities

- Materials TBD
 - Intro to discourse communities; revisit code and language varieties: VIDEOS
 - Resources/techniques for academic discourse and research -> reading in Week 5 before this
 - Reading techniques/strategies for academic/difficult/"advanced" reading
 - Genre and mode
 - Gathering & gridding sources; types of sources: scholarly, popular, primary
- **Pod Discussion (Anatomy of Scholarly Paper):** Discuss the articles you deconstructed
- **Pod Discussion:** Establish how a given discourse community demonstrates 6 Swales criteria

- **Short Assignment 3: Myths & Monsters, due [CHECK: 14] February**

Week 7 - "Copycat" by Billie Eilish

- *Material TBD*
 - *Ethos/pathos/logos; multimodal rhetorical moves and spaces: how to crack codes*
 - *Genre translations/imitations & more prep for SA 4: RHETORICAL GRAMMAR*
 - *Peer review/feedback & feedforward*
- **Peer Review of Short Assignment 3: due 18 February**
- **Discussion Post for Week 8 Pod Discussion:** Visit the Short Assignment 5 overview. Brainstorm. How do you understand the prompt? What is your plan of attack for Short Assignment 5? What questions do you have about the assignment?
- **Short Assignment 4: Cracking Codes, due 21 February (P1), 22 February (P2), 23 February (P3), 24 February (P4)**

Week 8 - Survey of Discourse

- *Material TBD*
 - *Writing an annotation; conducting research/finding sources; analyzing sources for thesis, arguments, conclusions (rhetorical triangle), etc.*
 - *Revisiting the concept of PAE/DAD/SAE and moving within and without*
 - *Remember: http://media-studies.ca/articles/difficult_reading.htm*
- **Pod Discussion:** Short Assignment 5 Overview & ideas
- **Discussion Post:** Annotating Sources
- **Discussion Post:** Write a 1-sentence summary of each source. Make an observation statement. Rewrite your observation statement twice. [take into account DIVERSITY of sources, etc. really hammer this home; they need to specify this on every source: situate historically, politically, culturally, etc.]
- **Short Assignment 5:** Annotated Bibliography w/ Writer's Memo, **due SUNDAY 28 February (P1), Monday 1 March (P2), Tuesday 2 March (P3), Wednesday 3 March (P4)**

Week 9 - Re-Visioning

- [revision activities?]
- **Discussion Post:** Major Project 2 Rhetorical Triangle, due [x] -> **NO: Final Portfolio Plan and CV draft**
- **Compendium CV, due [x]**
 - [incorporate a "CV" or "resume" of class work compendium in INTRODUCTION and "cover letter" type introduction, to get in the professional English genre/Business

English; give 2 or 3 lists of “qualifications” or whatever for fake job or fake class and have them edit their list of skills/etc. adapted to the qualifications]

- **Discussion Post:** EWP Outcomes, due [x]
- **Major Project 2:** Digital Research Portfolio, **due 9 March**

Week 10 - Final Portfolio

- NO CLASS MEETINGS: SET ASIDE THE **4 HOURS** OF THIS COURSE TO WORK ON MP2 & FINAL PORTFOLIO, AS WELL AS THE OTHER 11 HOURS (5 credits/3 hours per credit)
- CONFERENCES
- Work on Final Portfolio
- Final Conferences [including draft review/feedback]

Week 11 - Finals (due 15 March)

- Submit Final Portfolio, **due 15 March**