



**20803: Writing Argument  
Argument, Contested Territory  
Fall 2018  
MW Schedule**

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**COURSE DESCRIPTION: Argument, Contested Territory**

“Argument” is one of the most frequently taught genres in higher education. We also engage in argument on a regular basis, from trying to pick a restaurant or TV show to watch to discussing current political debates and everywhere in between. Therefore, this course takes argument as one of the genres you will write in, but also its subject. In the first two units, you will explore how argument functions in different mediums and how it changes across different discourse communities. Then, we will transition to discuss academic argument as one type of approach to argument while learning about argumentation in different disciplines and cultures. Finally, you will leverage your knowledge to craft an argument, in the medium and for the audience of your choosing, on a current topic of conversation. The goal of this course is to consider argument as contextual, negotiated, and malleable, rather than rigid and monolithic.

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**OVERVIEW AND OUTCOMES**

English 20803: Intermediate Composition, Writing Argument, is a writing workshop that builds on and goes beyond ENGL 10803 by focusing on the analysis and production of arguments. You will work individually and in groups to read, research, analyze and produce arguments in a variety of media including print, visual, oral, and digital. Throughout the semester, we will ask ourselves: How does argument lead to meaningful, lasting change? To find out, we will read and examine various argumentative “texts”, including written texts, music videos, as well as TV programs and film. Throughout the semester you will get a chance to elicit change in issues of importance to you using what you’ve learned about argument.

**Objectives & Outcomes**

- Students will demonstrate facility with the language and analysis of argument.
  - Study the terminology and language of argument
  - Analyze a variety of arguments in different media (print, oral, electronic, and visual)
  - Analyze and assess genre, discourse conventions, rhetorical situation, and argument strategy in complex texts
  - Study the implications of contemporary argumentation for individuals and communities
  - Examine how their role as citizens includes participation as critical consumers and producers of argument.
- Students will demonstrate the ability to write an argument for a specific rhetorical situation.
  - Compose a variety of arguments in different media (print, electronic, visual, oral)

- Produce an argument with a situation-appropriate controlling idea and recognize such in others' texts
- Practice the complex dynamics of collaborative work and analyze how that affects the rhetorical situation in analyzing and producing arguments
- Students will demonstrate competency in using sources, (primary, secondary, electronic) in argument construction.
  - Find, evaluate, and analyze primary and secondary sources for appropriateness, timeliness, and validity
  - Incorporate and synthesize source material in argumentative composing
  - Practice connecting their personal experiences, values, and beliefs with larger social conventions and contexts
  - Summarize, paraphrase and quote from sources using appropriate documentation style
  - Proofread and edit for style, grammar/mechanics, and other issues
- Students will demonstrate the ability to use computers effectively as a communication mechanism.
  - Correspond online using e-mail, blogs, etc.; find, evaluate, and use online sources in academic assignments; and use computers for presentations and produce and incorporate non-print information (images, videos, and illustrations) in academic arguments.

#### KEYS TO SUCCESS IN THIS COURSE

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| <ul style="list-style-type: none"> <li>▪ Carefully read assigned readings and bring them to class</li> <li>▪ Participate meaningfully in discussions</li> <li>▪ Ask questions in or out of class</li> <li>▪ Attend class regularly and punctually</li> <li>▪ Complete process work</li> </ul> | <ul style="list-style-type: none"> <li>▪ Turn in work on time</li> <li>▪ Plan and work proactively (don't start assignments at the last minute)</li> <li>▪ Stay off unnecessary devices during class (no texting or browsing online)</li> </ul> |
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#### REQUIRED TEXTS AND MATERIALS

All course materials will be available to you via the class website on Desire2Learn (D2L). Selections will be taken from the following textbook:

- *Everything's An Argument*, 6<sup>th</sup> edition, by Andrea A. Lunsford, John J. Ruszkiewicz, and Keith Walters

Additional primary and secondary readings will also be provided.

#### D2L Class Website

All relevant course materials as well as all assignment submissions will be posted on our course website, accessible through [my.tcu.edu](http://my.tcu.edu) or by visiting [d2l.tcu.edu/](http://d2l.tcu.edu/). This will be homebase for this course and you should check regularly for assignments, some required course readings, in-class activities, student drafts for peer response, as well as grades.

\*\*\*A note on browsers: **Chrome is the preferred browser** for D2L!!

#### COURSE REQUIREMENTS

**WRITING PROJECTS** We'll be producing four writing projects that build on one another. Two out of the four projects will be paired or in groups, so collaboration is built into this course. The first half of the course will focus on how the conventions of argumentation change based on medium and discourse community. Then, we will consider how arguments are shaped by culture. Finally, you will craft your own argument for a particular audience in a medium of your choosing. Each piece will go through multiple drafts and revisions. Before each assignment is due, you'll receive a detailed assignment sheet.

*Project 1: Argument Across Mediums* In this unit, we will discuss and analyze how forms, conventions, and expectations of argument change across mediums (print, digital, video, news, social media, etc) to better understand how argument functions in our society. Your writing project will be a rhetorical analysis (1,000-1,200 words) of the conventions of argument in at least two different mediums. You may or may not choose to look at the same argument in different mediums. Please feel free to embed images, video, etc and hyperlink when necessary.

*Project 2: The Rhetorical Ecology of an Argument* In this unit, we will consider how arguments shift as they move across discourse communities and become transformed by and for different audiences. In pairs, you will trace the rhetorical ecology, or circulation, of an argument across different discourse communities and mediums. Together, you will create a visual or physical representation of the circulation of an argument and an explanation for your ecology (750 words). Because the ecologies will take various forms, there is no specific requirement for the "length" of the project, but your ecology should look at five to seven moments in the circulation of the argument.

*Project 3: Argument in Different Discourse Communities* For this unit, we will transition to examine how discourse communities *create* different types of arguments, rather than how arguments *respond* to discourse communities. In groups, you will research and present on how arguments function within a specific discourse community. We will begin by examining the assumptions of argument in Western writing courses in the United States—a discourse we are all engaging in by taking this course. Then, your groups will select an alternative discourse community, either cultural or disciplinary, to study new forms of argument. You will present your finds to the class. Presentations (25 minutes) will include a short lecture with visuals, a handout, and either an example or an activity.

*Project 4: Engaging Discourse Communities* In this final unit, you will develop an argument about a current topic of conversation for a particular audience. You will use the knowledge that you developed in previous units to craft a unique argument in a medium and discourse of your choosing. One phase of the assignment will be short presentations of your proposed final project. Proposals should include some background on the issue, identification of the stakeholders, target audience, and potential form. The length will vary depending on purpose, audience, form, etc.

**PROCESS WORK** One of the assumptions of this course is that writing is an on-going process that includes multiple drafts, collaboration with peers, and substantial revision. In order to complete the writing process, you must also complete readings on time, participate in class discussions and group work, and engage with the course content. While many of these components are ungraded, failure to be prepared for class, participate, and engage in substantive revision will be reflected in writing projects and will most likely result in a lower evaluation.

**WRITING JOURNAL** Throughout the semester, you will keep a personal writing journal (either digitally or hardcopy) where you reflect on readings, the writing process, and your learning. Each week, you'll be provided with two or three prompts to choose from and you will be responsible for writing 300-500 words on that topic. Writing journals will be collected and evaluated (see below) at the conclusion of each writing project.

**PEER REVIEW** Peer review is part of the writing process, both in terms of receiving feedback from one another and providing feedback. Many students note that they learn most from reading each other's work, which not only allows them to see other models for writing, but also trains them to read their own work critically. Peer reviews will be evaluated both by your peers and myself and will contribute to the final grade in this course (see below). For the third unit, peer review will focus on how you collaborated as a group, while the remaining peer reviews will be individual reviews of written work.

**CONFERENCES** Throughout the semester, we'll meet one-on-one to discuss your goals and work for the course. When we meet, please come prepared—you will plan the agenda for our time together. Attendance is required for these conferences—if you need to reschedule, *contact me ahead of time*. Conferences will not be rescheduled due to lateness or an unexcused absence.

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## **COURSE EVALUATION**

Fulfilling the minimum requirements of the course warrants an average grade (*i.e.*, C). Coming to class every day and completing assignments is not something that earns extra credit or an outstanding grade; it is a basic expectation for coursework. A higher than average grade will be based on: 1) the distinctive quality and development of your work; 2) consistently demonstrating critical and creative thinking in your writing; 3) your ability to guide a piece of writing through the various stages of revision; and 4) a willingness to take risks by exploring new subjects, genres, and techniques.

## **GRADING AND BREAKDOWN**

Writing Project 1: Argument Across Mediums	15%
Writing Project 2: The Rhetorical Ecology of an Argument	20%
Writing Project 3: Argument in Different Discourse Communities	20%
Writing Project 4: Engaging Discourse Communities	15%
Writing Journal	15%
Peer Review	10%
Participation	5%

A=93-100%	B+=87-89%	C+=77-79%	D+=66-69%	F=0-60
A-=90-92%	B=83-86%	C=73-76%	D=64-68%	
	B-=80-82%	C-=70-72%	D-=60-63%	

**WRITING PROJECTS** Major writing projects will receive percentage grades out of 100. Projects will be evaluated through specific rubrics, which are provided at the start of each unit. Assessment will focus on how the writer works within the genre, responded to peer and teacher feedback, and made choices as they revised.

For Writing Projects 1 and 2, **you may choose to *substantively* revise the essay again.** (Revising the essay doesn't guarantee the grade will be improved; we'll talk much more in-depth early on in the semester about making the decision whether or not to revise.) If you want to revise your essay, you must first submit a detailed revision plan and schedule a conference with me within a week after receiving your grade. Revisions must be submitted within two weeks of receiving your graded project. If you submitted your original writing project late, the late penalty will still apply to the revised essay. (Note: if you turn in a revision plan and then decide not to revise, there is no penalty.)

**WRITING JOURNAL** Writing journals will be evaluated as a v+ (excellent), v (solid to good), v- (lean or less than satisfactory for grad level work), or 0 (not submitted at all or on time) and will be collected and evaluated at the conclusion of each unit (four times throughout the semester). Evaluation will focus on completion and engagement with the material.

All v+ will be 100%. Any v will reduce the overall percentage by one-half letter grade. v- will reduce the overall percentage by one letter grade. Failure to submit either process work or writing journals will result in a reduction of two letter grades.

**PEER REVIEW** The peer review evaluations will be determined by both the feedback you receive from your peers and myself and will be released along with the writing project evaluations (four times over the course of the semester). For the third unit, the evaluations will focus on your participation and collaboration in the group project. All remaining peer reviews will be written work addressed to your peers.

Because most peer reviews are conducted in class, missing that class day will adversely affect that portion of your grade. However, since all peer reviews are conducted online, you can participate while not physically being in the class, if you complete the following steps: (1) alert me to your upcoming absences *beforehand*, (2) submit your own draft before class begins so that your peers can provide feedback, and (3) provide *timely* (this may mean before the next class period or sooner depending on the schedule, but will always be made clear to you ahead of time) feedback to the peers you are assigned.

Peer reviews will be evaluated as a v+ (excellent), v (solid to good), v- (lean or less than satisfactory for grad level work), or 0 (not submitted at all or on time).

All v+ will be 100%. Any v will reduce the overall percentage by one-half letter grade. v- will reduce the overall percentage by one letter grade. Failure to submit either peer review will result in a reduction of two letter grades.

**PARTICIPATION** At the end of this course, you will be asked to evaluate your participation and give yourself a grade. More details about the evaluation will come, but you will need to provide support for your evaluation. In general, participation consists of preparing for individual classes, contributing to class, group, and paired discussion and work; adhering to class climate and diversity/inclusion course requirements; and engaging with the overall course content.

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## COURSE POLICIES AND EXPECTATIONS

**ATTENDANCE** Improvement in writing is a complex process that requires lots of practice and feedback from readers. Regular attendance is necessary to your success in this course. In accord with Composition Program policy, only official university absences are excused (and you are responsible for bringing me notification of university absences *before* the event). Students representing TCU in a university-mandated activity that requires missing class should provide official documentation of schedules and turn in work *in advance*.

Three weeks of unexcused absences constitute grounds for failure of the course. Absences due to sleeping in, long weekends, and illness are NOT excused—they all count toward the three weeks' absences limit. Since illness is likely at some point during the semester, students are urged to save their unexcused absences for times when you are too sick to come to class. Students whose absences are due to circumstances beyond their control should contact me right away.

Absences under the three-week maximum can still affect your grade adversely. After a week of unexcused absences (two in a TR/MW class, three in a MWF class), half a letter grade may be subtracted from your final grade for each additional absence (i.e.: in a TR/MW class, if you are at a B and miss three classes, your grade could drop to a B-, with four, a C+, with 5, a C, etc.).

**TARDIES** Please be on time for class. Classes will be held at the appointed time (seriously, at the class time—you are late if you are walking in *at* the stroke of the clock). Three tardies equal one absence.

**LATE WORK** Don't be late! Turning in late work hinders my and your peers' abilities to give you feedback and it compromises your ability to complete the next assignment. Work will be due at the beginning of class and will be considered late thereafter. If you know you will be missing a class, you must submit the assignment ahead of time to receive credit. Late papers will be penalized one letter grade for each calendar day beyond the due date unless a) the student has an official university absence and b) the instructor has agreed to late submission in advance of the due date. (This applies to major assignments, not RAPs, which will not be accepted late.) A late working draft may exclude you from participating in workshops or peer review.

\*\*\*Note on online submissions: This course relies heavily on technology, so you will need to have reliable access to the internet, which is always available in several places (including the library) on campus. **Problems with technology (i.e.: computer crash, internet connectivity issues, etc.) are not acceptable excuses for submitting late work.** Plan ahead to avoid last minute crises related to submitting assignments. If you are concerned that online submissions have not gone through, please feel free to email me a back-up before the due date.

**CLASS CLIMATE** Our classroom is a place for the free exchange of ideas in an environment of mutual respect, so whether or not you accept your classmates' beliefs, you need to listen respectfully and respond in a constructive manner that supports the goals of the class. The success of the class as a whole depends on each one of us supporting, encouraging, and respecting other people in the class.

A diversity of opinions contributes to an environment for intellectual expression and exploration. However, I will challenge opinions that discriminate or work in opposition to diversity and inclusivity and will encourage you to explore and develop your understandings of power-and-privilege dynamics in the classroom and within larger society. Students whose behavior distracts or disrespects others will be asked to leave and will be counted absent.

**DIVERSITY AND INCLUSION** Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socioeconomic status, or national identity. Issues of diversity will be a part of class discussion, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students.

**TECHNOLOGIES** Please turn cell phones and other devices to silent or airplane mode during class unless instructed otherwise. Texting or using devices for anything other than designated class work means you're not engaging in the daily activities of our course, and succeeding in the course will be difficult as a result.

That being said, the materials of this course exist predominantly online; therefore, you will be using your computer to access the textbook and course website. You will also use computers during peer review and writing days. It is your responsibility to thoughtfully navigate the use of computers in this course (aka stopping yourself from wandering on the internet).

**OFFICE HOURS AND EMAILS** During my office hours, I will be at my desk and available to talk with you about any questions, comments, or concerns you have about the course. Please stop by and see me during these hours—that time is yours. If the hours don't work for you, please make an appointment with me. But know that appointments must be made at least 24 hours in advance of your proposed meeting time.

Email is the best way to get in contact with me. I strive to respond to emails within 24 hours. However, I only check and respond to emails during normal business hours (weekdays from 8:00 am-5:00 pm). Emails received over the weekend or after business hours will be received the on Monday or the following morning.

**TCU DISABILITY STATEMENT** Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 11. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Contact the [Center for Academic Services](#) at (817) 257-7486 for more information. Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.*

Guidelines for documentation may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp). Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

**ACADEMIC MISCONDUCT** (see [TCU Undergraduate Catalog](#)): Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life. Specific examples include, but are not limited to:

- *Cheating*: 1) Copying from another student's test paper, laboratory report, other report, or computer files and listings; 2) Using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; 3) Collaborating with or seeking aid from another student during a test or laboratory without permission; 4) Knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; 5) Substituting for another student or permitting another student to substitute for oneself;
- *Plagiarism*: The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- *Collusion*: The unauthorized collaboration with another in preparing work offered for credit.
- *Fabrication and falsification*: Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
- *Multiple submission*: The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.

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## TCU RESOURCES

- [New Media Writing Studio](#) | Scharbauer 2003 | [newmedia@tcu.edu](mailto:newmedia@tcu.edu) | 817-257-5194 | Available to assist students with audio, video, multimedia, and web design projects. The NMWS an open lab for use by students during posted hours and is outfitted with a range of design software. See their website for more information and a schedule of open hours.
- [William L. Adams Center for Writing](#) | Reed 419 | 817-257-7221 | An instructional service with the mission of helping improve writing. Consultants offer feedback on writing projects to students, staff, and faculty from all academic disciplines. Consultants serve as a friendly audience and address any issue a writer would like to discuss, though consultations often focus on topic generation, organization of ideas, style, clarity, and documentation.
- [TCU Computer Help](#) | 817-257-5855 | IT provides support for TCU computing accounts and services.
- [Mary Couets Burnett Library](#) | [reference@tcu.edu](mailto:reference@tcu.edu) | 817-257-7117 | The Library provides resources and services for the research and information needs of the TCU community
- [TCU: Student Affairs | Counseling & Mental Health Center](#) | 817-257-7863 | Promoting psychological health, well-being, and resources for TCU students to cope with personal and academic challenges
- [TCU Sexual Assault Statement](#) | Procedures to follow if you witness or experience sexual assault



## SEMESTER SCHEDULE

*Note:* It is your responsibility to keep track of due dates. Please use your planner, cell phone calendar, or notebook to write down important due dates, daily assignments, and coursework.

Day of the Week and Major Due Dates	Class Agenda/Activities	Homework (listed on day assigned)
Week 1: Unit 1		
M 8/20	<p>Welcome to class</p> <ul style="list-style-type: none"> <li>● Go over the syllabus and talk about the progression of the course</li> <li>● Icebreakers and introductions</li> <li>● Freewrite on arguments and class discussion about what we believe arguments to be</li> </ul>	<ul style="list-style-type: none"> <li>● Read “Fighting for Our Lives” by Deborah Tannen (pdf)</li> <li>● Find an argument on social media and post a link or screenshots on the discussion board on D2L</li> </ul>
W 8/22	<p>Arguments in the Wild</p> <ul style="list-style-type: none"> <li>● Free write on Tannen and how she describes arguments as adversarial and warlike followed by class discussion</li> <li>● Paired activity where students look at each other’s examples and determine if Tannen’s argument about arguments applies and identify 3 features of social media arguments</li> <li>● Class creates a list of features of social media arguments</li> </ul>	<ul style="list-style-type: none"> <li>● Read “Chapter 1: Everything Is an Argument” by Lunsford et al (pdf)</li> <li>● Complete discussion post on examples of an argument in the media (publications, television, news, etc) and post link (if possible)</li> </ul>
Week 2		
M 8/27	<p>Analyzing Argument Conventions</p> <ul style="list-style-type: none"> <li>● Free write on the claim that “everything is an argument”</li> <li>● Break into groups and discuss examples of arguments and their features</li> <li>● Class will create a list of</li> </ul>	<ul style="list-style-type: none"> <li>● Read “Chapter 6: Rhetorical Analysis” by Lunsford et al (pdf)</li> </ul>

	common conventions of the arguments and differences	
W 8/29	<p>Conducting Rhetorical Analysis</p> <ul style="list-style-type: none"> <li>● Discussion of Chapter 6 and the conventions of rhetorical analysis</li> <li>● Class does a practice rhetorical analysis of how the same argument plays out on two different types of media (social media, newscast, sketch comedy, podcast, documentary, etc)</li> <li>● Invention and drafting time</li> </ul>	<ul style="list-style-type: none"> <li>● Write first draft of rhetorical analysis of arguments across mediums with author's note and post to D2L discussion board</li> </ul>
Week 3		
M 9/3	No class; Labor Day	
W 9/5 <b>First Draft of Rhetorical Analysis of Arguments Due</b>	<p>Peer review</p> <ul style="list-style-type: none"> <li>● Discussion of good peer review with an example</li> <li>● Peer review of two rhetorical analyses and writer's responses</li> </ul>	<ul style="list-style-type: none"> <li>● Complete peer reviews and writer's responses, if necessary</li> <li>● Prepare for conferences and begin revising based on peer feedback</li> </ul>
Week 4		
M 9/10	Conferences—Individual conferences with instructor to discuss drafts and progress in the course	<ul style="list-style-type: none"> <li>● Prepare for conferences and/or continue revising</li> </ul>
W 9/12	Conferences—Individual conferences with instructor to discuss drafts and progress in the course	<ul style="list-style-type: none"> <li>● Complete revisions to Unit 1 essay and submit to D2L</li> </ul>
Week 5: Unit 2		
M 9/17 <b>Rhetorical Analysis of Arguments due</b>	<p>Discourse Communities</p> <ul style="list-style-type: none"> <li>● Short lecture on discourse communities and discourse communities freewrite/class discussion.</li> <li>● Introduce writing project and pairs</li> </ul>	<ul style="list-style-type: none"> <li>● Read "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies" by Jenny Edbauer (pdf)</li> <li>● Read "<a href="#">Genre in the Wild: Understanding Genre Within</a>"</li> </ul>

	<ul style="list-style-type: none"> <li>• Discussion of how this project builds on the last one and what skills they will carry over (whole class shares one thing)</li> </ul>	<a href="#">Rhetorical (Eco)Systems”</a>
W 9/19	<p>Rhetorical Ecologies</p> <ul style="list-style-type: none"> <li>• Freewrite on Edbauer’s piece</li> <li>• Whole class discussion of how rhetorical ecologies function and create working definition of rhetorical ecology</li> <li>• Paired activity of tracing the origin of a news post on social media</li> <li>• Invention activity</li> </ul>	<ul style="list-style-type: none"> <li>• Read <a href="#">“Anti-Racist Activism and the Transformational Principles of Hashtag Publics”</a> by McVey and Woods</li> <li>• Bring in two or three pieces about a current issue of debate</li> </ul>
Week 6		
M 9/24	<p>Tracing Rhetorical Ecologies</p> <ul style="list-style-type: none"> <li>• Discussion on the McVey and Woods article (first in groups and then as a class)</li> <li>• Create a rhetorical ecology with all the examples they provide</li> <li>• Discuss what is necessary for their rhetorical ecologies</li> </ul>	<ul style="list-style-type: none"> <li>• Read <a href="#">“How Fake News Goes Viral: A Case Study”</a> by Sapna Maheshwari</li> <li>• Post research update (at least topic and summaries of sources) to D2L discussion board</li> </ul>
W 9/26	<p>Informal Workshop of Rhetorical Ecologies</p> <ul style="list-style-type: none"> <li>• Discussion of the rhetorical ecology of fake news and how Maheshwari constructs her rhetorical ecology</li> <li>• Pairs share their research updates and get quick feedback from other students about where they might find additional sources</li> <li>• Whole class brainstorm of the best form for the rhetorical ecologies to take (realizing that pairs can choose whatever they think</li> </ul>	<ul style="list-style-type: none"> <li>• Continue collecting sources for your ecology and begin drafting</li> </ul>

	works best for their topic)	
<b>Week 7</b>		
M 10/1	In Class Writing Day or Conferences <ul style="list-style-type: none"> <li>For in class writing activity: have students create a map of their sources by writing out sources and issues on post-it notes and rearranging them to find connections</li> </ul>	<ul style="list-style-type: none"> <li>Write first draft of rhetorical ecology essay and post to D2L discussion board with author's note</li> </ul>
W 10/3 <b>First Draft of Rhetorical Ecology Essay Due</b>	Peer review <ul style="list-style-type: none"> <li>Reflections on previous peer review and discussion of how to approach second round</li> <li>Peer review of two rhetorical analyses and writer's responses.</li> </ul>	<ul style="list-style-type: none"> <li>Complete peer reviews and writer's responses, if necessary</li> <li>Begin revising based on peer feedback. Instructor feedback will be available at the start of next class</li> </ul>
<b>Week 8</b>		
M 10/8	No class; Fall break	
W 10/10	Revision Day <ul style="list-style-type: none"> <li>Discuss common themes from the drafts</li> <li>In-class revision workshop and questions as needed</li> </ul>	<ul style="list-style-type: none"> <li>Complete revision to rhetorical ecology essay and author's note. Submit to D2L.</li> </ul>
<b>Week 9: Unit 3</b>		
M 10/15 <b>Unit 2 Assignment Due</b>	What are academic arguments? <ul style="list-style-type: none"> <li>Read <a href="#">McSweeney's Generic College Essay</a> and discuss assumptions about American academic writing.</li> <li>Assign Unit 3 group project: rhetorical analysis of an alternative form of argument</li> <li>Invention activity</li> </ul>	<ul style="list-style-type: none"> <li>Read Ilona Leki's "Meaning and Development of Academic Literacy in a Second Language" (pdf)</li> </ul>
W 10/17	Guest Speakers on Writing Instruction in Other Cultures	<ul style="list-style-type: none"> <li>Read "Chapter 16: Academic Arguments" by Lunsford et al (pdf)</li> </ul>

Week 10		
M 10/22	<p>Academic Arguments in Context</p> <ul style="list-style-type: none"> <li>● Freewrite, paired talk, and then whole class discussion on Lunsford and Leki</li> <li>● Activity on the assumptions of MLA: go to Purdue OWL and have students examine the assumptions of MLA, such as importance of the author, ideas about intellectual property, etc.</li> <li>● Groups continue working on their presentation ideas.</li> </ul>	<ul style="list-style-type: none"> <li>● Write research update (topic, sources, concerns/questions) and post to D2L discussion board</li> </ul>
W 10/24	<p>Informal Workshop of Discourse Communities Research</p> <ul style="list-style-type: none"> <li>● Groups share their research updates and get quick feedback from other students about where they might find additional sources</li> <li>● Groups work on presentation outlines and research</li> </ul>	<ul style="list-style-type: none"> <li>● Write presentation outline and rationale and submit to D2L by Friday at class time.</li> </ul>
F 10/26 <b>Presentation Outline due</b>	No class, just submit presentation outline and rationale to D2L	
Week 11		
M 10/29	Group conferences—groups meet with instructor individually to talk about progress of the presentation and plan for class activity	<ul style="list-style-type: none"> <li>● Continue working on group presentations.</li> </ul>
W 10/31	<p>In class group work and conference follow-up</p> <ul style="list-style-type: none"> <li>● Discuss common themes from the conferences</li> <li>● In class time to work and as questions as needed</li> </ul>	<ul style="list-style-type: none"> <li>● Prepare for presentations and submit presentation plan, visual aids, and authors' notes to D2L.</li> </ul>
Week 12		

M 11/5 <b>Unit 3 Writing Project Due</b>	Group Presentations of Arguments Across Culture (3)	<ul style="list-style-type: none"> <li>• Prepare for presentations and submit presentation plan, visual aids, and authors' notes to D2L.</li> </ul>
W 11/7 <b>Unit 3 Writing Project Due</b>	Group Presentations of Arguments Across Culture (2)  Assign Unit 4 Writing Project	<ul style="list-style-type: none"> <li>• Read "Chapter 7: Structuring Arguments" and "Chapter 14: Visual and Multimedia Arguments" by Lunsford et al (pdf)</li> <li>• Start thinking about topics for next project</li> </ul>
Week 13: Unit 4		
M 11/12	Multimodal Arguments <ul style="list-style-type: none"> <li>• Refresher on assignment and have students freewrite about how they will use what they learned from past units for this project</li> <li>• Invention activity</li> <li>• Class discussion of topics (remind them that informal presentations are coming up soon so that they can be completed before break)</li> </ul>	<ul style="list-style-type: none"> <li>• Write proposal presentation and/or prepare to present.</li> </ul>
W 11/14	Proposal Presentations (10)	<ul style="list-style-type: none"> <li>• Write proposal presentation and/or prepare to present. Begin drafting, if applicable.</li> </ul>
Week 14		
M 11/19	Proposal Presentations (10)	<ul style="list-style-type: none"> <li>• Enjoy your break!</li> </ul>
W 11/21	No Class—Thanksgiving Break	
Week 15		
M 11/26	New Media Writing Studio—Class meets at the NMWS for a presentation on resources and in class work time.	<ul style="list-style-type: none"> <li>• Continue working on drafts of your argument. Prepare to update about progress at the beginning of next class.</li> </ul>
W 11/28	Lab Day <ul style="list-style-type: none"> <li>• Updated on progress on writing projects</li> <li>• Discussion of concerns</li> </ul>	<ul style="list-style-type: none"> <li>• Write first draft of Engaging Discourse Communities and post to D2L discussion board.</li> </ul>

	<p>about how to approach a specific audience</p> <ul style="list-style-type: none"> <li>• In class work time and questions as needed</li> </ul>	
Week 16		
<p>M 12/3</p> <p><b>First Draft of Engaging Discourse Communities Due</b></p>	<p>Peer review</p> <ul style="list-style-type: none"> <li>• Discussion of evaluating multimodal assignments</li> <li>• Peer review of three writing projects and writer's responses</li> </ul>	<ul style="list-style-type: none"> <li>• Complete peer reviews and writers responses, if necessary</li> <li>• Begin revising based on peer feedback.</li> </ul>
<p>W 12/5</p>	<p>In-class revision activity</p> <ul style="list-style-type: none"> <li>• Individual freewrite on their goals for the argument</li> <li>• Discussion of assignment and assessment</li> <li>• In-class work time with questions as needed</li> </ul>	<ul style="list-style-type: none"> <li>• Complete revisions to Engaging Discourse Communities project and submit to D2L.</li> <li>• Complete self-assessment and submit to D2L</li> </ul>
Finals Week		
<p>TBA</p> <p><b>Unit 4 Writing Project Due</b></p>	<p>Final reflections and self-assessment completed in class and submitted to D2L.</p>	