

# Women's Auto/Biographies from the 3rd Century to the 21st

## English 101: Expository Writing



Course:	Eng 101, section 009, Spring 2016
Instructor:	Ms. Jenny Bledsoe
Time and Place:	M/W/F 1:00-1:50pm, Callaway N-204
Office Hours:	Monday 2:00-3:30pm, Wednesday 10:30am-11:30am, and by appointment (in Modern Languages, Room 117)
Contact:	jcbleds@emory.edu
Course Website:	eng101.jennycbledsoe.com

### Course Description, Objectives, and Texts

#### Course description

In this course, we will read excerpts from biographies and autobiographies dating from the early 3rd century all the way up to 2013. Readings will include female saints' lives (textual and visual) and autobiographical writings by Hildegard of Bingen, Margery Kempe, Harriet Jacobs, Maya Angelou, Marjane Satrapi, Mindy Kaling, and Allie Brosh. We will consider the function of different media in life writing by reading not only texts but also graphic novels and visual biographies. Students will compose in a variety of media with assignments such as blog posts, a social media biography, a visual rhetorical analysis, a visual memoir essay, and a researched rhetorical analysis. We will consider the relationship between auto/biography and other genres, and we will explore strategies female writers use to construct their authority.

#### Learning objectives

- ❖ Students compose texts in multiple genres, using multiple modes with attention to rhetorical situations. Students will learn how audience, purpose, genre, and content shape the meaning and effectiveness of all writing.
- ❖ As they undertake scholarly inquiry and produce their own arguments, students summarize, analyze, synthesize, and evaluate the ideas of others.
- ❖ Students understand and practice writing as a process, recursively implementing strategies of research, drafting, revision, editing, and reflection.
- ❖ Students employ academic writing conventions, including organization, development, style, incorporation of materials from sources, grammar, format, and documentation.

- ❖ Students utilize electronic environments for drafting, reviewing, revising, editing, and sharing texts. Students will be able to locate, evaluate, organize, and use research material collected from electronic sources. Additionally, students will understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

## Course texts

You are required to purchase the following books/resources:

- ❖ Angelou, Maya. *I Know Why the Caged Bird Sings*. Ballantine Books, 2009. 304 pages. ISBN: 9780345514400. ~\$7 new on Amazon.
- ❖ Brosh, Allie. *Hyperbole and a Half: Unfortunate Situations, Flawed Coping Mechanisms, Maybems, and Other Things that Happened*. Touchstone Books, 2013. 369 pages. ISBN: 9781451666175. ~\$11 new on Amazon.
- ❖ Kempe, Margery. *Book of Margery Kempe*. Penguin Classics, 2000. 336 pages. ISBN: 9780140432510. ~\$10 new on Amazon.
- ❖ Satrapi, Marjane. *The Complete Persepolis*. Pantheon, 2007. 341 pages. ISBN: 9780375714832. ~\$15 new on Amazon.
- ❖ Domain registration (\$12) through Emory (more details below).

Additional readings will be provided through Course Reserves or other free online sources for readings not in copyright. To access the Course Reserves, visit [reserves.library.emory.edu](http://reserves.library.emory.edu). To find links to online readings, visit our course website at [eng101.jennycbledsoe.com/schedule](http://eng101.jennycbledsoe.com/schedule). You are required to bring a paper copy or easily referenced electronic copy of the text to class on the day it will be discussed.

## Course Policies

**Academic honesty policy.** The Honor Code is in effect throughout the semester ([http://catalog.college.emory.edu/academic/policy/honor\\_code.html](http://catalog.college.emory.edu/academic/policy/honor_code.html)). By taking this course, you affirm that it is a violation of the code to cheat on exams, to plagiarize, to deviate from the teacher's instructions about collaboration on work that is submitted for grades, to give false information to a faculty member, and to undertake any other form of academic misconduct. You agree that the instructor is entitled to move you to another seat during exams, without explanation. You also affirm that if you witness others violating the code you have a duty to report them to the honor council.

I take plagiarism and other forms of academic dishonesty seriously. Should I suspect that you engage in academic dishonesty in this course, I will refer the case to Emory's Honor Council. You may also receive an F on the assignment(s) in question.

**Attendance policy.** You will have three personal days for the entire semester. You may use them as you see fit. I need to know, in advance, that you are using a personal day. That means you should notify me ahead of time when you need to use a personal day. In other words, you don't just miss class. More than three class absences is simply too many. After three absences, your attendance and participation grade starts going down as follows:

- ❖ 4 absences = 85
- ❖ 5 absences = 80

- ❖ 6 absences = 75
- ❖ 7 absences = 70
- ❖ 8 absences = 65
- ❖ 9 absences = 60

**Communication.** Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email. It is your responsibility to check your Emory-based email account at least once every 24 hours.

**Domain of One's Own.** This course is part of Domain of One's Own. As part of this course, you will build and maintain a personal website and compose with a variety of digital tools. No prior experience with web design or digital authoring is required for successful completion of course work. Your work will be published to the web and available to audiences beyond the class and university. Once you have completed the course, the site you have built is yours to develop into a personal website that might include course projects, a professional portfolio, resume/CV, and blogs.

On your website, you will publish a variety of major and minor assignments. You are required to pay \$12.00 for a domain name through Emory ([www.domain.emory.edu](http://www.domain.emory.edu)). You will install WordPress to your site, which will give you a variety of formats for presenting your work in the class. The digital tools will allow you to utilize different rhetorical strategies in multiple modes, while also developing your writing skills more generally.

**Late work policy.** All assignments are due by the time and date specified. No late work will be accepted without advance permission via email, and permission is not guaranteed. Even with advance arrangement, late work will cause your grade for the assignment to decrease by one letter grade for each class period the assignment is late. Should you feel that your circumstances warrant alternate considerations, you are advised to contact me as soon as those circumstances arise: note that documentation will be required in these events.

**Public nature of the course.** Please consider all writing for this class to be “public.” Part of becoming an effective writer is learning to appreciate the ideas and feedback of others. In this course, our purpose is to come together as a writing community. Avoid writing about topics that you wish to keep private or that you feel so strongly about that you are unwilling to listen to the perspectives of others.

**Revision policy.** Revision is an integral part of the writing process. For this reason, the course requirements include the revision of several of your assignments. As a result, the timeline for the semester is very full, and you will not be able to revise assignments apart from the required revisions.

**Technology policy.** Since we are composing multimodally throughout the course, you are encouraged to bring to class and operate laptops when appropriate to the day's assignment. The classroom is equipped with desktops that we will use regularly. I encourage you to develop best practices for negotiating among virtual communities and the real time of the classroom. I reserve

the right to revoke your technology privileges if you use your devices for activities unrelated to the class.

## Resources

**Access and disability resources.** I strive to create an inclusive learning environment for all. I am invested in your success in this class and at Emory, so please let me know if anything is standing in the way of your doing your best work. This can include your own learning strengths, any classroom dynamics that you find uncomfortable, ESL issues, disability or chronic illness, and/or personal issues that impact your work. I will hold such conversations in strict confidence.

Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources (ADSR formerly the Office of Disability Services, ODS) to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to your professor at the beginning of the semester, or when the letter is received.

**Emory counseling services.** Free and confidential counseling services and support are available from the Emory Counseling Center (404) 727-7450. This can be an invaluable resource when stress makes your work more challenging than it ought to be.

<http://studenthealth.emory.edu/cs/>

**Emory Writing Center.** The Emory Writing Center offers 45-minute individual conferences to Emory College and Laney Graduate School students. The EWC is a great place to bring any project—from traditional papers to websites—at any stage in your composing process. EWC tutors can talk with you about your purpose, organization, audience, design choices, or use of sources. They can also work with you on sentence-level concerns (including grammar and word choice), but they won't proofread for you. Instead, they'll discuss strategies and resources you can use to become a better editor of your own work. The Writing Center is located in Callaway N-212. Visit [writingcenter.emory.edu](http://writingcenter.emory.edu) for more information and to make appointments.

**Resources for multilingual students.** If English is not your first language and if you need additional help with assignments in this or other college classes, you may benefit from working with specially trained ESL Tutors. These tutors are undergraduates who will support the development of both your English language and writing skills. Like Writing Center tutors, ESL tutors will not proofread your work. Language is best learned through interactive dialogue, so come to an ESL tutoring session ready to collaborate! ESL tutors will meet with you in the ESL Lab in Callaway S-108 and other designated locations on campus, and they will help you at any stage of the process of developing your written work or presentation. You may bring your work on a laptop or on paper. If you schedule an appointment in the ESL Lab, you may also bring your work on a USB stick as computers are available in the lab.

Visit the website of the Office for Undergraduate Education (<http://college.emory.edu/oue/>) and select "Student Support" and then "ESL Program" to schedule an appointment, read the tutoring policies, and view the offerings of the ESL Program (direct link to ESL Tutoring: <http://college.emory.edu/oue/student-support/esl-program/esl-tutoring.html>). If you do not have a scheduled appointment, you may want to meet with a drop-in tutor in the ESL Lab, Callaway S-108. Here, you may have less time with a tutor if other students are

waiting, but you can briefly discuss an assignment and some of your concerns. For more information, visit the website or contact Levin Arnsperger at [larnspe@emory.edu](mailto:larnspe@emory.edu).

## Course Requirements and Grading Rubric

### Course requirements

Assignment	Due date	Percentage of final grade
Attendance and participation	ongoing	8 %
Conference #1 with instructor	Feb. 26	1 %
Conference #2 with instructor	Apr. 15	1 %
Five blog posts on that week's assigned auto/biography (about 400 words). Each post counts for 3 % of the final grade.	ongoing (Jan. 24, Feb. 2, Feb. 16, Mar. 15, & Apr. 5; all at 9pm)	15 %
Social media biography (750-1000 words, the equivalent of 3 pages)	Draft: Jan. 29 (class) Final: Feb. 5 (7pm)	10 %
Visual rhetorical analysis (4-5 pages)	Draft: Feb. 12 (class) Final: Feb. 19 (7pm)	15 %
Visual memoir (10 frames/3 pages)	Draft: Mar. 4 (class) Final: Mar. 18 (7pm)	10 %
Researched rhetorical analysis (4-5 pages)	Draft of prop. & bib: Mar. 23 (class) Prop. & annot. bib.: Mar. 26 (3pm) Draft rhet. analysis: Apr. 1 (class) Final: Apr. 8 (7pm)	15 %
Oral presentation on visual rhetorical analysis or researched rhetorical analysis (6 minutes)	Apr. 11, 13, 18	5 %
Final portfolio	Wed., May 4 (5pm)	20 %
➤ Reflective letter (1,000 words)		
➤ Revised and expanded version of <i>either</i> visual rhetorical analysis <i>or</i> researched rhetorical analysis. You must expand by at least one full page.		
➤ Reflection on revisions and expansions to the visual rhetorical analysis <i>or</i> researched rhetorical analysis (200 words)		
➤ Revised and expanded version of <i>either</i> social media biography <i>or</i> visual memoir. You must expand by at least one full page (or three frames in the case of the visual memoir).		
➤ Reflection on revisions and expansions to the social media biography <i>or</i> visual memoir (200 words)		

## **Assignment descriptions**

**Attendance and participation.** Attendance and participation includes completion of readings and other assigned work, participation in class discussions, bringing appropriate materials to class, and providing detailed feedback to your classmates during peer conferences and group workshops. See “Attendance policy” above for detailed breakdown of how each absence will affect your attendance and participation grade.

**Blog posts.** In your five blog posts, you will write about 400 words in response to the following day’s assigned auto/biography. You will post these responses to your website each week. With one exception, blog posts are due on your blog on selected Tuesday nights by 9pm. You should consider the rhetorical strategies the author employs, the sources they use, the style of the writing, the reliability of the author, and the proximity to the truth of the historical record, among other concerns. 15% of final grade (3% per post).

**Social media biography.** In your social media biography, you will examine the social media profiles of one of your friends. You should consider the way that this person presents themselves online and how this does or does not correspond to the actual events of their life. This essay should tell the life story of one of your friends in a concise and abbreviated format. You should select a theme or event to structure the narrative you will tell about their life. It is important for you to practice selectivity in what details you include and how you will shape the story with a rhetorical effect in mind. You can integrate photographs and screen shots into this essay, but the text of the essay should still fulfill the length requirement. The readings about social media (Jan. 22) may help you develop your essay. 750-1000 words, the equivalent of three full pages. 10% of final grade.

In an accompanying 200-word reflection, you will describe how peer review affected your writing process, noting any revisions or expansions resulting from the peer review session.

**Visual rhetorical analysis.** For this composition, you will develop analytical skills by examining the visual rhetoric of a section of Marjane Satrapi’s *Persepolis*. Our class discussions of *Persepolis* should give you some models for your individual visual analysis. Keep in mind that you should choose a section with visual details that are complex enough to invite thorough analysis. Your selection should also be short enough that you are able to discuss the section in adequate detail. When writing your analysis, you might find it helpful to consult Bérubé’s “Analyze, Don’t Summarize,” 318-22 (Feb. 8) and the guide to rhetorical analysis in *Everything’s an Argument*, 114-9 (Feb. 10). Your objective will be to determine how, what, and why the selected images communicate rhetorically. For example, you might discuss what your selected images communicate about the author and her authority. Four to five full pages. 15% of final grade.

In an accompanying 200-word reflection, you will discuss how this assignment has expanded your understanding of genre and/or how this assignment is different from or similar to compositions you have written in the past.

**Visual memoir.** This essay should feature one part of your life rather than attempting to tell your life story in a short space. In this essay, you should use visual media (alongside text if you choose) to

tell your story. You can make a photo essay, a comic strip, a graphic novel, etc. You should convey to the reader a sense of the significance and meaning of the topic or event to your life as a whole. You may find Wysocki & Lynch, *Compose, Design, Advocate*, 237-8, 240-2, 244-64, 266-7, & 280-1 (Feb. 24) useful as you compose in a visual or visual-textual mode. Your essay should have at least ten photographs or frames, the equivalent of a three-page essay. 10% of final grade.

In an accompanying 200-word reflection, you will describe the challenges you encountered and the insights you gained by composing in a non-traditional (that is, non-textual) mode.

**Researched rhetorical analysis.** The readings from Farrar, Greene, and Losh (Mar. 21), Graff & Birkenstein (Mar. 23), and *Everything's an Argument*, 114-9 (Feb. 10) will be useful as you begin this project. There are several steps to this assignment. The first is the proposal and annotated bibliography with three sources. You will select one of the auto/biographies we have read in the course, and propose a topic to explore in a researched analysis. As in the blog posts, you might consider specific rhetorical strategies the author employs, the sources they use, the style of the writing, the reliability of the author, and the proximity to the truth of the historical record, among other concerns. You might use one of your earlier blog posts as a starting point for this analysis. You will locate three scholarly sources on your topic, and you will incorporate insights from those sources into your own analysis of the text you have chosen. Four to five full pages. 15% of final grade.

In an accompanying 200-word reflection, you will describe the challenges you encountered and the insights you gained by incorporating secondary, scholarly sources into your writing.

**Oral presentation.** This assignment asks you to think about composing in an oral mode. It also forces you to articulate the argument from *either* your visual rhetorical analysis *or* your researched rhetorical analysis in a short presentation (6 minutes) to an audience somewhat unfamiliar with your topic. You will need think carefully about how to restructure your paper into a short performative, oral argument. In this assignment, you will present and defend your reading of an auto/biography. Please anticipate and respond to potential questions and objections to the argument you present. You will present your analysis in class using your choice of digital media as part of your composition (Prezi, digital storytelling, Camtasia, etc). The format that your presentation takes is up to you, but remember to make deliberate rhetorical choices in your selection and in the design. Your presentation should be no more than six minutes in length, so it is important to be concise and deliberate in your presentation. Wysocki & Lynch, *Compose, Design, Advocate*, 197-211 & 232 (Apr. 4) will be useful as you plan your oral presentation. 5% of final grade.

In an accompanying 200-word reflection, you will describe the deliberate rhetorical choices you made in your oral presentation.

**Final portfolio.** In your final portfolio, you will revise two of your major assignments. You will revise and expand *either* your social media biography *or* your visual memoir. You must expand by at least one full page (or three frames in the case of the visual memoir). You will also revise and expand *either* your visual rhetorical analysis *or* your researched rhetorical analysis. You must expand your analysis by at least one full page. You will submit your portfolio electronically on your website.



You should think carefully about the appearance of your website and the way in which you will present the final versions of your assignments. Please include a 200-word reflection for each of the two revised and expanded assignments in the final portfolio, describing the revisions you have made and how you believe you have improved the argument from your first draft to your final version. In your 1,000-word reflective letter, you should reflect on your progress over the course of the semester, employ rhetorical terminology from the course, describe rhetorical strategies used in each of your assignments, and demonstrate how you have fulfilled each of the learning objectives for the course. The following readings should be helpful as you prepare your final portfolio: Losh et al., “Rethinking Revision,” 217-44 (Apr. 22), Swartzendruber-Putnam, “Written Reflection: Creating Better Thinkers, Better Writers,” 88-93 (Apr. 25), and Pianko, “Reflection: A Critical Component of the Composing Process,” 275-8 (Feb. 15). 20% of final grade.

### Grading rubric

For the above formal writing assignments that comprise 80 percent your final grade, you will earn letter grades. Individual assignments will have their own assignment sheets which will articulate the standards for grading a particular assignment, but the following is a general description of the standards for each letter grade:

- ❖ Work that earns the grade of “A” will be *substantially above average*, well exceeding all of the expectations of the assignment.
- ❖ Work that earns the grade of “B” will be *above average*, meeting the assignment requirements and exceeding some of them.
- ❖ Work that earns the grade of “C” will be *satisfactory*, meeting the basic requirements of the assignment.
- ❖ Work that earn the grade of “D” will be *unsatisfactory*, not fully meeting all of the basic requirements of the assignment.
- ❖ Work that earns the grade of “F” will be *far below satisfactory*, falling substantially short of the basic requirements of that assignment.

### Grading scale

Points/Percentage	Letter Grade	Emory point scale
93.00-100	A	4.0
90.00-92.99	A–	3.7
86.00-89.99	B+	3.3
83.00-85.99	B	3.0
80.00-82.99	B–	2.7
76.00-79.99	C+	2.3
73.00-75.99	C	2.0
70.00-72.99	C–	1.7
66.00-69.99	D+	1.3
60.00-65.99	D	1.0
0-59.99	F	0.0



## Course Schedule and Logistics

### Important dates for Spring 2016

Date	Event
January 12	Classes begin
January 18	MLK Day, no classes
January 19	End of Add/Drop/Swap
March 4	Partial withdrawal deadline (without penalty)
March 7-11	Spring Break, no classes
April 1	One-time partial withdrawal deadline
April 25	Classes end
April 28-May 4	Exam period

**Final exam.** No exam will be required. I will be available to meet with you about your final portfolios during the week after classes end. Final portfolios are due by 5pm on Wednesday, May 4.

### Course schedule

The course schedule may be modified slightly during the semester. Check the course website ([eng101.jennycbledsoe.com](http://eng101.jennycbledsoe.com)) for updates. I will inform you during class of any changes to the reading and writing requirements. Informal writing assignments may be added during the semester.

Date	Reading	Writing
<b>Week 1: January 13-15</b>		
Wed., Jan. 13	Introduction to the course	
Fri., Jan. 15	<ul style="list-style-type: none"> <li>• <i>The Passion of Sts Perpetua and Felicity</i> (available via <a href="#">Medieval Sourcebook</a>)</li> <li>• Russ, "What Can a Heroine Do? or Why Women Can't Write," 79-93 (online course reserves)</li> </ul>	
<b>Week 2: January 18-22</b>		
Mon., Jan. 18	No class – MLK Day	
Wed., Jan. 20	<ul style="list-style-type: none"> <li>• <i>The Life of Hildegard</i>, 135-6, 155-60, 193-5, &amp; 205-8</li> <li>• Woolf, "Chapter 5," <i>A Room of One's Own</i>, 78-93 (both on online course reserves)</li> </ul>	
Fri., Jan. 22	<p><i>A visual narrative of the life of St Margaret of Antioch</i> (available on our course website)</p> <p>Three short articles about social media (all linked on course website):</p> <ul style="list-style-type: none"> <li>• Burge, "Overblown Facebook personas can leave friends deflated," <a href="#">The Washington Post</a>, 30 September 2014</li> </ul>	Domain registration and blog post #1 (about <a href="#">Satrapi</a> , 3-32) due by 9pm on Sun., Jan. 24

	<ul style="list-style-type: none"> <li>• Garner, “The Curated Self: How Social Media Creates the ‘Virtual Self,’” <i>The Wall Blog</i>, 10 May 2012</li> <li>• Tokumitsu, “The Politics of the Curation Craze,” <i>New Republic</i>, 24 August 2015</li> </ul>	
<b>Week 3: January 25-29</b>		
Mon., Jan. 25	<ul style="list-style-type: none"> <li>• Satrapi, <i>Persepolis</i>, 3-32 (“The Veil” through “Persepolis”)</li> <li>• Lamott, “Shitty First Drafts,” 527-31 (online course reserves)</li> </ul>	
Wed., Jan. 27	Satrapi, <i>Persepolis</i> , 33-102 (“The Letter” through “The Key”)	
Fri., Jan. 29	No reading  Peer editing workshop: Social media biography	Draft of social media biography due in class for peer review
<b>Week 4: February 1-5</b>		
Mon., Feb. 1	<ul style="list-style-type: none"> <li>• Satrapi, <i>Persepolis</i>, 103-34 (“The Wine” through “Kim Wilde”)</li> <li>• Murray, “The Maker’s Eye: Revising Your Own Manuscripts,” 56-60 (online course reserves)</li> </ul>	Blog post #2 (about Satrapi, 135-72) due by 9pm on Tues., Feb. 2
Wed., Feb. 3	Satrapi, <i>Persepolis</i> , 135-72 (“The Shabbat” through “Tyrol”)	
Fri., Feb. 5	Satrapi, <i>Persepolis</i> , 173-206 (“Pasta” through “The Horse”)	Social media biography due by 7pm on Fri., Feb. 5 via email
<b>Week 5: February 8-12</b>		
Mon., Feb. 8	<ul style="list-style-type: none"> <li>• Satrapi, <i>Persepolis</i>, 207-98 (“Hide and Seek” through “The Convocation”)</li> <li>• Bérubé, “Analyze, Don’t Summarize,” 318-22 (online course reserves)</li> </ul>	
Wed., Feb. 10	<ul style="list-style-type: none"> <li>• Satrapi, <i>Persepolis</i>, 299-341 (“The Socks” through end)</li> <li>• “Rhetorical Analysis,” in <i>Everything’s an Argument</i>, 114-9 (online course reserves)</li> </ul>	
Fri., Feb. 12	No reading  Peer editing workshop: Visual rhetorical analysis	Draft of visual rhetorical analysis due in class for peer review
<b>Week 6: February 15-19</b>		
Mon., Feb. 15	<ul style="list-style-type: none"> <li>• <i>The Book of Margery Kempe</i>, 33-67 (proem, preface, &amp; chs 1-14)</li> <li>• Pianko, “Reflection: A Critical Component of the Composing Process,” 275-8 (online course reserves)</li> </ul>	Blog post #3 (about <i>Margery Kempe</i> , 67-109, 122-7) due by 9pm on Tues., Feb. 16
Wed., Feb. 17	<i>The Book of Margery Kempe</i> , 67-109 & 122-7 (chs 15-29 & 35-6)	

Fri., Feb. 19	<i>The Book of Margery Kempe</i> , 176-85, 193-201, & 247-61 (chs 56-9, 63-6, & 85-9)	Visual rhetorical analysis due by 7pm on Fri., Feb. 19 via email
<b>Week 7: February 22-26</b>		
Mon., Feb. 22	Brosh, <i>Hyperbole and a Half</i> , 1-98 (“Warning Signs” through “The Helper Dog Is an Asshole”)	
Wed., Feb. 24	<ul style="list-style-type: none"> <li>• Brosh, <i>Hyperbole and a Half</i>, 99-180 (“Depression Part One” through “Lost in the Woods”)</li> <li>• Wysocki &amp; Lynch, <i>Compose, Design, Advocate</i>, 237-8, 240-2, 244-64, 266-7, &amp; 280-1 (online course reserves)</li> </ul>	
Fri., Feb. 26	No class – Conference #1 with instructor	
<b>Week 8: February 29-March 4</b>		
Mon., Feb. 29	Brosh, <i>Hyperbole and a Half</i> , 181-286 (“Dogs Don’t Understand Basic Concepts Like Moving” through “Thoughts and Feelings”)	
Wed., Mar. 2	Brosh, <i>Hyperbole and a Half</i> , 287-369 (“Dogs’ Guide to Understanding Basic Concepts” through end)	
Fri., Mar. 4	No reading Peer editing workshop: Visual memoir	Draft of visual memoir due in class for peer review
Mar. 7-11	No class – Spring Break	
<b>Week 9: March 14-18</b>		
Mon., Mar. 14	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , 5-6, 11-57 (“Preface” & chs 1-6) (online course reserves)	Blog post #4 (about Jacobs, 58-66, 82-9, 145-78) due by 9pm on Tues., Mar. 15
Wed., Mar. 16	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , 58-66, 82-9, & 145-78 (chs 7, 10, & 17-21) (online course reserves)	
Fri., Mar. 18	Jacobs, <i>Incidents in the Life of a Slave Girl</i> , 224-48, 264-7, & 285-303 (chs 29-31, 35, & 40-1) (online course reserves)	Visual memoir due by 7pm on Fri., Mar. 18 via email
<b>Week 10: March 21-25</b>		
Mon., Mar. 21	<ul style="list-style-type: none"> <li>• Farrar, “Evidence,” 245-6</li> <li>• Greene, “Argument as Conversation,” 9-19</li> <li>• Losh et al., “Deciding Which Sources to Trust,” 195-7</li> </ul> (all on online course reserves)	
Wed., Mar. 23	Graff & Birkenstein, <i>They Say / I Say</i> (2 <sup>nd</sup> ed.), 55-67, 68-77, & 92-101 (chs 4, 5, & 7) (online course reserves) Peer editing workshop: Researched rhetorical analysis and annotated bibliography	Researched rhetorical analysis: Draft of proposal and list of three sources (not yet fully annotated) due in class

Fri., Mar. 25	No reading  Workshop on library resources for research projects (meet in Woodruff Library, Rm 312)	Researched rhetorical analysis: Proposal & annotated bib. with three sources due by 3pm on Sat., Mar. 26 via email
<b>Week 11: March 28-April 1</b>		
Mon., Mar. 28	Angelou, <i>I Know Why the Caged Bird Sings</i> , 1-60 (chs 1-9)	
Wed., Mar. 30	Angelou, <i>I Know Why the Caged Bird Sings</i> , 61-119 (chs 10-17)	
Fri., Apr. 1	No reading  Peer editing workshop: Researched rhetorical analysis	Draft of researched rhetorical analysis due in class for peer review
<b>Week 12: April 4-8</b>		
Mon., Apr. 4	<ul style="list-style-type: none"> <li>• Angelou, <i>I Know Why the Caged Bird Sings</i>, 120-68 (chs 18-22)</li> <li>• Wysocki &amp; Lynch, <i>Compose, Design, Advocate</i>, 197-211 &amp; 232 (online course reserves)</li> </ul>	Blog post #5 (about Angelou, 169-225) due by 9pm on Tues., Apr. 5
Wed., Apr. 6	Angelou, <i>I Know Why the Caged Bird Sings</i> , 169-225 (chs 23-9)	
Fri., Apr. 8	Angelou, <i>I Know Why the Caged Bird Sings</i> , 226-89 (chs 30-6)	Researched rhetorical analysis due by 7pm on Fri., Apr. 8 via email
<b>Week 13: April 11-15</b>		
Mon., Apr. 11	Oral presentations	
Wed., Apr. 13	Oral presentations	
Fri., Apr. 15	No class – Conference #2 with instructor	
<b>Week 14: April 18-22</b>		
Mon., Apr. 18	Oral presentations	
Wed., Apr. 20	Mindy Kaling, <i>Is Everyone Hanging Out Without Me?</i> , 11-20, 85-96, 99-103, & 140-3 (online course reserves)	
Fri., Apr. 22	Losh et al., “Rethinking Revision,” 217-44 (online course reserves)  Peer editing workshop: Final portfolio revisions	Bring the two essays you will include in your final portfolio, along with three concrete revision and expansion ideas for each.
<b>Week 15: April 25</b>		
Mon., Apr. 25	Swartzendruber-Putnam, “Written Reflection: Creating Better Thinkers, Better Writers,” 88-93 (online course reserves)  Peer editing workshop: Reflective letter	Draft of reflective letter due in class for peer review
Wed., May 4		Final portfolio due by 5pm