

# ENC 1102 Writing Research

Spring 2013 ~ MWF 8-8:50am ~ 310 Williams Building

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## FIRST YEAR COMPOSITION MISSION STATEMENT

First-Year Composition courses at FSU teach writing as a recursive and frequently collaborative process of invention, drafting, and revising. Writing is both personal and social, and students should learn how to write for a variety of purposes and audiences. Since writing is a process of making meaning as well as communicating, FYW teachers respond to the content of students' writing as well as to surface errors. Students should expect frequent written and oral response on the content of their writing from both teacher and peers. Classes rely heavily on a workshop format. Instruction emphasizes the connection between writing, reading, and critical thinking; students should give thoughtful, reasoned responses to the readings. Both reading and writing are the subjects of class discussions and workshops, and students are expected to be active participants of the classroom community. Learning from each other will be a large part of the classroom experience.

If you would like further information regarding the First-Year Composition Program, feel free to contact the program director, Dr. Deborah Coxwell-Teague ([dteague@fsu.edu](mailto:dteague@fsu.edu)).

## COURSE GOALS

This course aims to help you improve your composing skills in all areas: discovering what you have to say, organizing your thoughts for a variety of audiences, and improving fluency and rhetorical sophistication. More specifically, you will compose and revise four major assignments, devise your own purposes and structures for those assignments, write substantive exploratory journals, work directly with the audience of your peers to practice critical reading and response, and learn many new composing techniques.

My aim here is threefold: for you (1) to familiarize yourself with basic terms and concepts within the rhetoric and composition field, (2) to examine critically different texts and the multiple ways in which we make meaning in the 21st century, and (3) to learn different rhetorical strategies and then apply those strategies in multiple rhetorical situations.

## REQUIREMENTS OF COURSE

>*Beyond Words*, FSU Custom Edition by Ruszkiewicz, Anderson and Friend (Pearson, 2012)

>*The Curious Researcher*, FSU Custom Edition by Bruce Ballenger (Pearson, 2012)

>*The McGraw-Hill Handbook* by Maimon, Peritz, and Yancey (McGraw-Hill, 2012)

>Access to a computer

## **ATTENDANCE**

The First-Year Composition program maintains a strict attendance policy to which this course adheres: an excess of **four** absences is grounds for **failure**. You should always inform me, ahead of time when possible, about why you miss class. Save your absences for when you get sick or for family emergencies. Not showing up for a conference will also count as an absence as well. Tardiness can also amount to absences. I define tardiness as coming in after I have taken attendance. Three instances of tardiness equates to one absence. Part of your grade is based on class participation – if you are not here you cannot participate.

## **FIRST YEAR COMPOSITION DROP POLICY**

This course is NOT eligible to be dropped in accordance with the “Drop Policy” adopted by the Faculty Senate in Spring 2004. The Undergraduate Studies Dean will not consider drop requests for a First-Year Composition course unless there are extraordinary and extenuating circumstances utterly beyond the student's control (i.e. death of a parent or sibling, illness requiring hospitalization, etc.). The Faculty Senate specifically eliminated First-Year Composition courses from the University Drop Policy because of the overriding requirement that First-Year Composition be completed during students' initial enrollment at FSU.

## **CIVILITY AND PROFESSIONALISM**

I will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti- ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While I do not disagree that you each have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers, laptops or any other form of electronic communication during the class session. Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect and if you violate any part of the course civility policy, you will be asked to leave the class and will be marked absent for the day.

As a university student, you will be held to the highest degree of professionalism. This includes coming to class having read all of the assigned readings and having completed the assignments for the day. Class discussions and activities are designed to enrich your understanding of the assigned readings, not to act as a supplement for them. You cannot improve as a reader and/or writer without individually preparing for class.

## **PLAGIARISM**

Plagiarism is grounds for suspension from the university as well as for failure in this course. It will not be tolerated. Any instance of plagiarism, including self-plagiarism, must be reported to the Director of First-Year Composition and the Director

of Undergraduate Studies. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers.

Plagiarism is included among the violations defined in the Academic Honor Code, section b), paragraph 2, as follows: "Regarding academic assignments, violations of the Academic Honor Code shall include representing another's work or any part thereof, be it published or unpublished, as one's own." A plagiarism education assignment that further explains this issue will be administered in all first-year writing courses during the second week of class. Each student will be responsible for completing the assignment and asking questions regarding any parts they do not fully understand.

### **GORDON RULE**

In order to fulfill FSU's Gordon Rule "W" Designation (writing) credit, the student must earn a "C-" or better in the course. The University stipulates that students must write 7000 words in ENC 1101 & 1102 (at least 3500 words per course) to earn Gordon Rule credit.

### **ADA**

Students with disabilities needing academic accommodations should in the first week of class 1) register with and provide documentation to the Student Disability Resource Center (SDRC) and 2) bring a letter to the instructor from SDRC indicating the need for academic accommodations. This and all other class materials are available in alternative format upon request.

### **PORTFOLIO EVALUATION**

You will turn in drafts of all essays/projects on assigned dates, and you will receive both feedback from your peers and from me but not final grades on individual papers. A portfolio of your work will be submitted at the end of the semester and you will receive a grade for the portfolio. This type of evaluation gives you the opportunity to revise your essays until you submit your portfolio at the end of the semester. Your portfolio counts as 70% of your grade, your Journals as 15%, participation as 15%. While final grades will be based on your portfolio, I am willing to discuss your progress in the course in my office hours. See logistics of the portfolio below.

### **DRAFTS, REVISIONS, AND FINAL PAPERS**

You'll need to make copies of your drafts and revisions (not final papers) before you come to class on days we workshop. The number of drafts needed will be provided to you prior to each workshop. I require that all drafts and revisions be typed and in MLA format. You have access to a number of computer labs around campus, so if you don't have your own computer, take advantage of one of FSU's. Final papers do not need covers or title pages. You will be responsible for some photocopying and/or printing expenses for this class in order to share your writing with your peers. You will generally be choosing your own topics and structures for the drafts and papers in this class. You will be required to share your work with your classmates so take care in what you choose to write about. Your writing for this class is nearly always public writing in the sense that others will be reading, hearing, and commenting on it.

## **READING/WRITING CENTER (RWC)**

The Reading/Writing Center (located in Williams 222-C and on Johnston's ground floor), is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Its clients include a cross-section of the campus: first-year students writing for composition class, upper level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others. The RWC serves mostly walk-in tutoring appointments, however it also offers three different courses for credit that specifically target reading, undergraduate-level writing, and graduate-level writing.

The tutors in the RWC use a process-centered approach to help students at any stage of writing: from generating ideas, to drafting, organizing and revising. While the RWC does not provide editing or proofreading services, its tutors can help writers build their own editing and proofreading strategies. Our approach to tutoring is to help students grow as writers, readers and critical thinkers by developing strategies for writing in a variety of situations. Hours of operation vary from semester to semester. Visit the RWC web site website at <https://fsu.mywconline.com/> or call 644-6495 for information.

## **STROZIER SATELLITE LOCATION**

The Strozier location serves students where it is most convenient for them, and alongside the research and advising services the library offers. Only walk-in appointments are available at this RWC location, on a first-come first-served basis, but students can sign up in advance the day of an appointment at the tutoring area. Hours vary by semester, but are updated on both the RWC web site and the Strozier Library web site at the start of each semester.

## **DIGITAL STUDIO**

The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. Tutors who staff the Digital Studio can help students brainstorm essay ideas, provide feedback on the content and design of a digital project, or facilitate collaboration for group projects and presentations. Students can use the Digital Studio to work on their own to complete class assignments or to improve overall capabilities in digital communication without a tutoring appointment if a work station is available. However, tutor availability and workspace are limited so appointments are recommended.

To make an appointment visit the writing center website or visit the Digital Studio in Williams 222-B or in Johnston. Hours vary by semester and are updated on the website.

# Class Requirements/Assignments

## PAPER ASSIGNMENTS

### Essay 1: Communities and You (Analyzing Your Own Communities)

Throughout the semester, we will continually observe—through different mediums and lenses—the theme of communities as well as your membership and/or association with such communities. However, before we begin examining communities foreign to you, we will turn to the familiar: your own communities. In this first essay, you will research—via personal reflection—the various communities to which you belong.

Using your personal experience, choose a community (or communities) that you consider yourself a part of and reflect on how that community has had a significant influence on an aspect of who you are. The purpose of this essay is to define the characteristics of this community and how outlining these characteristics allows you to understand or define *community*. In writing this essay, some key questions to consider are: what is a community? How would I define it? What aspect of myself is most important to me? How has this community affected this aspect of myself? What are some characteristics of this community? What are some shared experiences? What community knowledge is shared--or ideas or concepts that only members in this community would share? How has this community membership shaped how you experience the world? What is the difference between culture and community?

By no means should your essay answer all these questions, but use these questions as a starting point to write your essay. Most importantly, the key to this essay is *reflection*. Don't just tell me characteristics of the community, I want to see how everything fits together: think analytically about your community (or communities). Above all, be creative. Explore different ways to communicate your ideas to your audience. Your audience is not just me--it's your class. It's your community. It's outsiders to your community. What kind of people are reading your essay? How do you keep them engaged? What do you want them to know about your community? Stuff like that.

Lastly, There is no set outline or organization scheme for this assignment. Your assignment simply needs to be thoughtful and presented in a rhetorically effective manner. However, there are some very helpful hints in your McGraw-Hill Handbook.

#### *Logistics:*

- > You will complete three drafts (the first and third of which we will workshop in class, the second you will bring to me in conferences), followed by a final draft.
- >After the final textual draft, we will create a multimodal remediation of your essay—do not fret over this, as we will tackle it together when the time comes.
- >Page length: 6-9 (which equates to 1500 [NOT 1499] to 2250 words).

#### *Grading:*

- >Written Text: 80%
- >Revisions/Workshop: 20 %

*\*Includes your revisions from draft to draft as well as the help you provide others in workshop*

## Essay 2: Communities and the Media (and Stereotypes)

For this second essay, you will expand your examination of communities and investigate the way(s) in which a community is represented (or misrepresented) in the media. In this essay, you will choose a film, television show, cartoon, video game (or whatever other media you wish, as long as you discuss it with me) and watch it with a critical eye for the way it portrays a specific community (or communities). Then, you will need to form an educated opinion about whether you think that media accurately portrays the community (or communities) in it or whether it perpetuates stereotypes. However, in order to form such an educated opinion, you will need to do research.

Find and read critic and public reviews, search for and understand the issues and politics discussed, research any controversial reactions to the media, read up on the community and its stereotypes, get to know the film, TV show, cartoon, video game, etc. in as many ways as possible. Use the Internet, use the library (online?), and—more importantly—use your head.

After you have formed your informed opinion about the media's portrayal of a community (or communities), you can begin to form your argument. Throughout your writing process, keeping a specific rhetorical situation in mind will be very important. You need to direct your paper, its argument, and your language (rhetoric) toward an opposing position. For example, if you felt the film merely perpetuated the stereotypes of a particular community, then you will be writing to an audience who felt that the movie accurately depicted all community members. And, visa versa; if you felt the portrayal was accurate, then you will write to an audience who felt the media misrepresented a particular community. Thus, you will need to alter your language in an attempt to persuade those with differing viewpoints to agree with you. This will be exercise in tactful rhetorical language (rhetorical sensitivity), persuasion, firmly grounded opinions, and well-researched evidence to support those opinions.

Consider your audience: what do they know? What is necessary for your audience to understand your argument? This could include a brief summary of the film for context (and when I say brief... I mean only the most necessary points--this is an analytic paper, not a summary). Also consider the best ways to strengthen your case: the more specific the evidence, the stronger your argument may become. You might benefit from avoiding language that is general--instead of telling me your argument, show me through specific evidence. Even further, you might benefit from considering the deeper implications; in other words, so what? So what effect does this have? Why are the stereotypes there? What affect might they have on the audience? Ok, so there are or are not stereotypes in the media...so what?

As with the last assignment, there is no set outline or organization scheme for this paper. Your argument simply needs to be well-researched and presented in a rhetorically effective manner. However, there are some very helpful hints in your McGraw-Hill Handbook.

This is a large project; thus, it is imperative that you tackle it in small pieces. Keep on pace with the schedule outlined for class, and please contact me with any questions at any point in your drafting process. I am more than willing to sit down with

you and talk out your argument, your evidence, or your rhetorical approach. Before your first draft is due, you will hand in a prospectus/proposal for your paper. Take this seriously, as this is your chance to get feedback about your project before you spend what I know will be hours on your first draft.

#### *Logistics:*

- > Before the first draft, a topic proposal
- > All sources need to be cited properly in MLA format (*see your McGraw-Hill Handbook, or look online at Purdue's OWL for both parenthetical and Works Cited guidelines*)
- > Length: 10-12 pages (or 2500 to 3000 words)

#### *Grading:*

- > Final text 70%
- > Process/workshopping 30%

#### Essay 3: Represent a Community (a multimodal project)

To begin, you will need to decide on the community you want to investigate and in what light you would like to portray that community. In other words, what is the purpose of your composition; what is its argument? Keep in mind that while you construct and carry out this argument that you will need to do research (library or interview-based) about your particular community, its members, its history, etc. You will need to present a knowledgeable picture of the community; therefore, start thinking about how this is best accomplished.

Next, you need to think about your audience. For whom are you presenting this argument? Why them? How does this particular audience affect the ways you will mold this particular composition? Does this audience limit you in any ways? What do you need to do in order to make sure your argument is cogent, lucid, and persuasive for this particular audience—what contexts or information are they privy to?

Once you have decided on a community, the argument you want to construct about that community, and for whom you want to present that argument, you will need (if you have not already) to think about the various mediums you will want to incorporate. Being as this is a multimodal composition, you can rely on various methods to make your argument (words, visuals, film, music, sounds, etc.). What mediums will be more effective in constructing and strengthening your argument and why? Intrinsic to thinking about your audience and your mediums is thinking about how you intend to employ the rhetorical appeals (ethos, pathos, logos). How does your audience affect the appeals you will make? How does a particular medium assist you in making a particular appeal? Which mediums are better at making a certain appeal than another?

#### *Things to Consider When...*

...*THINKING ABOUT VISUALS*: The visuals you use should help inform your audience about the community, its members, its locations, etc., but they should, first and foremost, relate to and strengthen your overarching argument. You can compose the visuals yourself, but you can also use other photos (i.e., historic or iconic ones), especially if they are important to the representation of your community. Furthermore,

these visuals can be of more than just people—think objects, places, emotions; think outside the box.

These visuals should not be selected or taken randomly; rather, each visual should allow you to make a specific point about your community, and the project as a whole should culminate in an overarching argument about that community. After selecting your visuals, you must decide whether you want to alter these images in any way in order to enhance your argument (i.e., cropping, coloring, effects, etc.), and you need to think about how the organizational scheme or delivery of these visuals will help to convey your particular argument.

...*THINKING ABOUT WRITTEN TEXT*: You will most likely have written text somewhere in your multimodal composition. Thus, it would behoove you to explore how your visual and written texts can collaborate to support your overall argument (and we will explore such avenues in class, too). Some (but certainly not all) of the ways you may want to think of written text are in the form of a title page, an introduction, short captions, longer explanations, or a conclusion. You will also need to consider the placement of these written texts among the visual and how it will affect your larger argument.

#### *Throughout this Process...*

You will also want to think about what you are leaving out. Often times, arguments are made just as much by what is included as by what is excluded. Are there certain parts of your argument that you are omitting? Why? Why did you omit particular visuals, written text, sounds, music, etc.? Your thought process during this entire composition should be meticulous: how does the inclusion of “x” instead of “y” or “z” make for a better argument? Furthermore, think of how this selection process is crucial to the development of your ethos.

Perhaps, most important of all, you will need to think about delivery: how, exactly, will you present this multimodal composition? Some examples include, but are not limited to, PowerPoint presentations, MovieMaker or iMovie films, an interactive webpage, or a computer game. While these are digital examples of a multimodal composition, remember that this project does not need to be digital; for instance, you could create a coloring book, a quilt, a scrapbook—practically any remediated tangible object that would have a performative aspect and make an argument. Think summer camp arts and crafts with a witty, intellectual, and scholarly edge. The possibilities for how you delivery this project to your audience are almost endless, but in selecting that mode of delivery, remember how much the overall presentation will influence the overall effectiveness of your argument. During the last week of class, everyone will present their multimodal composition to the class.

#### *Logistics:*

- >Presentation of progress for feedback (5 minutes or less)
- >PROCESS MEMO In addition to composing your multimodal composition, you will need to compose a substantive process memo detailing your rhetorical choices. This process memo will allow you to articulate the decisions you made throughout the composing process and why. (LENGTH: 4-6 pages)



>Multimodal Composition (see rubric)

*Grading:*

>Multimodal Composition and Presentation	60%
>Process Memo	30%
>Workshop	10%

## **PORTFOLIO**

Student portfolios must be accessible online through a site such as Wix, Wordpress, Weebly, or any other site that will allow me access to view your papers. The portfolio should include all final drafts of essays from throughout the semester; a brief memo (1 pager, double spaced) that outlines revisions; one of the three papers must include all four drafts with a reflection (2 - 3 pages; 500-750 words) describing your revision process through workshopping with your peers, conferences with me, and my feedback, but reflect on the effect the course had on your writing process. Consider: how has your writing evolved through the semester? How has your idea of writing and research evolved? How can this be demonstrated through the drafts of the paper you chose? These are not all the questions you could answer; these should be used to guide your reflection.

## **GROUP PRESENTATIONS: *The Curious Researcher***

For these presentations, you will work with a group of your classmates to summarize a chapter or section of *The Curious Researcher* and present your summary to your classmates. Your presentations should be between fifteen and twenty-five minutes long and should contain or be accompanied by the following elements:

- >A concise yet thorough summary of the main information of the chapter you are covering
- >Examples and illustrations showing how this information might be applied to research writing
- >A handout for your classmates summarizing the content of your presentation (1-2 pages, double spaced)
- >A digital report that can be posted to our class site for future reference by your classmates (e.g., PowerPoint presentation, Word document, website, digital video)—you will be required to post a copy of or link to this report to the site no later than 24 hours following your presentation

Half of the grade for this project will be assigned to the collaborative work of the group. You will be working with the same group throughout the course of the semester, so take care how you present yourself to that group. If a group member is not participating in or contributing to the work of the group, please let me know as soon as possible. I will not allow that student's lack of participation to harm the group as a whole.

Each student is responsible for speaking during the presentation. Please ensure that the presentation time is divided proportionately among group members so that

each member may be graded individually. These presentations will be considered in your participation grade.

### **JOURNALS, RESPONSES, and WRITING EXERCISES**

Each week, I will post questions based on assigned readings, class discussions, or anything else that we will benefit from considering on the class' blog. You will be responsible for becoming a part of the class' blog and posting a response to the questions before the class meeting. You will be required to compose 300-500 words for your responses and you must respond to at least one other student's journal in 100-200 words. Blogs and responses will be due by 8pm of the night before class the next day (for example, if journal responses are due by Monday, your response must be posted by 8pm on Sunday night).

Responses are meant to show the class how you are engaging with the course. They do not need to be formal, but should offer snap shots into what you're thinking at that moment. I will most likely incorporate many of your responses into class discussions.

# ENC 1102

Spring 2013 ~ MWF 8-8:50am ~ 310 Williams Building

WK	Day	Date	Readings (Due for the day listed)	Assignments: journals, drafts, etc. (due for the day listed)
1	M	1/7/13	First Day! Wooooo	
	W	1/9/13	Considering Audience ( <i>BW 15-21</i> ) <i>Identifying Subject or Focus (BW 10-4)</i>	
	F	1/11/13	Identifying Genre ( <i>BW 26-28</i> )	<i>Journal 1</i>
2	M	1/14/13	Cluster 3.1 Life Stories ( <i>BW 122</i> ) "How to Fight Monsters" Alexie ( <i>BW 123-135</i> )	
	W	1/16/13	<i>Chapter 5 Revising (MHH 76-103)</i> (Skip the exercises)	
	F	1/18/13		<b>DRAFT 1</b>
3	M	1/21/13	MLK DAY NO CLASS	
	W	1/23/13	"Lone Stars" ( <i>BW 141-145</i> )	Conferences (Bring Draft 2) <i>Journal 2</i>
	F	1/25/13	Cluster 4.1 Home on the Earth ( <i>BW 210</i> ) The Apocalypse Not In my Backyard ( <i>221-223</i> )	Conferences (Bring Draft 2)
4	10	1/28/13	<i>Chapter 32: Sentence Fragments (MHH 514-523)</i> (Skip the exercises)	<i>Journal 3</i>
	11	1/30/13	<i>Chapter 33: Comma Splices and Run-On Sentences (MHH 524-535)</i> (Skip the Exercises)	
	12	2/1/13		<b>DRAFT 3</b>
5	13	2/4/13	Examining Media( <i>BW 29</i> ) Selected Images from Representations of ID ( <i>BW 113-21</i> )	<i>Journal 4</i>
	14	2/6/13		
	15	2/8/13		<b>FINAL DRAFT for my feedback (REMEMBER: portfolio grading, ya'll)</b>

6	16	2/11/13	Deciding on your purpose and context (BW 59-63) Understanding Purpose (BW 22-27)	Journal 5
	17	2/13/13	Ladies'Camp Rock (BW 353-5) Music Lessons (BW 355-359)	
	18	2/15/13		<b>DRAFT 1 (proposal)</b>
7	19	2/18/13		Journal 6
	20	2/20/13	Game Theory (BW 361-3) Engaging Youth in Social Media (BW 380-3) Twitter (BW 383)	Conferences (Bring Draft 2) Curious Researcher (Groups 1-3)
	21	2/22/13		Conferences (Bring Draft 2) Curious Researcher (Groups 4-5)
8	22	2/25/13	Chapter 9 Interpretive Analyses (MHH 157-182) (Skip exercises)	Journal 7
	23	2/27/13	Chapter 10 Arguments (MHH 183-212) (Skip exercises)	
	24	3/1/13		<b>DRAFT 3</b>
9	25	3/4/13	Places (BW 197-209)	Journal 8
	26	3/6/13	On the Road (BW 246-251) On My Road (252-255)	
	27	3/8/13		<b>FINAL DRAFT for my feedback (REMEMBER: portfolio grading is still happening)</b>
10	28	3/11/13	SPRING BREAK	
	29	3/13/13	~	
	30	3/15/13	NO CLASS	
11	31	3/18/13	Dynamics of Design (284) Reading in a Whole new way (285-287)	Journal 9
	32	3/20/13	Jeggings (308-11) The Moral Costs of Counterfeiting (313-15)	

	33	3/22/13		<b>DRAFT 1</b>
12	34	3/25/13	Choosing a subject or focus (BW 52-3) Reaching an Audience (BW 56-8)	Journal 10
	35	3/27/13	Choosing a Genre and Structure (BW 63-81) Choosing a Medium (81-87)	Conferences (Bring Draft 2) PRESENTATIONS
	36	3/29/13		Conferences (Bring Draft 2) continued PRESENTATIONS (if needed)
13	37	4/1/13	Chapter 14 Multimedia Writing (MHH 226-247) (Skip Exercises, of course)	Journal 11
	38	4/3/13	Chapter 17 Finding and Creating Effective (MHH 281-289) (Skip exercises)	
	39	4/5/13		<b>DRAFT 3</b>
14	40	4/8/13	Nike Ad (BW 18) HBO True Blood Ad (BW 58) Fashion Ads (BW 316-7) PETA Ads (BW 76)	Journal 12
	41	4/10/13	Writing an Ad Analysis (BW 74-5)	
	42	4/12/13		<b>FINAL DRAFT for my feedback (REMEMBER: portfolios--by this point, you know this)</b>
15	43	4/15/13	Work on your portfolios	Journal 13
	44	4/21/13	Work on your portfolios	
	45	4/19/13	Work on your portfolios	<b>Portfolio Draft</b>
16	46	4/22/13	Work on your portfolios	Journal 14
	47	4/24/13	Work on your portfolios	
	48	4/26/13	Have a nice summer!	<b>PORTFOLIOS DUE!!! submit to me online before midnight</b>

This is the prospective syllabus—it's subject to change as the semester goes on.