

# **WRI 1000: Academic Inquiry and Writing Seminar**

## **Do You See What I See? Writing About the Arts**

**November 14, 2021 Draft**

**(This draft may be revised as the course progresses  
to accommodate particular student needs and conditions related to COVID-19.)**

Seattle Pacific University, Autumn 2021

Monday, Wednesday, Friday — 2:30–3:50 p.m.

Bertona 5 on Mondays, Wednesdays, and Fridays

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30-Minute Appointments Available on Bookings ([Link on Canvas's Course Overview Page](#))

### **Required Textbooks**

- *Let's Talk: A Pocket Rhetoric*, Andrea Lunsford, W. W. Norton & Company, 2021
- *The Little Seagull Handbook*. Richard Bullock, Michal Brody, and Francine Weinberg. W. W. Norton and Company, 2017
- All other required texts will be distributed by the instructor as digital files and, in some cases, as hard copies as well. On a few occasions, students will be required to watch specific films as part of their homework assignments; rental of online versions of those films may be necessary (but the cost will be very low).

### **Our University Mission Statement**

Seattle Pacific University is a Christian university fully committed to engaging the culture and changing the world by graduating people of competence and character, becoming people of wisdom, and modeling grace-filled community.

### **Course Description**

WRI 1000 provides first-year college students an introduction to academic inquiry.

Its central purpose is to immerse students in the types of reading, writing, and critical thinking required by their new community – the university.

Key elements of the course include

- understanding the rhetorical and cultural contexts that impact reading, writing, and learning;
- practicing the critical reading of academic texts;
- learning to develop insightful lines of inquiry and complex claims; and

- developing skill in the processes and conventions that lead to successful academic writing.

## Course Objectives

By the end of this course, students will be able to exercise the following skills:

1. Demonstrate understanding of the relationship between writer, reader, text, culture, and medium in various genres of academic writing. This is *rhetorical knowledge*.
2. Ask good questions of the texts (in this case, art and criticism) they study and write, attending especially to relationships between *assertion* and *evidence*, to patterns of organization, and to the interplay of verbal and nonverbal elements. This is *critical inquiry*.
3. Practice flexible strategies for reading, drafting, revising, and editing texts. This is *the writing process*.
4. Negotiate *the conventions* of academic writing, including grammar, spelling, and citation, exploring the concerns that motivate each.

## Tips for Being Ready for Class

Note the following expectations for class meetings:

1. Have the correct editions of both textbooks with you for class every day, either in the classroom: *Let's Talk: A Pocket Rhetoric* and *The Little Seagull*.
2. Students will turn in some piece of writing almost every time we meet — either an informal exercise we produce during the class period, or a formal assignment from a previous class period. Homework assignments will be composed in Word and Word only — that is, as \*.docx files — and then submitted via Canvas, email, or hard copies, depending on the assignment.
3. Students will complete three major writing projects: two substantial essays and a Portfolio. The first essay is due in Week 4, the second in Week 8. Students submit a Final Portfolio, which will include revision of both major essays, along with revisions of selected shorter essays, during Finals Week (Week 11).
4. Frequently (usually once a week), we will start class with an “Encounter” — that is, an introduction to a work of art. We will then quickly write about our first impressions of that work as an exercise in distinguishing between *reaction*, *response*, and *rhetorical analysis*. Be ready and eager to share your impressions of these works of art in order to prompt rich and surprising discussions.
5. Frequently (usually once a week), we will devote some attention to grammar, punctuation, and other writing conventions in a section called “Sentence Craft” and in InQuizitive exercises (online quizzes connected to *The Little Seagull*). But this is not primarily a class on the basic mechanics of sentences. Students will be required to make at least one visit — either in person (if possible) or online — to the Library's Research,

Reading, and Writing Studio for practice improving the finer points of academic writing. That resource is open for students all quarter, with mentors standing by to help you strengthen your skills.

6. As Dr. Peter Moe, the former director of SPU’s Writing Program, likes to say: This is a course in “reading in slow motion.” Almost every week, we will spend time looking closely at essays and articles, carefully tracking how writers organize their arguments, how they express and support their claims, and how they adhere to the disciplines of academic writing.

## Weekly Course Outlines

Track our class discussion subjects, assignments, and due dates on the Canvas weekly calendar. Weekly outlines will be published as the quarter unfolds, and may be revised to fit the needs and progress of the class.

## A Detailed Description of This WRI 1000 Section

The purpose of Writing 1000 is to immerse students in the types of reading, writing, and critical thinking that demonstrate integrity and the high standards of an accomplished academic community. This particular section focuses on applying the disciplines of academic writing to the work of writing about the arts.

### We'll Learn to Write Meaningful Criticism.

We have heard it said that “Everyone’s a critic.” The Internet, with its firehose-blast of opinions, might convince us of that. This is an era of inflammatory and divisive cultural dialogue, of people shouting at one another and dividing into camps.

This presents several challenges:

1. How can we discern which voices speak with integrity?
2. How can we make sure that we speak with integrity, and that our contributions inspire respect and make a difference?
3. How can we find (or create) a community inclined toward civil, peaceful dialogue about important matters?

The process of cultivating discernment is the process of becoming a critical thinker.

But wait — isn't everyone a critic?

Sure, everyone has opinions and preferences. But how many of the opinions, arguments, and reviews that we read actually fulfill the high standards of critical thinking? Why do some people post comments on Amazon while others have their comments published as editorials in *The New York Times*?

What *is* real criticism?

Anybody can respond to something by clicking “Like” or “Dislike.” That doesn't make them a critic. The word *critic* originally referred to a medical diagnosis: *criticism* is about discerning the truth of a matter and revealing it in a well-crafted *response*, rather than merely *reacting*.

The purpose of this Writing 1000 course is to immerse students in the types of reading, writing, and critical thinking that demonstrate integrity and the high standards of an accomplished academic community.

### How We'll Achieve This

Most students come to Seattle Pacific University having already learned to express themselves in writing. But as they participate in this course and study our textbooks — *From Inquiry to Academic Writing*, by Stuart Greene and April Lidinsky, and *The Little Seagull Handbook*, by Richard Bullock, Michal Brody, and Francine Weinberg — they will learn something more advanced and essential: the practice of academic inquiry.

Academic writing is not about voicing an opinion. It is about

- *investigation*: asking questions about your subject that lead to discovery, understanding, and even more rewarding questions;
- *proposing claims*: shaping and testing your own distinctive ideas and claims (that is, your *thesis or theses*);
- *testing claims*: exploring the existing conversation about your subject in order to weigh the ideas and perspectives of others, and determining whether they support, contradict, or require revision of your view;
- *strengthening claims*: revising (or even re-imagining) your thesis;
- *building and shaping an argument*: employing rhetorical strategies to craft an argument;
- *listening*: reinforcing that argument with references to credible, persuasive sources, and considering counterarguments; and thus,
- *joining the conversation*: contributing substantially to the ongoing critical dialogue.

All of this is as true for academic writing in mathematics and chemistry as it is in political discourse and film criticism.

So, students — be encouraged! **You do not have to know what your paper will be about before you sit down to write.**

The poet Cecil Day-Lewis once wrote, “I do not sit down at my desk to put into verse something that is already clear in my mind. If it were clear in my mind, I should have no incentive or need to write about it. We do not write in order to be understood; we write in order to understand.”

Similarly, academic writing does not begin as a compulsion to state one's preconceived notions; it presents a record of a writer's progress from a thesis to a sound conclusion, so that claims are eventually revealed as the clear outcome of rigorous study.

## Practicing Conventions: Rules of the Writing Road

To write effectively, students must also learn and demonstrate excellence in the mechanics of writing — that is to say, in **grammar**, **punctuation**, and **sentence craft**. (The great novelist and memoirist Annie Dillard tells a story about a famous writer who was asked by an undergraduate, "Do you think I could be a writer?" The writer answered: "Well, I don't know.... Do you *like sentences*?")

For a driver, it is one thing to learn how to start the engine and set a car into motion; it is another thing to venture into traffic, abide by the rules of the road, and arrive safely at one's destination. Traffic laws are challenging and complex, but they are necessary so that all kinds of drivers with all kinds of personalities can proceed successfully and without harming or being harmed by other drivers. Academic writers, likewise, must respect the standards that have been established within their discipline in order to communicate clearly and persuasively. Thus, students will practice disciplines of precision in grammar, punctuation, and other conventions.

## What Distinguishes This Particular WRI 1000 Course

For the purposes of practice, this particular version of WRI 1000 invites you into the cultural context of conversation and criticism related to the arts.

In this class, you will *encounter* complex and mysterious works of art; *observe* and *record* your own experience of that art; and then practice moving through *reaction* into *response*.

The success of a response depends on the writer's understanding of *rhetoric*. Rhetoric, according to Philip Johnson, is about "framing an argument so that it can be appreciated by an audience." Put another way, rhetoric is the art of opening others' eyes to one's own vision. And it is, indeed, an *art*, requiring the careful organization and expression of thought. As the photographer Edward Weston said, "Composition is the strongest way of seeing."

This journey from reaction to response requires a willingness to engage other minds in dialogue. You will take your experiences of art into the context of cultural conversations and scholarly criticism, in order to test and refine your own ideas; and then you will join that discussion by crafting your own arguments with personal insight, skillful language, and substantial support for your claims. This discipline will equip you for successful rhetorical writing across academic disciplines.

Finally — as you receive responses to your work from your instructor, and as you strive to revise effectively, you will also offer criticism to classmates and receive criticism from them. These peer-review workshops will prioritize honesty, detail, and grace, as we fine-tune one another's work to become more effective. Just as good drivers welcome the attention of mechanics who search for problems within their automobiles, so good writers come to welcome criticism of their work before they “take it out on the road.”

## The "Final" — and How to Succeed

This class doesn't have a typical "final." Instead, the student's course work culminates in the production of the Portfolio.

What is the Portfolio? All students will compile their finest work in one package, comprising

1. a **cover letter** in which students assess their own Writing 1000 course work in light of the course goals (highlighting evidence of understanding and achievement, while also pointing to areas for future improvement);
2. expanded and revised versions of their **Rhetorical Analysis & Argument Essay** and their first **Rhetorical Analysis essay**; and
3. revisions of **selected smaller essays**.

The instructor will assess the quality of each Portfolio based on a student's *progress* in response to commentary and critique on previous writing, and on his or her apparent achievement of the course objectives.

## Health and Safety Expectations

Reducing the risk of infection on campus is a shared responsibility, and everyone needs to do their part. As such, all employees, students, and guests to campus are required to uphold SPU's culture of care by complying with University policies and posted signs regarding COVID-19 mitigation measures and actively engaging in behaviors that promote each other's health and well-being.

Each person on SPU's campus is expected to comply with SPU's COVID-19 Health and Safety Expectations (posted online), as updated from time to time. This includes wearing a face covering when required, staying home when exhibiting symptoms associated with COVID-19, practicing good hygiene, and reporting illness and COVID-19 exposure promptly to SPU Health Services, as more fully described on the COVID-19 Health and Safety Expectations. webpage.

Students who fail to adhere to University safety protocols will be asked to leave the classroom and may face additional disciplinary action under SPU's Student Standards of Conduct, section 11.4. Please regularly visit the SPU Stay Smart webpage for the most up-to-date information regarding campus COVID-19 protocols.

## Student Resources

*The Writing Center* (in Ames Library, room 103) is an excellent resource for working on your writing. Check the library website or email [writingcenter@spu.edu](mailto:writingcenter@spu.edu) more information.

*Disability Support Services* (Lower Moyer Hall) provides educational access through support, resources, advocacy, collaboration, and academic accommodations for students with disabilities. Call 206-281-2272 or 206-281-2224 (TTY). Email: [dss@spu.edu](mailto:dss@spu.edu).

*The Student Counseling Center* (Watson Hall) is dedicated to student well-being and providing services collaboratively with compassion, respect, and sensitivity to students' unique challenges and cultural backgrounds. Call 206-281-2657 or email [scc@spu.edu](mailto:scc@spu.edu).

## Policies

**Late Work:** All major assignments must be complete to pass the course. Late assignments will not receive commentary from the instructor, which will significantly impact your ability to revise for the WRI 1000 final portfolio, and could also significantly impact your participation grade.

**Attendance:** When we convene as a class, we say, think, and do things we could not do individually.

We workshop our writing, we read together, we practice the thinking that is important for college success—building rhetorical knowledge, enacting critical inquiry, working through the writing process, negotiating conventions in a given situation.

In the community of the classroom, we achieve what we cannot achieve alone — so, class time is valuable. You are expected to be present — physically and intellectually — at every class meeting, whether in person or online.

**Each student will be afforded two "grace" absences. Any additional absence will cost 3% of the final grade.**

The Writing Program does not distinguish between “excused” and “unexcused” absences. Students should use absences judiciously, if at all. Arrive on time.

**Tardiness:** Students are marked 'tardy' if they arrive more than ten minutes late. If a student is tardy more than three times, the instructor may begin to count these late arrivals as absences.

**Religious Accommodation:** Students who would like to request an accommodation for a religious holiday (e.g. request that an exam scheduled for a religious holiday be rescheduled) should make a written request within the first two weeks of the course pursuant to SPU's Academic Schedule Religious Accommodation Policy. The policy is posted in the Undergraduate Student Handbook.

**Conferences:** Students are encouraged to schedule 2–3 conferences with the instructor over the course of the quarter to discuss how they can improve their writing skills. Appointment times are limited, though. Schedule a meeting on Professor Overstreet's appointment calendar. (See the link on the home page.) Do not schedule a conference unless you have a clear idea of what you want to discuss.

**Plagiarism:** The Writing Program distinguishes between unintentional and intentional plagiarism. Unintentional plagiarism is a conventional issue, one that can be addressed through instruction on citation. Remember, you must cite your sources, even when paraphrasing. We will address citation in class, and if you need assistance beyond classroom instruction, please consult a handbook, set up an appointment at the Writing Center, and / or speak with Professor Overstreet. Intentional plagiarism, however, is a breach of trust and integrity, a violation of the atmosphere of scholarship we work hard to establish and maintain at the University. If the instructor verifies an act of academic dishonesty has occurred, the Department Chair, Dean, Provost, and Dean of Students will each be notified. Depending on the severity, plagiarism can result in failing an assignment or failing the course.

## Technology Policies and Resources

**Technology in the Classroom:** Students are welcome to bring laptops, smartphones, or other electronic devices to class for the purpose of directly furthering class activities and note taking. Faculty reserve the right at any time to decline the use of electronic devices. Students may lose the privilege to use electronic devices in the class if their use is unprofessional, distracting, or disrespectful to students or the faculty. Students who use devices in class for any other purpose will lose points from their final grade.

**System Requirements:** If you are looking to purchase a computer, the campus' recommended guidelines are available at the Computer Information Systems website.

**Technology Lending:** The Library Front Desk offers a technology-lending service including items such as cameras, microphones, and chromebooks.

**Troubleshooting Tech Issues:** There are two different groups on campus to handle tech-related questions. Each can help you with general issues, but it is best to contact the one that traditionally handles your request.

**Problems with Hardware, Software, Login - CIS HelpDesk:** Most questions about your use of a computer will be handled by the CIS HelpDesk (printing, logging in, WiFi, downloading software, troubles with hardware). Call 206-281-2982, email [help@spu.edu](mailto:help@spu.edu), or visit their website. CIS HelpDesk is open for extended hours during the week and from 9am to 1pm on Saturday.

**Problems with Academic Systems (Canvas, TurnItIn):** Questions about class-wide software used in class (assignments in Canvas, TurnItIn, etc.) should go to your faculty, who may work with Educational Technology and Media (ETM) to resolve the issue.



## Grades

This course sets higher standards for writing than you've probably experienced before. (It's not uncommon for papers and other writing that might have earned an A in high school to be considered no better than a C in college.) Your writing will be assessed in view of the course outcomes listed above.

Here's how the Writing Program defines each grade level:

- A = superior attainment
- B = meritorious attainment
- C = adequate attainment
- D = minimal attainment
- E = insufficient attainment, no credit

Note that *meritorious* means *commendable* or *praiseworthy*: a B, in other words, reflects a well-written paper, not an average result. You must earn a C-minus in order to receive credit for WRI 1000 and advance to WRI 1100.

Your final grade will be

- 1% Course Evaluation (provide proof of completing the course evaluation before the deadline for the Final Portfolio)
- 9% Inquizitives (quizzes on grammar and punctuation)
- 20% Participation (attendance, completion of assignments, participation in peer-review workshops, etc.)
- 70% Portfolio (final revisions of strongest papers, plus cover letter)

**70% of your grade** (those first three points) comes from points you earn with your final 16- to 20-page portfolio: a collection including new revisions of your best essays and a cover letter in which you assess how you've grown in your understanding of and practice of the four course Outcomes.

The **20% Participation** grade is assessed differently. Professor Overstreet will evaluate the points you have earned in attendance, attentiveness short essays, Shuffle assignments, Peer Review workshops, class-time discussion (in the classroom and online), one-on-one conferences with him, and engagement with the Research, Reading, and Writing Studio. Since some of these aspects can only be graded qualitatively rather than quantitatively, Professor Overstreet will make the final decision on this part of the grade—it is not an exact point calculation. At various points over the course of the quarter, you can monitor how this part of your grade is shaping up by checking the Participation Grade Assignment prompt, which will fluctuate as the course progresses.

Again, these are the factors that Professor Overstreet considers when assessing this part of the grade:

- Attendance (Each student will be afforded two absences. Each additional absence will cost 3% of the final grade. Repeated tardiness of more than ten minutes will also cost points.)

- Timely completion of Short Essays, Shuffles, and other assignments—as well as the quality of that work.
- Meaningful participation in small-group Peer Review Workshopping of essay drafts.
- Meaningful participation in class-time discussions (volunteering to read aloud, answering questions, sharing observations, etc.)
- Attentiveness during class, whether in classroom sessions or online sessions. (Be mindful of the **Technology Policies**. If you are observed using devices for anything other than immediate class activity, you will be charged an **Absence**.)
- Individual writing conferences with Professor Overstreet. (Schedule appointments via the Bookings calendar link on the course site, come to Marston 248 or sign on to the Zoom session on time, and bring questions about improving your work to discuss.)
- Completion of at least one session in the Research, Reading, and Writing Studio.

**Dropping the Course:** The last day to drop classes for Autumn Quarter is **Friday, November 5**.

**Incompletes:** Requests for "Incompletes" in SPU's Writing Program courses **are not accepted**. Too much of the course's material cannot be repeated outside of the classroom context.

## **Emergency Preparedness Information**

### **Report an Emergency or Suspicious Activity**

Call the Office of Safety and Security (OSS) at 206-281-2911 to report an emergency or suspicious activity. SPU Security Officers are trained first responders and will be dispatched to your location. If needed, the OSS Dispatcher will contact the police and/or fire department with the exact address of the location of the emergency.

### **SPU-Alert System**

The SPU-Alert System is SPU's emergency notification system. It can send information via text messages, emails, electronic reader boards, computer pop-ups (for SPU computers), loudspeakers, and recorded cell phone messages. In order to receive text messages from SPU-Alert, your cell phone number must be entered in the Banner Information System on the web, [spu.edu/banweb/](http://spu.edu/banweb/).

To check if your number is entered, select the Personal Menu then choose the Emergency Alert System tab. Contact the CIS Help Desk (206-281-2982) if you have questions about entering your personal contact information into the Banner Information System.

Emergency announcements may also be made by SPU staff members serving as Building Emergency Coordinators ("BECs").

### **Lockdown / Shelter in Place – General Guidance**

The University will lock down in response to threats of violence such as a bank robbery or armed intruder on campus. You can assume that all remaining classes and events will be temporarily suspended until the incident is over. Lockdown notifications are sent using the SPU-Alert System.

If you are in a building at the time of a lockdown and you are NOT in immediate visible danger:

- - Stay inside and await instruction.
  - Move to a securable area (such as an office or classroom) and lock the doors and silence your phone.
  - Close the window coverings then move away from the windows and get low on the floor.
  - Remain in your secure area until further direction or the all clear is given (this notification will be sent via the SPU-Alert System).

If you are in a building at the time of a lockdown and you ARE in immediate visible danger: Run to escape or hide in a securable area, and plan to defend yourself if necessary.

If you are outside at the time of a lockdown: Leave the area and seek safe shelter off campus. Return to campus after the all clear is given (this notification will be sent via the SPU-Alert System).

### **Evacuation – General Guidance**

Everyone should evacuate a building if the fire alarm sounds or if a faculty member, a staff member, or the SPU-Alert System instructs building occupants to evacuate. In an evacuation, gather your personal belongings quickly and safely proceed to the nearest exit. Most classrooms contain a wall plaque or poster on or next to the classroom door showing the evacuation route and the assembly site for the building. Do not use an elevator.

Once you have evacuated the building, proceed to the nearest evacuation assembly location. The “*Stop. Think. Act.*” booklet posted in each classroom contains a list of assembly sites for each building. The assembly sites are also listed online at: [emergency.spu.edu/campus-emergency-procedures/evacuation-and-assembly-areas](http://emergency.spu.edu/campus-emergency-procedures/evacuation-and-assembly-areas). Check in with your instructor or a BEC (they will be recognizable by their bright orange vests). During emergencies, give each BEC your full cooperation whenever they issue directions.

### **Additional Information**

Additional information about emergency preparedness can be found on the SPU website at [emergency.spu.edu/](http://emergency.spu.edu/).



## Basic Outline of Course Activities and Major Assignments

As the quarter unfolds, each Week's header below will become a live link on the Canvas Syllabus page, leading you to a detailed outline of that week's class sessions, activities, assignments, and deadlines.

**Question: "Why aren't all of these weekly links live already?"**

**Answer:** This session of WRI 1000 is a dynamic class that shifts according to the needs of the class on matters of composition and grammar, so the syllabus is revised week to week. Detailed outlines will be posted on a week-by-week basis. For now, this page outlines only an overview of major assignments and essays — and those may be adjusted over the course of the quarter, so check back regularly!

### **Week 1: Listening & Thinking Rhetorically (September 13, 15, 17)**

- Introductions; course overview; initial conversations about academic writing, art, and criticism
- Encounters with the music of Suzanne Vega and the art of Rembrandt and Dali
- An In-Class Reading in Several Parts: "Mystery and Message (or, What We Talk About When We Talk About Art)"
- Complete first two Shuffles
- Compose Short Essay #1: "Art That Moved Me"

#### **Week 1 Major Assignments (subject to change):**

Due Friday:

- Shuffle #1

Due Sunday night by midnight:

- Upload Short Essay #1 to Canvas
- Due next Monday by class-time:
- Shuffle #2

### **Week 2: Reading & Annotation (September 20, 22, 24)**

- An Encounter with a landmark visual album
- Practice annotation with Alissa Wilkinson and James K. A. Smith
- Write Short Essay #2: "Arguing With Rotten Tomatoes"

#### **Week 2 Homework (subject to change):**

Due Friday:

- Annotation of Alissa Wilkinson article
- Two Inquizitives before midnight: "Editing the Errors that Matter" & "Sentence Fragments"

Due Sunday by midnight:

- Complete Shuffle #3 by midnight (read and annotate James K. A. Smith's essay)
- Due next Wednesday by class time
- Upload Short Essay #2 (Version One: Short Sentences) to Canvas

### **Week 3: Summaries & Paraphrases (September 27, 29, October 1)**

- In-Class Viewing and Opinion: Relatability - an opinion

- Practice summaries and paraphrases with the Disney Re-make Summary & Paraphrase Adventure
- Select and declare a subject for the Rhetorical Analysis Essay
- Week 3 Homework (subject to change):

**Due Friday:**

- Complete the next two Inquizitives: "Comma Splices" and "Fused (Run-On) Sentences"
- Declare subject for Rhetorical Analysis essay

**Week 4: Rhetorical Analyses; Hitchcock's "Vertigo" (October 4, 6, 8)**

- Watch, consider, and discuss a critically acclaimed film
- Begin work on Rhetorical Analysis Essay
- Prepare to answer some questions in class on Friday about the review or essay you are examining in your rhetorical analysis. What are the writer's claims? Can you summarize the review for us, or paraphrase one of the writer's arguments?

**Week 4 Homework (subject to change):****Due Friday:**

- Upload Short Essay #2 (Version Two: Long Sentences)
- Two Inquizitives: "Mixed Constructions" and "Pronouns in the Wrong Case"

**Due Sunday by midnight:**

- Shuffle #4: Rhetorical Analysis Planning Questionnaire
- Due Next Wednesday (October 13):
- Upload Rhetorical Analysis Essay, Draft #1

**Week 5: Quotation; Recognizing Facts, Misinformation, & Lies (October 11, 13, 15)**

- Read Stephen Jay Gould science essay and write Short Essay #3
- Week 5 Homework (subject to change):

**Due Wednesday by midnight:**

- **Upload Rhetorical Analysis Essay, Draft #1**

**Due Friday:**

- Complete Inquizitives: "Pronouns That Don't Agree With Their Antecedents" and "Pronouns With Unclear Reference"
- Due Sunday:
- Upload Short Essay #3: Analysis of and Response to Stephen Gould essay

**Week 6: Building Strong Arguments with Complex Rhetoric (October 18, 20, 22)**

- Read Lauren Wilford's essay on Vertigo
- Write one of three possible essays: A rhetorical analysis of her essay or Ebert's essay, or your own essay on Vertigo loosely based on either one of those essays in which you make an argument about what you find to be the strengths and weaknesses of the film. Does it reward our attention in 2021?
- Discover and propose subject of "Joining the Conversation" Essay (for approval)

**Week 6 Homework (subject to change):**

- Due Friday:
- Complete Inquizitive: "Subject-Verb Agreement Errors" and "Verb Tense and Verb Form Errors"
- Due next Monday by class time:
- Upload Short Essay #4: Vertigo and You
- Due next Monday
- Propose subject of "Joining the Conversation" Essay (for approval)

**Week 7: Introductions & Conclusions (October 25, 27, 29)**

- On Introductions and Conclusions
- Watch and discuss a short sci-fi mind-bender
- Engage in critical inquiry for your upcoming "Joining the Conversation" essay, and explore effective rhetorical methods.

**Week 7 Homework (subject to change):****Due Friday:**

- Complete Inquisitives: "Misplaced/Dangling Modifiers," "Words Often Confused"

**Due Sunday:**

- Shuffle #5

**Due next Wednesday, November 3, by class time:**

- "Joining the Conversation" Essay (Draft #1) for Overstreet and for Peer Review Workshopping team

**Week 8: Joining the Conversation (November 1, 3, 5)**

**NOTE: The last day to withdraw from Winter Quarter classes is Friday, November 5.**

- Perspectives on The Breadwinner (continued)
- Read and discuss perspectives of World of Tomorrow.
- Completing the "Joining the Conversation" essay

**Week 8 Homework (subject to change):**

- Due Wednesday by Class Time Thursday by Noon:
- Upload "Joining the Conversation" Essay (Draft #1) for Professor Overstreet

**Due Friday**

- Complete Inquizitives: "Apostrophe Errors" and "Omitted Commas"

**Week 9: Cover Letters and the Last Short Essay (November 8, 10, 12)**

- Portfolio Cover Letters: How to write them, how not to write them
- A review of Critical Inquiry, Rhetorical Knowledge, Process, and Conventions (via "World of Tomorrow")
- Conferences with Instructor on all revisions

**Week 9 Homework (subject to change):**

**Due Friday:**

- Complete Inquizitives: "Unnecessary Commas" and "Incorporating Quotations"
- Short Essay #5

**Due by midnight on Monday, November 15**

- OPTIONAL extra credit work: Upload "Joining the Conversation" Essay (Draft Two)

**Week 10: Revisions, Conferences, and the Course Evaluation (November 15, 17, 19: Final Class)**

- **Conferences with Instructor on all revisions continue**
- **Complete Course Evaluations**
- **Portfolio Q&A**

**Week 10 Homework (subject to change):**

- Due Monday:
- OPTIONAL extra credit work: Upload "Joining the Conversation" Essay (Draft Two)
- Due by Friday at midnight:
- Complete "Punctuating Quotations" and any incomplete Inquizitives
- OPTIONAL extra credit work: Upload a rhetorical analysis and response essay on Michael Demkowicz's "Mystery and Message"

**Week 11 (Portfolio due by midnight on Tuesday, November 23)**

- **FINAL PORTFOLIO: Cover Letter, Featured Essay, Second or Third Draft of 2-3 Additional Essays (16 full pages minimum - 20 full pages maximum)**
- **Due by midnight on Tuesday, November 23. Portfolios received on Wednesday will automatically lose 5 points. No Portfolios will be accepted after midnight on Wednesday, November 24.**