

College Reading & Writing

Capital University — Spring 2007

UC 110-02 — MWF 9:00-9:50

Renner Hall (RH) 045

“What can we gain by sailing to the moon if we are not able to cross the abyss that separates us from ourselves? This is the most important of all voyages of discovery, and without it, all the rest are not only useless, but disastrous...”

—Thomas Merton

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Course Description

According to the Capital University *Undergraduate Bulletin* for 2006-2007, UC 110, “College Reading and Writing”:

Fosters critical reading of challenging material. Aims at teaching students to perform successfully the writing tasks that are an accepted part of college life.

With this course, as with most others I teach, however, reading the *Bulletin* description of the course is the beginning of wisdom, not its full measure. We will complete a number of writing assignments in this course, and they will involve critical reading and writing at the college level. You will be asked to come to understand the world around you, as in any other “Freshman Writing” course, but you will also be asked to come to understand *yourself*—who you are, how you have learned to make knowledge in this world, and how you are influenced by those ways of making knowledge, that world, and the readers, writers, and artifacts that populate it.

So be ready to read (and in other ways interact with the world), to do research, and to write—even if these activities seem different from what you’re used to and what you expected. Be ready to learn about reading and writing, and to think about how you, in particular, make knowledge. Remember that we’re going the same place as all other sections of UC 110. We just have a slightly different map.

Required Texts, Materials, Etc.

Texts:

Chevalier, Tracy. *Girl with a Pearl Earring*. New York: Plume, 2001.
Cohen, Samuel, ed. *50 Essays: A Portable Anthology*. 2nd ed. Boston: Bedford/St. Martin’s, 2007.
The Pocket Wadsworth Handbook.

Materials/Connections:

Access to a computer with Microsoft Word (or Corel WordPerfect),
Internet and email access
Reliable access to a printer and a supply of paper
Computer media for backup/storage of your work.

Course Policies

Discussions, Conferences & Workshops.

Quite often, and throughout the term, you should come to class prepared to discuss your work in progress with the instructor and your peers. A portion of many class sessions will be devoted to *discussion* of your responses to the readings, *workshopping* your drafts of projects with your peers, or discussing your projects in progress in *conferences* with the instructor. Though there are project deadlines, you are expected to be working on your projects throughout the time we’re discussing them, not to complete them at the last minute, and you are expected to bring evidence of your progress to class from time to time, to be prepared to discuss that progress with the other members of the class,

and to offer feedback to your peers on their work in progress. Discussions, workshops, and conferences, then, are *very* important components of this course, and failure to attend class, to be prepared for the discussions, workshops, and conferences, and/or to participate actively in them will impact your final grade in the course, and not in a good way.

Attendance & Participation. Given the statements about *Discussions, Conferences & Workshops* above, attendance at and active participation in all class sessions are mandatory and expected. Giving and receiving feedback is a vital component of the writing process; please don’t miss these opportunities. There is no specific grade value attached to attendance, but if

you don't attend, you can't participate, and participation is 10% of your final grade: for each class session you will either participate actively, or not; if you do, you get a point; if you don't you don't—your average out of these 40 or so points will be added to the average of the 90% of your grade. Attendance and participation are *very* important and should be taken *very* seriously! **Note:** If you are excused from attending class due to a university-sanctioned activity (athletic, musical, etc), you will receive the participation point for that day; beyond these events, however, I do not make any distinction between excused and unexcused absences, and I will require appropriate documentation for these university-sanctioned events.

Completing Work. In order to receive a passing grade in the course, all of the major projects (four essays) listed below must be completed. Regardless of the weight assigned to a project component in the final course grade, failure to complete any project component will result in a failing grade for the course. Under *only* the most extreme circumstances, the grade of I [incomplete] will be considered.

Late Work. Turning in work late will severely impact your final grade in the course. All work should be turned in on deadline. Grades on any work not completed and submitted on time will be lowered by *one full letter grade* (e.g., from *A* to *B* for each week-day—not *class session, day*—late (Saturday and Sunday don't count).

Drafting. As you might have guessed while reading *Conferences & Workshops* above, a good part of the work in this course will be drafting your projects. We will discuss planning, drafting, revising, and editing strategies in class, and you should *always* be working on some phase of some project during this course. Most times, I'll let you know where you should be with which project for each class session. If I don't give you specific instructions, however, you should still be working—planning, writing, revising, or editing some piece of writing for this course.

Blackboard. All course materials will be distributed through Capital's Blackboard Course Management System. You should know how to log in to Blackboard and gain proficiency in using it. Any course document you lose (like this syllabus) should be replaced through Blackboard. In addition, we will make extensive use of the discussion groups feature in Blackboard to collaborate outside of class. You will also become comfortable exchanging drafts of papers with your peers via the Blackboard system. When work is to be submitted through Blackboard, work submitted after the beginning of class will be considered *late*. It may seem strange at first, but you will get used to it, and it is—in a lot of ways—the wave of the future. Also, please note that while we will be using Blackboard *extensively*, I *will not* be using the grading system on Blackboard: when I've used it in the past, it's been more trouble than it's worth. You can, likely, keep track of your own grades, and I can show you how to do this—several different ways—if you would like. We will discuss Blackboard in depth early in the course.

Mechanics. Many people have a phobia about writing and writing courses because they believe they are deficient in the mechanical areas of writing: grammar, spelling, punctuation, and usage. In many cases—especially for native speakers of the language being written—this is nonsense. You already know all the grammar you need to know. Spell-checkers and dictionaries are there to help with spelling. Punctuation is actually relatively straightforward when you don't get hung up on linguists' terminology. Dictionaries also help with usage. These elements of writing *are not* the primary focus of this course, though they are important to clear and elegant writing. So some tips: use spell-check; proofread carefully for misspellings and typos; have others proofread for you; offer to help others proofread; understand the uses of the basic punctuation marks (period, comma, colon, semicolon, question mark, exclamation point, quotation marks, apostrophe); use a dictionary; if you use a thesaurus, also use a dictionary—every time; do not be afraid to ask for help. I will be happy to help you, but remember I am not your proofreader; my job is to help you be able to do these things for yourself, not to do them for you.

Academic Integrity and Intellectual Property. This is a course in writing, and it is a course in which you will be expected to integrate your ideas with those of others, to build on knowledge and information that others have previously put forth, and to generally use information and ideas not your own in your work. In order to do this, you must appropriately give credit for ideas where that credit is due; we will devote attention in class to doing just this. In short, you must respect the intellectual property of others and not claim their work as your own—to do otherwise leads to plagiarism and piracy of ideas and expression. Please take seriously the need for appropriate citation and documentation of source material; if you have questions about how to do these things, ask them. While this course focuses more on learning how to appropriately cite and document sources than on “catching” plagiarists or pirates, you should know that academic dishonesty, especially in the form of plagiarism, is taken seriously in the academy, and can have a range of consequences: failure of an assignment, failure of a course, academic probation, suspension from an institution, and dismissal from an institution. Please take your responsibility to the intellectual property of others and for your own academic integrity seriously.

Spell-Check. Spell-check is *not* infallible. It doesn't know the difference between *there*, *their*, and *they're* or between *here* and *hear*; to be honest, it can't tell whether you mean *to get her* or *together*. Spell checkers are good: they'll tell you when you've put too many *cs* in "necessary" (which is incorrect). But don't just take their word for it—whatever "it" is. If you can't figure out what the correct spelling is, use a dictionary to verify your spell-check's suggestions : it may have several and only one is both correctly spelled *and* the word you want. Remember, too, that spell-checkers can only account for words that are misspelled: they can't help you with homophones (*their/there/they're*) or with words that are often confused, such as *imply* and *infer* or *compose* and *comprise*. So, to close: Dictionary, Dictionary, Dictionary!

People-Friendly Environment. Guess what—we're grown-ups. And we're expected to act like it. In this class, and when working on projects for this class(, and in life in general!), treat other people like you want to be treated. In practical terms, that means discuss things rationally, even when you disagree; it means that while some ideas are better than others (have more merit, are more practical, will produce a better product), and while some ideas will ultimately be rejected, there are no "stupid" or "lame" ideas. And there are no "stupid" people here, either—everyone here is in college, and that means *something*. Belittling people, their ideas, their identity, or their beliefs will not be tolerated in this class—*period*.

Other Policies. In addition to these explicitly stated policies, this course will be governed by the policies laid out in the Capital University publication *What Every Student Should Know* (<http://oldsite.capital.edu/cc/stusvcs/2006-students-should-know.pdf>), and other university policies governing student conduct and the conduct of courses on Capital's campus.

Required Projects

There are four (4) major projects for this course. As stated above, each of these projects must be completed in order to receive a passing grade in this course. Each of these projects will be explained in greater depth as we approach it later in the semester, but here is an overview of the major projects in this course to let you know what's coming.

- ◇ **Literacy Narrative Essay** (10% of course grade). In many first-year writing courses, students are asked to begin by composing a narrative essay of some sort. The thought is something like, "We can put our students at ease with the process of writing, if we simply ask them to tell us a story." In this course, though, you don't get off that easy. In this unit, we will read several essays about how people became the readers/writers that they are, and you will compose a similar essay—detailing the events in your life that shaped you as a reader/writer, and exploring how those events shaped you.
- ◇ **Identity Essay** (10% of course grade). Much of how we go in the world, including how and what we read and write, what we're interested in, and the very way we look at things has to do with our identity in the world—with who we are. In this essay, you will explore your identity—who you are (or, perhaps, who you have been mistaken for). We will read essays in which writers focus on the way an aspect of their identity has shaped their way of being in the world, and you will compose an essay in which you take on the same challenge.
- ◇ **Research Essay** (20% of course grade). You will choose a topic or issue that is important to you, become (through research—online and in the library) well-informed on that topic, formulate a position on that topic, state a specific thesis within that position, and compose an essay arguing that thesis. Your essay will cite outside sources, and document those sources appropriately, using either Modern Language Association (MLA) or American Psychological Association (APA) format; we will discuss these documentation/citation formats and their strategies in class, and I will help you choose the format most appropriate for your work. This project is common to all sections of UC 110.
- ◇ **Media Essay** (10% of course grade). In the final major project of the semester, we will analyze media influence on our identities, including the ways in which the media—particularly entertainment media, like television—make arguments that impact us. For this project, we will read essays on the media, and view some television episodes. Our work with these will consider what point each is trying to make (overtly) and what other points or influences we can see being made (implicitly, covertly, or tacitly). In the essay, you will analyze some media artifact for its impact on its viewers, readers, listeners, etc.

Other Course Requirements

In addition to the four major projects for this course (which you have likely noticed total only 50% of the course grade), there are other requirements for successful completion of this course. These are listed, with some details, below; you will receive further instructions (with handouts) for these, in class, in the first class session.

- ◇ **Reading Responses** (21 assigned; 20 required @ .5% each; 10% of course grade). For each reading assigned in the course, you will complete a reading response. Responses will be more than summary; you should think about the points being made in the reading, and consider what you think in response to those points. Your *Reading Response* should then articulate your thoughts. You will post your response to the appropriate discussion board thread in Blackboard, by 12:00 noon the *day before* the class day for which the reading was assigned (for example, if the reading is assigned for Wednesday, you will post your response by 12:00 noon on *Tuesday*).
- ◇ **Response to Reading Response** (21 assigned; 20 required @ .5% each; 10% of course grade). For each required reading in the course, you will also compose a response to someone else's response to the reading. You may choose any posted response to respond to—some may generate a number of responses, while others may not generate any. Before class begins on the day the reading is assigned for, you will post your response in the Blackboard discussion board thread started by one of your classmates.
- ◇ **Responses to Essay Drafts** (4 assigned; 4 required @ 2.5% each; 10% of course grade). For each major project, you and your classmates will be divided into groups. About $\frac{2}{3}$ of the way through each project, each student will be required to submit a draft to their group's Blackboard discussion board for that project, then you will respond to each group member's draft. These responses will be to the *content* and *strategies* of the draft—*only!* You will not work on grammar, spelling, punctuation, or other mechanical issues at this point. For each project, there will be a deadline by which you should post your response to project.
- ◇ **Writing/Informational Activities** (10 assigned; 10 required @ 1% each; 10% of course grade). Throughout the semester (mostly clustered in the **Research Essay** project), there will be a number of activities for you to complete; some will be in-class, others will be out of class, still others will be a little bit of both.
- ◇ **Participation** (39 assigned + 1 freebie; 40 required @ .25% each; 10% of course grade). If you come to class and participate actively in what we're doing that day, you get your point. Everybody starts the course with one point already in place for this. Warming a chair *is not* active participation: you must take part in the discussion or activity in class that day to receive your point.

Grading

The subject of grades is always a delicate one. Students want good grades, and—though it may not always seem so— instructors want to give good grades. Grades, after all, reflect the quality of student work, and they are also often taken to reflect the quality of instruction. Everyone would be happiest if every student could earn an A in every course.

You may have heard, too, that instructors and administrators are concerned with “grade inflation,” a perennial worry in the university setting which can take two forms: either the grades awarded in the course are too high in relation to the quality of the work completed, or the course is so easy that every student can turn in a stellar performance in the course. In either case, these high grades mean little—even less than a grade as a measure of performance should be taken to mean. But you may also have heard (or more likely *overheard*) instructors complaining about a sense of “entitlement” to high grades among students: some instructors feel that some students believe their tuition dollars entitle them to a “good grade”—and it's not really hard to see why when many instructors have had at least one student say, to their faces, “I pay your salary”; after all, the retail adage tells us, “the customer is always right.”

For me, and for this class, however, the biggest issue with grades comes down to a fundamental misunderstanding of what grades are, how they function, and their purpose in the educational setting. Grades lower than *A* are not punishment. I do not believe that every student starts with an A in every course, or on every assignment, and goes down from there when s/he “does something wrong.” When I give an objective exam, for instance, I do not keep track of how many points to *deduct* from the total possible points ($-8 = 92/100 = A-$); rather, I keep track of how many points the student has earned through correct answers ($+92 = A-$). Grades in my courses are related to students' *accomplishments*, not their failings. My

grading strategies are meant to make grades into reinforcement, not punishment; I want to focus attention at all times on what students have done *right*, not on what they have “done wrong”; I want students to realize that an A- (or a B+, B, B-, or C+) is a grade they can be proud of.

Of course, with more subjective assignments (essays and the like), this can be trickier. It is tricky because subjective assignments come with a set of guidelines and a plethora of possible strategies for fulfilling the assignment. The question then becomes one of where those guidelines set the bar: do they establish the bare minimum for a passing grade? do they describe what an *A* paper will do? do they establish an “average” performance that will earn a student a *C*? When this is unclear, one of the commonest mistakes that students make is to assume that the guidelines are for an *A* paper: that meeting the guidelines will guarantee them an *A*, leading back to the question of “what did I do wrong?” when the instructor issues a B+ or a C for a paper that meets all of the assignment guidelines.

When making these subjective assignments in this course, I promise that—at the very least—I will tell you where the bar is set. When you receive the guidelines, you will know what grade you will earn by meeting those guidelines. I will also make every effort to let you know how exceeding (or failing to meet) those guidelines will impact the grade you will earn on the project. While I will be more specific with each assignment, know that, in general, I apply the following understanding of letter grades:

A	Outstanding work; work of the highest quality receives this grade
A-, B+	Well above average work
B, B-, C+	Above average work
C	Average work; the assignment guidelines will generally set the bar here
C-, D+	Work slightly below average; adequate but not up to expectations
D, D-	Below average work; only marginally adequate to the task
F	Severely below average or incomplete work; inadequate to the task

Please do not expect that assignment guidelines will tell you what you must do to earn each grade (“if you want a B+, do this...”); instead, expect that they will tell you what the general expectations are, what grade you will earn by meeting those expectations, and the ways in which exceeding or not meeting those expectations may impact the grade you earn.

Finally, please note that I have been careful throughout to refer to “the grade you earn” rather than “the grade you get” or “the grade I give.” You will earn your grades in this course; it’s true that I will *assess* your work and *assign* those grades, but my primary goal in this course is to help you *earn* a grade that you and I can both be proud of.

And, again, if I can help you figure out the calculation of your grade, please don’t hesitate to ask; I don’t want the process to be a mystery to you, and I am more than happy to help!

Project	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F	
Major Essays	10	9.5	9	8.5	8	8	7.5	7	7	6.5	6	5.5-0	Research Essay (x2) Others (x1)
Reading Response	5	4.5	4.5		4	4		3.5	3.5		3	2.5-0	x 0.1
Response Response	5	4.5	4.5		4	4		3.5	3.5		3	2.5-0	x 0.1
Draft Response	5	4.5	4.5		4	4		3.5	3.5		3	2.5-0	x 0.5
Activities	1	.9	.9		.8	.8		.7	.7		.6	0.5-0	x 1
Participation	1											0	x 0.25

This table demonstrates how your grades on projects in this course will be recorded. You will note that the multipliers in the last column, and the number of each type of assignment (e.g., 40 participation scores) give the percentage of each item’s weight in the final course grade. For example, 40 participation scores \times 1 point each \times 0.25 = 10%; 20 Reading Responses \times 5 points each \times 0.1 = 10%; 1 Research Essay \times 10 points \times 2 = 20%. Your projects (and other assignments) will be returned to you with a letter grade (A, C+, etc.) and the number by which that grade is recorded (10, 8, etc.).

Course Calendar

Date	Before Class Today	In Class Today
Jan 08		Introduce Course, Syllabus, Materials Basic Blackboard Introduction
Jan 10	Read Frederick Douglass, "Learning to Read and Write" (50E: 144-150) Post Response to Douglass (Tuesday noon) Post Response to someone's response Bring a printed copy of your response to class	Discuss Douglass Introduce Literacy Narrative Essay Blackboard Troubleshooting
Jan 12	Read Malcolm X, "Learning to Read" (50E: 281-290) Post Response to Malcolm X (Thursday noon) Post Response to someone's response Bring a printed copy of your response to class	Discuss Malcolm X <i>Getting Started: Invention Strategies</i> Literacy Narrative Q & A
Jan 15		<i>Martin Luther King, Jr., Day of Learning</i> <i>Attend Events on Campus</i>
Jan 17	Read Joan Didion, "On Keeping a Notebook" (50E: 131-138) Post Response to Didion (Tuesday noon) Post Response to someone's response Bring a printed copy of your response to class	Discuss Didion Blackboard Tutorial
Jan 19	Read Stephanie Ericsson, "The Ways We Lie" (50E: 174-183) Post Response to Ericsson (Thursday noon) Post Response to someone's response Bring a printed copy of your response to class	Discuss Ericsson Literacy Narrative Q & A <i>Making Changes: Revising Strategies</i>
Jan 22	Post Draft of Literacy Narrative to Group Discussion Board (noon, January 20) Respond to <i>your group's</i> drafts on Discussion Board (9 pm, January 21) Read Responses to your draft and come to conferences prepared to ask questions	Conferences: <ul style="list-style-type: none"> • Renner Hall 238 • 10 minutes, guided by your questions • Conferences will be Monday and Tuesday (January 23)
Jan 24	Read Sherman Alexie, "The Joy of Reading and Writing: Superman and Me" (50E: 11-15) Post Response to Alexie (Tuesday noon) Post Response to someone's response Bring a printed copy of your response to class	Discuss Alexie Literacy Narrative Q & A <i>"Finalizing Your Work": Editing Strategies</i>

Date	Before Class Today	In Class Today
Jan 26	Read Amy Tan, "Mother Tongue" (50E: 417-423) Post Response to Tan (Thursday noon) Post Response to someone's response Bring a printed copy of your response to class	Discuss Tan Literacy Narrative Due (in class)
Jan 29	Read Tracy Chevalier, <i>Girl with a Pearl Earring</i> (pp. 1-86) Post response to Chevalier (Sunday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Chevalier
Jan 31	Read Tracy Chevalier, <i>Girl with a Pearl Earring</i> (pp. 89-169) Post response to Chevalier (Tuesday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Chevalier
Feb 2	Read Tracy Chevalier, <i>Girl with a Pearl Earring</i> (pp. 173-233) Post response to Chevalier (Thursday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Chevalier Introduce Identity Essay
Feb 5	Read Brent Staples, "Just Walk on by: Black Men and Public Space" (50E: 404-407) Post Response to Staples (Sunday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Staples Identity Essay Q & A <i>A New Beginning: More Invention Strategies</i>
Feb 7	Read Natalie Angier, "Men, Women, Sex, and Darwin" (50E: 29-42) Post Response to Angier (Tuesday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Angier Activity: "Book by Its Cover"
Feb 9	Complete "Book by Its Cover" Activity (out of class component)	Finish "Book by Its Cover" Activity Discuss Activity Identity Essay Q & A
Feb 12	Read Bernard Cooper, "A Clack of Tiny Sparks: Remembrances of a Gay Boyhood" (50E: 120-130) Post response to Cooper (Sunday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Cooper Activity: "Who's Who?"

Date	Before Class Today	In Class Today
Feb 14		Complete <i>"Who's Who?" Activity</i> Discuss <i>Activity</i>
Feb 16	Read Stephen Jay Gould, "Women's Brains" (50E: 184-191) Post Response to Gould (Thursday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Gould Identity Essay Q & A <i>Moving Bits About: Revising and Arranging</i>
Feb 19	Post Draft of Identity Essay to Group Discussion Board (noon, February 17) Respond to <i>your group's</i> drafts on Discussion Board (9 pm, February 18) Read Responses to your draft and come to conferences prepared to ask questions	Conferences: <ul style="list-style-type: none"> • Renner Hall 238 • 10 minutes, guided by your questions • Conferences will be Monday and Tuesday (February 20)
Feb 21	Read N. Scott Momaday, "The Way to Rainy Mountain" (50E: 291-297) Post response to Momaday (Tuesday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Momaday Identity Essay Q & A <i>Revision Workshop</i>
Feb 23	Read Judith Ortiz Cofer, "The Myth of the Latin Woman: I Just Met a Girl Named Maria" (50E: 112-119) Post Response to Cofer (Thursday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss Cofer Identity Essay Due (in class)
Feb 26 Feb 28 Mar 2	Mid-Semester Recess ("Spring" Break) No Classes	
Mar 5		<i>How to Conduct Library Research</i> Introduce Research Essay
Mar 7	Meet at Blackmore Library	<i>Activity:</i> Library Research
Mar 9	Complete Library Research Activity	<i>MLA Formatting and Documentation</i> <i>Activity:</i> MLA Works Cited
Mar 12	Complete MLA Works Cited Activity	<i>APA Formatting and Documentation</i> <i>Activity:</i> APA References
Mar 14	Complete APA References Activity	<i>Topics, Positions, and Theses—Oh, My!</i> <i>Activity:</i> Topic, Position, Thesis
Mar 16	Complete Topic, Position, Thesis Activity	<i>Claims and Support</i> <i>Activity:</i> Claims and Support

Date	Before Class Today	In Class Today
Mar 19	Post Draft of Research Essay to Group Discussion Board (noon, March 17) Respond to <i>your group's</i> drafts on Discussion Board (9 pm, March 18) Read Responses to your draft and come to conferences prepared to ask questions	Conferences: <ul style="list-style-type: none"> • Renner Hall 238 • 10 minutes, guided by your questions • Conferences will be Monday and Tuesday (March 20)
Mar 21 Mar 23	CCCC Convention New York, NY No Classes	
Mar 26	Complete Claims and Support Activity Bring a printed copy of your Research Essay (in-progress) to class	<i>Logic, and other ways to make your point</i> <i>Activity: Argumentative Strategies</i>
Mar 28	Complete Argumentative Strategies Activity Bring a printed copy of your Research Essay (in-progress) to class	<i>Activity: Shoring Up Your Argument</i> Research Essay editing workshop
Apr 2	Complete Research Essay	Research Essay due (in class) <i>Activity: Media...</i>
Apr 4	PCA/ACA Convention Boston, MA No Class	
Apr 6 Apr 9	Easter Break (PCA/ACA Convention—Boston, MA) No Classes	
Apr 11	Read Susan Bordo, “Never Just Pictures” (<i>50E</i> : 85-92) Post Response to Bordo (Tuesday noon) Post response to someone’s response Bring a printed copy of your response to class	Discuss Bordo Discuss Media... Activity
Apr 13	Read Edward Said, “Clashing Civilizations” (<i>50E</i> : 365-368) Post Response to Said (Thursday noon) Post response to someone’s response Bring a printed copy of your response to class	Introduce Media Essay Discuss Said
Apr 16	Read Marie Winn, “Television: The Plug-In Drug” (<i>50E</i> : 457-466) Post Response to Winn (Sunday noon) Post response to someone’s response Bring a printed copy of your response to class	Discuss Winn Media Essay Q & A

Date	Before Class Today	In Class Today
Apr 18		View <i>The West Wing</i> , "Posse Comitatus" Media Essay Q & A
Apr 20	Post response to <i>The West Wing</i> (Thursday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss <i>The West Wing</i> , "Posse Comitatus" View <i>Sex and the City</i> , "Evolution"
Apr 23	Post Draft of Media Essay to Group Discussion Board (noon, April 21) Respond to <i>your group's</i> drafts on Discussion Board (9 pm, April 22) Read Responses to your draft and come to conferences prepared to ask questions	Conferences: <ul style="list-style-type: none"> • Renner Hall 238 • 10 minutes, guided by your questions • Conferences will be Monday and Tuesday (April 24)
April 25	Post response to <i>Sex and the City</i> (Tuesday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss <i>Sex and the City</i> , "Evolution" View <i>How I Met Your Mother</i> , "The Pineapple Incident"
April 27	Post response to <i>How I Met Your Mother</i> (Thursday noon) Post response to someone's response Bring a printed copy of your response to class	Discuss <i>How I Met Your Mother</i> , "The Pineapple Incident" Media Essay editing workshop Evaluations (Summas, etc.)
Apr 30 (Finals)	Media Essay due Monday, April 30, noon Bring to Renner 238 (9 am – 12 noon)	

***Note:** This calendar has been carefully and thoughtfully planned; it is possible, however, that due to the normal ebb and flow of discussion and other course activities, the need for changes may later become apparent. Please understand if this becomes necessary.*