
Death & other important conversations

"A live body and a dead body contain
the same number of particles.

Structurally, there's no discernable
difference. Life and death are
unquantifiable abstracts. Why should I
be concerned?"

—Alan Moore, *Watchmen*

"Either way, death is what happens to everyone else. By contrast,
the future in which I am dead is not a future at all. It has no reality.

If it did—if I truly believed that being a corpse was not only a
possible future but my only guaranteed future—I'd do all kinds of
things differently. I'd get rid of my iPhone, for starters. Lead a
different sort of life."

—Zadie Smith, "Man vs. Corpse"

Overview of Course Topic

This semester we will partake in complex discussions, from aspects of death—this term used in its most capacious sense, extending beyond corporeal death to include death of sociopolitical constructs and ideas, the environment, and even traditions—to the way art both shapes and is shaped by society.

To this end, the readings and other materials (films, podcasts, poems, etc.) you encounter during the course of our semester will prompt you to examine how authors and creators present ideas, how various audiences interpret ideas and why, and the complicated nature of the very language we employ to have these discussions, to share ideas in print, in class, online, etc. We will examine rhetoric—the art of effective communication—through various media and seek to understand the effects of rhetorical choices on us, as well as the effects of our rhetorical choices on others.

My Expectations

In this course we will interact with ideas as well as the rhetoric that shapes those ideas. I expect you to come to class having completed the assigned readings, but, more than that, I expect you to have put some thought into the ideas explored within the readings, asking questions like: *What informs these notions of death? How do different authors explore their ideas on the page, and how do their rhetorical choices inform our understanding of those ideas?* I do not expect definitive answers to these questions, but I do expect to hear your voice in the classroom. I expect you to voice informed positions of your own on the topics, but first to have examined what *informs* your ideas and how that may differ from what informs the ideas of our authors. I expect you to develop an eye for how an author structures a position or an argument. I expect you to have questions that we can explore together as a class.

Objectives

Skills:

- Further develop fluency interacting with written, oral, visual, and electronic modes of communication
- Develop an understanding of rhetorical choices and how those choices shape opinions and arguments
- Strengthen composition skills to become a more confident writer through use of writing practices such as outlining, drafting, peer workshoping, and revising
- Become a more perceptive consumer of information through analyzation
- Develop skills to build **informed positions** rather than simply **opinions**

Content:

- Become more comfortable engaging in weighty/difficult discussions
- Be able to facilitate discussion on a broad topic (e.g. death) by taking it *mise en place*—breaking it down into its constituent parts for more accessible analysis
- Be able to articulate **informed positions** about topics
- Be confident voicing **informed positions**, as well as using writing as a platform for those positions

Informed Position vs. Opinion

I ask that during this semester you approach course content with an open mind. That is, enter into course materials afresh by putting aside preconceived **opinions**. We will work instead to gather knowledge in order to build **informed positions**. The difference: an opinion is a belief held not necessarily based on knowledge or fact, whereas an informed position is based on acquired knowledge. An opinion is easy, automatic, and oftentimes unaware of its informants; an informed position takes time, weighs multiple perspectives, and is aware of its informants as well as the rhetoric employed by those informants.

Thus, I ask that you found your efforts upon intellectual rigor and emotional honesty. By that I mean: intellectual rigor requires turning an idea over and over and attempting to view it from every possible angle; emotional honesty asks that you look inward to discover the informants of your opinions—to uncover how social, familial, religious, and cultural influences shape who you are and how you think. Every one of us carries biases, but by identifying and thinking of these biases critically, we can choose how they influence us rather than allowing them to dominate our thinking.

Readings & Policy on Readings

Physical texts:

Hacker, Diana and Nancy Sommers. *A Pocket Style Guide*, 8th edition. Bedford/St. Martin's, 2017.
Lunsford, Andrea, and John Ruszkiewicz. *Everything's an Argument*, 7th edition. Bedford/St. Martin's, 2016.
Smith, Rachelle M. *Death*. Fountainhead Press, 2012.
ISUComm Student Guide

Outside materials:

Outside readings are accessible on the eClassroom site. Readings should be printed and count toward participation for the day. To conserve paper and printing credits, consider printing double-sided and/or printing multiple digital pages per print page.

Policy on Readings:

All readings must be read/annotated before the class period for which they are indicated on the schedule. You must bring the necessary book(s) and/or printed readings with you to class, as having these materials counts toward your participation for the day. You may be required to annotate readings in order to display close reading efforts.

Attendance Policy

The concise version: Show up to class on time (if you are fifteen minutes late, you will be counted absent) and don't plan to leave class early. You may miss class four (4) times without any consequence to your overall grade; a fifth absence will become detrimental to your grade. Detrimental: you will lose two grade increments from your overall course grade at the end of the semester. You will receive this consequence for the *range* of five to eight absences, not for each individual absence. These absences may be used at your discretion for any reason—from sleeping in to medical emergencies—and you don't need to inform your instructor of the reason. On that note, consider that you may encounter an emergency over the course of the semester. It is thus advisable that you don't use all four absences for trivial reasons, as these absences are built in to account for such events as emergencies. If you miss nine (9) classes—that is, *three entire weeks of class*—you will receive an automatic F in this course, as per department policy and with no exceptions. If you are using technology in the classroom (cellphone, laptop, etc.) without explicit permission from your instructor or for purposes other than those indicated by your instructor, you will be counted absent for that period. Consult department attendance policy at the end of the syllabus for more specifics, as these departmental policies apply to all English 250 classes and students.

Active Participation (Occupying your seat \neq Participation)

Participation in class is more than simply occupying your seat. You should be engaged. You should come bearing comments and questions to share with the class. You should engage with the texts early enough that you have time to think about and process the material. You should make it apparent that you've attempted to engage critically with the texts. That is, you should *actively participate* in classroom discussion and activities. Simply occupying your seat throughout the semester will not result in a positive participation grade. See *My Expectations* section above.

Evaluation & Grading

In this course, as well as your other university courses, expect to encounter work of a different type and level of difficulty than that which you encountered in high school. Thus, expectations are naturally higher and your efforts must in turn be raised to meet university standards. It is assumed that students admitted to Iowa State University can perform satisfactorily (Cs) most of the time; earning As and Bs at university level requires strong, consistent effort. Be realistic in your expectations about grades; begin assignments early to allow time for revision and avoid last minute rushing.

Assignments

A1 Literacy Narrative	ungraded
A2 Analyzing Visual Arguments	
▪ Paper & reflection	15%
▪ Oral presentation & reflection	10%
A3 Analyzing Written Arguments	15%
▪ Paper & reflection	
A4 Annotated Bibliography	10%
A5 Documented Research Project	
▪ Documented Essay	15%
▪ Presentation	10%
A6 ePortfolio Project	15%
▪ Paper revision & reflections	
▪ Web design components	
Participation & shorter assignments	10%

Letter Grades

A **The qualities of a B assignment, plus imagination, originality, and engaging expression.**

B Thorough analysis of the communication problem; a satisfactory solution to the problem, judgment and tact in the presentation of this solution; good organization and solid expression.

C **Satisfactory analysis of the problem, clear organization, and competent style; nothing remarkably good or bad. A C means your work met the demands of the assignment in a minimally acceptable way.**

D Presence of a significant defect in context, substance, organization, style, or delivery in a lackluster paper; inadequate treatment of the assignment.

F Inadequate coverage of essential points, uncertain or misguided purpose, poor organization; ineffective and inconsistent expression; significant defects in standard usage.

Policy on Discussion of Grades

You are always welcome to discuss grades with your instructor; however, to ensure a productive discussion, there are guidelines that you must follow. The following reflects the official policy on discussion of grades for this class, to which there will be no exceptions: Conversations about grades will not take place over email, as a comprehensive dialogue requires an in-person meeting. Once your instructor hands back a graded project, you must wait one (1) class period before discussing that grade with your instructor. This gives you time to thoroughly read through comments, consult the assignment rubric, and reflect upon your grade before having a conversation with your instructor.

If you would like to ask your instructor to clarify a comment (ex: “*Can you clarify what it means when you say, ‘Use less colloquial language?’*”) you may ask your instructor before/after a class period or in office hours. Feel free to ask for clarification at any time.

If you would like to discuss the grade rather than the comments, you must email your instructor that you would like to attend office hours for this purpose. (If set office hours do not fit into your schedule, your instructor will work with you to find a time convenient for both parties involved.) Before meeting with your instructor to discuss the project grade, you must have already 1) read through all instructor comments and consulted the rubrics for the project, and 2) typed and printed your specific concerns about the grade, responding to instructor comments and the rubric where applicable to your concerns.

You are more than welcome to discuss with your instructor the reasonable personal goals you have set for the course, as your instructor would like to help you reach those reasonable goals. Reaching your goals will likely require more effort than in previous high school English courses or English 150, effort such as taking the time to attend office hours for one-on-one help from your instructor or making regular appointments at the Writing & Media Center. You should set reasonable goals and come up with a realistic plan for achieving those goals at the beginning of the semester rather than halfway through or near the end. Do not wait until the semester comes to an end to seek help attaining your goals, as the skills required for success in a course of this nature are cumulative and thus the “cramming” method will not suffice.

Submitting Completed Assignments & Late Work Policies

You are expected to keep track of the due dates listed on the syllabus and turn in all assignments on time. Assignments are due by the start of class on the date listed on the syllabus. That is, if your class begins at 8:00am then your assignment is due at 8:00am and is considered late by 8:15am, as this is the time that you will be marked absent from that class period.

Each assignment (with the exception of A6, which is completely digital) must be submitted in in two formats: on the due date, you will 1) hand a hard copy to your instructor in class, and 2) submit a digital file on Canvas. The hard copy must be stapled as your instructor simply cannot keep track of the loose pages of more than forty student papers. Papers turned in loose leaf rather than stapled are subject to two point deduction from the overall paper grade. The digital file on you submit on Canvas must be either a .doc, .docx, or .pdf file type; you may not turn in a Google Doc file. The digital file must be submitted through Canvas; do not email files to your instructor.

Late work will be marked down one letter grade for each day it is late, and after two class periods the late work will not be accepted and an F will be recorded in the grade book with no exceptions. Smaller assignments, as well as group work assignments that take place in class, may not be made up at a later time for credit.

Required Citation Method for this Course (MLA 8)

For this course, all citations should be made using MLA 8. Though many of you will be required to use APA in other courses, **within this English 250 class MLA 8 is the only citation method accepted.** Your instructor will go over this citation method with you in class, but it is your responsibility to become versed in this citation method and to implement this citation method throughout all of your assignments during the course of this semester, and **failure to do so will result in points deducted from assignments.** For further assistance, see the MLA citation guidelines in your *Everything’s an Argument* text.

Email Protocol & Policy

All email communication with your instructor and peers should be courteous and responsible. Email communication with your instructor and peers should follow the basic protocols of the genre, which will be discussed in class. **You are encouraged to email your instructor with questions; however, protocol dictates that you first check the course policies and the syllabus** to ensure that your question cannot be answered via the provided recourses. **It is not necessary to email your instructor in the event of your absence from class**, as you have three “free” absences precisely for this purpose and emailing your instructor will not alter the situation.

Your instructor may use email to communicate important information about the course. **You are responsible for all information communicated by your instructor via email; this means you should plan to check your emails on a regular basis. “I didn’t check my email” will not excuse you from responsibility for information communicated by your instructor via email, some of which may be relevant for class participation or assignments and may therefore influence your grade.**

Computer Ethics & Electronics Policies

You are expected to use the university computers responsibly and to communicate courteously with classmates and your instructor, both in person and via electronic means. You are also expected to follow your instructor’s guidance on class days wherein electronic devices are utilized, using electronics for class-related activity only. If an electronic device is used for an activity (email, Facebook, messaging, etc.) other than that directed by your instructor, you are counted absent for the day. It is your responsibility to use electronic devices in accordance with this policy; if your instructor witnesses misuse of electronic devices on your part, your instructor is not required to disrupt class by calling attention to this use and may simply count you absent for the class period. You are expected to silence your cell phone and refrain from checking it during class. You may not photograph or otherwise capture or record classmates or the instructor during the class.

Diversity Affirmation

Iowa State University does not discriminate on the basis of race, color, age, ethnicity, religion, national origin, pregnancy, sexual orientation, gender identity, genetic information, sex, marital status, disability, or status as a U.S. veteran. Effective learning environments value and support diversity.

Disability or Medical Accommodations

Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. All students requesting accommodations are required to meet with staff in Student Disability Resources (SDR) to establish eligibility. A Student Academic Accommodation Request (SAAR) form will be provided to eligible students. The provision of reasonable accommodations in this course will be arranged after timely delivery of the SAAR form to the instructor. Students are encouraged to deliver completed SAAR forms as early in the semester as possible. SDR, a unit in the Dean of Students Office, is located in room 1076, Student Services Building or online at www.dso.iastate.edu/dr/. Contact SDR by e-mail at disabilityresources@iastate.edu or by phone at 515-294-7220 for additional information.

Classroom Disruption

The ISUComm Foundation Courses program adheres to the Dean of Students Office’s policy on classroom disruption. “Should any student officially enrolled for credit or audit in a class disrupt the instructor’s ability to ensure a safe environment, control the class agenda, and/or deliver the approved curriculum, the instructor has the right to ask that the disruptive action cease immediately . . . The instructor should also take into consideration complaints of disruptive behavior brought to their attention by students. The responsible student should cease the disruption and utilize non-disruptive means for expressing disagreement or concern. If the disruption continues, the instructor can pursue various forms of intervention, including suspension from class, use of student disciplinary regulations, or police intervention, as discussed below.” You may read the full university policy here:

<http://www.dso.iastate.edu/sa/issuesconcerns/disruption>

Department Class Attendance and Participation Policies

One of the consistent components from section to section in the ISUComm Foundation Courses program is the attendance policy. Classes are in a discussion/workshop format and depend on your active learning; therefore, regular attendance and productive, courteous participation with classmates and the instructor are important. Absences damage your grade in the class and create the probability that you'll need to drop the course. Much of what we do in English 250 cannot be rescheduled for you individually, made up, or accepted late, regardless of your reason for missing class. To ensure that you stay on track with your attendance and submission of work, the following policies, developed by the Director of ISUComm Foundation Courses, will be enforced in all sections of English 250:

- **Missing more than four (4) class periods will lower your grade, and excessive absences (three weeks of classes) will result in a failing grade for the course.**
 - Specifically, if your absences total five (5) to eight (8), your final class grade is reduced two increments (a B+ becomes a B-; a C becomes a D+). This happens for the *range* of 5 - 8 absences, not for each individual absence within the range. Even so, the impact on your grade is significant once you exceed your allotted absences (four).
 - **After a total of nine absences, you must drop the course or you will receive an F.**
- **Even with a valid reason to miss class, you can accumulate so many absences in a semester that your work and classroom experience are too compromised for you to remain in the class.**
- If there is a medical condition, you must speak to the Disability Resources Office at the beginning of the semester (see info below in this document) to officially request an accommodation; however, we cannot approve an *indefinite* number of absences or late arrivals. We will work with the DRO to arrive at an accommodation that allows you to be successful without altering the rigor and basic requirements of the class.
- If you will have athletic absences or absences for which you are representing the university, these must be presented to your instructor at the beginning of the semester; the Director and Assistant Director(s) of ISUComm Foundation Courses will then be consulted. If your absences will be numerous and will interfere with your participation in the class, you will be advised to drop and take the class in a semester when you can attend regularly. Bear in mind that missing 3 on a MWF schedule means missing a week of class. These add up fast and do compromise your ability to be successful in the course, as in-class activities cannot be recreated for you.
- If the time of day for the class is not convenient for you, speak to your adviser immediately about changing to another section, as you cannot regularly arrive late or leave early.
- **If you are more than 15 minutes late to class, you will be counted absent; also, you should not plan to leave class early, as this will count as an absence.**
- **Missing during group work or on the day of your oral presentation means taking an F for that activity**, as it cannot be made up individually.
- **If you are not in class when shorter assignments, such as blog posts, are assigned, you may not be able to make these up.** If you miss class, it is your responsibility to find out what, if any, short assignments have been assigned that are due at the next class period.
- When classes are cancelled for scheduled conferences, **missing a scheduled individual or group conference counts as an absence.**
- **Do not schedule travel that requires you to leave campus early for Spring Break or for semester break**, as this could conflict with your class and/or your final exam. Your instructor cannot make individual arrangements for you. **If you do not attend your final exam as required by the university, your ISUComm ePortfolio grade will be reduced by a full letter.**
- **Using an electronic device without permission of your instructor or for purposes outside those specified by your instructor will result in an absence for that class period.**

Numerical and Letter Grade Equivalents & Policy

Letter	Highest	Lowest
A	100%	93%
A-	92.99%	90%
B+	89.99%	87%
B	86.99%	83%
B-	82.99%	80%
C+	79.99%	77%
C	76.99%	73%
C-	72.99%	70%

The stated numerical and letter grade equivalents are final and reflect the standard both for individual assignment grades as well as course grades at the end of term.

Final course grades for the semester will be calculated using the numerical grades for your assignments and the grade distribution on the bottom of page three of the syllabus. Course grades are entered into the department system as letter rather than numerical grades after numerical calculation.

A final course grade of 89.99% will result in a final course grade of a B+. Grades will never be rounded up with no exceptions.

Per the discretion of your instructor, this syllabus and schedule are subject to change.

English 250 Course Schedule

D=*Death* reader, eC=eClassroom EA=*Everything's an Argument*

Readings are due in the class period for which they are listed. Please bring your textbooks to class and print readings provided on the eClassroom site.. Your instructor will check for annotations during the class period to ensure close reading efforts.

Week 1 Introduction

- 1/14 In-class: “Can You Spot a Fake News Story?”
In-class: AllSides.com media bias ratings and methods pages; Snopes.com.
Definitions: Critical thinking; bias; confirmation bias; laws vs. ethics; conspiracy theory; fake news; opinion;
In-class: Likes & dislikes icebreaker activity; course syllabus; WOVE; plagiarism; quotes activity;
- 1/16 “Re-thinking the way colleges teach critical thinking” by Scott K. Johnson (eC)
See “Documenting Sources: MLA” (EA 465-486)
Watch in-class: “The Danger of a Single Story” by Chimamanda Ngozi Adichie
In-class: MLA citation; on opinions; on participation; on grades; intro A1;
- 1/18 “Death of the Moth” by Virginia Woolf (D 79)
“Appealing to Audiences” (EA 21-26)
“Class and Public Discussion” (EA 345)
In-class: Opening the Discussion sign-up; basic “do”s and “don’t”s of academic writing (for this class);
homonyms; email etiquette;
Due: A1. Turn assignment in on Canvas by 5pm

Week 2 Advertising

- 1/21 Martin Luther King, Jr. Day — no class
- 1/23 “An Advertising Revolution: ‘Black People Are Not Dark-Skinned White People’” by *Code Switch* (28 mins) (eC)
“Analyzing Multimedia Arguments” (EA 368-370)
In-class: Media Literacy Project’s “Language of Persuasion” handout; visual rhetoric practice; why does audience matter?; what is a thesis?; opening paragraphs
Due: Course Policy Awareness Form (print from e-Classroom under “Assignment Sheets and Rubrics” dropdown menu)
- 1/25 “Episode #729: When Subaru Came Out” by Planet Money (20 mins) (eC)
“Structuring an Argument” (EA 121-150)
Watch in-class: “Why I live in mortal dread of public speaking” by Megan Washington
In-class: public speaking tips/practice; closing paragraphs; how to use visuals during presentations;
Turn in: A2 Visual Analysis outline, printed

Week 3 Art

ePortfolio blog post due this week by Friday 5pm. Title of post: “Five Goals.” Contents: Consider our course objectives and contents to come up with five goals you hope to accomplish by the end of the semester. Your goals must be tangible. (Don’t say: “I want to become a better writer.” Instead, say: “I want to strengthen my writing by employing stronger organizational tactics.”)

- 1/28 “Man vs. Corpse” by Zadie Smith (eC)—this one is long, don’t wait until the last minute
In-class: Intro A2; intro ePortfolios
- 1/30 “Why Authoritarians Attack the Arts” by Eve L. Ewing (eC)
In-class: why does the author /creator matter when discussing rhetoric?; options for A2; topic sentences;
paragraphing ideas; visual rhetoric practice

- 2/1 “Formation” by Beyoncé
In-class: practice analysis; the power of images; what point is the *author* trying to make? How does *context* play a role in our understanding of the author’s point?

Week 4 Speeches

ePortfolio blog post due this week by Friday 5pm. Title of post: “Types of Arguments.” Contents: In your own words, explain one rhetorical strategy you learned about in the *EA* reading this week. Come up with a real-world example of this strategy in play (this could be anything, from a song to a conversation you had with a friend). Describe the example and then explain how the rhetorical strategy was used, including whether or not (in your opinion) it was effective and why. 1-2 paragraphs.

- 2/4 Chapter 2 *Everything’s an Argument*
Workshop: A2 Visual Analysis completed paper, printed
Speech day: 6 speeches

- 2/6 Chapter 3 *Everything’s an Argument*
Speech day: 10 speeches

- 2/8 Chapter 4 *Everything’s an Argument*
Speech day: 8 speeches
Due: A2 Visual Analysis

Week 5 The Importance of Language & Rhetoric

- 2/11 *Thank You for Smoking*
In-class: Intro A3; passive voice—“to be” verbs

- 2/13 “The Transformation of Silence into Language and Action” by Audre Lorde (D 55)
“What makes a word ‘real?’” by Anne Curzan (17 mins) (eC)
“Rhetorical Analysis” (EA 87-117)
Watch in-class: “Totally like whatever, you know” by Taylor Mali; “Like Totally Whatever” by Melissa Lozada-Oliva
In-class: integrating quotations; “microaggression,” “mansplaining,” and other new words; discourse communities; code-switching;

- 2/15 “Less than Human: The Psychology of Cruelty” by David Liningstone Smith (eC)
“*Excerpt from* The American Way of Death, Revisited” by Jessica Mitford (D 109)

Week 6 Artistic Expression of Arguments

ePortfolio blog post due this week by Friday 5pm. Title of post: “Fallacies of Argument.” Contents: In your own words, explain a fallacy of argument. Come up with a real-world example (perhaps something from recent news, or an argument you overheard or participated in). Describe the example, then analyze the example in the context of your understanding of fallacies of arguments. How could this argument have been made better? 1-2 paragraphs.

- 2/18 “Apocalypse” by Junot Díaz (eC)—this one is long, don’t wait until the last minute
“Fallacies of Argument” (EA 71-86)
In-class: Rhetorical strategies in writing; closing paragraphs; how to use visuals during presentations; presentation practice

- 2/20 “History Project” by Kathy Jetnil-Kijiner (eC)
“dinosaurs in the hood” by Danez Smith (eC)
In-class: Watch clips from *The Atomic Café*; Kathy Jetnil-Kijiner read “History Project”; Danez Smith read “dinosaurs in the hood”; “Alternate Heaven for Black Boys” by Danez Smith; “All Lives Matter: 1800s Edition” by Anthony McPherson; “This is Not a Humanizing Poem” by Suhaiymah Manzoor-Khan; “OCD” by Neil Hilborn; “Accents” by Denice Frohman; “Fantastic Breasts and Where to Find Them” by Brenna Twohy

Week 7 Environment

ePortfolio blog post due this week by Friday 5pm. Title of post: “Progress Toward Goals.” Contents: Look back to the blog post you made about your personal goals for the semester. In 1-2 paragraphs, analyze the progress you’ve made toward these goals and come up with some strategies to stay on track to obtain your goals.

2/25 Conferences

2/27 Conferences

3/1 Everyone reads:
“Obituary: Great Barrier Reef (25 Million BC-2016)” by Rowan Jacobsen (eC)

Choose One:

“Death in the city: what happens when all our cemeteries are full?” by Ana Naomi de Sousa (eC)

“A greener afterlife: is human composting the future for funerals?” by Katie Herzog (eC)

Due: A3 Rhetorical Analysis

In-class: Watch *Monty Python’s* “Bring Out Your Dead” video;

In-class: what is an annotated bibliography? why is it useful?; example annotated bib; how to begin research; how to use library website; using information with integrity; what is a research question?

Week 8 More Than “Two Sides”

ePortfolio blog post due this week by Friday 5pm. Title of post: “Discourse Community.” Contents: In your own words, define the term *discourse community*. Write 1-2 paragraphs explaining a discourse community you belong to, including the parameters of who belongs to the community. Define key terms (at least five) relevant to your discourse community in language someone not belonging to that community could understand. Use bullet points to organize your list of terms.

3/4 “The Gun Show” from *More Perfect* podcast (1h 9min) (eC)
In-class: brainstorm A5 topics; discuss groups for A5

3/6 “Alton Sterling, Philando Castile, and the Indignity of Black Death” by Zeba Blay (eC)
In-class: how to begin research; how to use library website; using information with integrity
Due: Groups for A4/A5

3/8 “Once Militantly Anti-Abortion, Evangelical Minister Lives ‘With Regret’” from *Fresh Air* (46 mins) (eC)
Due: A4 research question (due in “A4 Research Questions” Google doc)

Week 9 More Than “Two Sides”—Crispr edition

ePortfolio blog post due this week by Friday 5pm. Title of post: “Academic Integrity & Source Selection.” Contents: Consider the information you learned in class and from the *Everything’s an Argument* readings this week. In 1-2 paragraphs, answer the following questions in your own words: What is academic integrity and why is it important? How will *you* go about evaluating sources that you find online? Using examples, what are some indicators that a source is trustworthy? Using examples, what are some “red flags” that would make you think a source might not be trustworthy?

See: *Everything’s an Argument* chapters 19-20 (evaluating and using sources)

See: *Everything’s an Argument* chapter 21 (academic integrity)

3/11 Watch first: “Gene editing for dummies”—time 4m 22s (eC)
Listen second: “Doing the No No” with Adam Zaretsky by *Love + Radio* (eC)
Due: MLA citations for A4 by end of class period (due in “MLA citations” Google doc)

3/13 Choose One:
“Genetically Modified People Are Walking Among Us” by Carl Zimmer (eC)
“Editing Babies? We Need to Learn a Lot More First” by Eric J Topal (eC)
A4 work time / optional workshop

3/15 A4 work day
Due: A4 Annotated Bibliography

Week 10

3/18 Spring Break — no class

3/20 Spring Break — no class

3/22 Spring Break — no class

Week 11

3/25 Film discussion—film TBA
Possibly *Sorry to Bother You* (2018)?

3/27 A5 work day

3/29 Conferences

Week 12

ePortfolio blog post due this week by Friday 5pm. Title of post: “Growth.” Content: Consider feedback you received on past assignments. Using specific examples, explain one way you’ve grown as a writer from the beginning of the semester until now. What is an area you’ve strengthened from your first assignment to this assignment? Then consider your previous work habits. What is one way you’ve strengthened your work habits from the beginning of the semester until now? Do you begin papers earlier, or focus on an area you may have neglected in the past? 1-2 paragraphs.

4/1 Conferences

4/3 Conferences

4/5 TBA
Due: A5 paper

Week 13 Types of Presentations

4/8 *Blackfish* documentary (available on Netflix)

4/10 Watch in-class: “Sex Education” from *Last Week Tonight*
Watch in-class: “Levi Wokes” from *SNL*

4/12 Hannah Gadsby’s “Nannette” (available on *Netflix*)

Week 14

4/15 “All the Dead are Vampires” by Michael Sims (ID 9)
In-class: fun activity!

4/17 Options:
Professionalization—bring your resume or CV to class
Presentation work time

4/19 “Eulogies for Whitney Houston, Ronald Reagan, and Rosa Parks” (D 177)
“Novelist Shelved” by Norman Mailer (eC)
In-class: eulogy activity; presentation work time

Week 15

ePortfolio blog post due this week by Friday 5pm. Title of post: “Reflection on Goals.” Contents: In 1-2 paragraphs, reflect on the progress you made toward your personal goals this semester. Which goals have you achieved? Which will you continue to pursue? Having worked toward these goals, how will the skills you’ve acquired carry forward after you complete this class?

4/22 5 Presentations
ePortfolio work

4/24 5 Presentations
ePortfolio work

4/26 5 Presentations
ePortfolio work

Week 16

4/29 5 Presentations
ePortfolio work

5/1 4 Presentations
ePortfolio work

5/3 ePortfolio work

Week 17

5/6—5/9 Finals Week
Due: A6 ePortfolio by final exam period