

ENG 121: Composition II | Lehman College, CUNY | Spring 2022

Class # 60883 (3 credits), 07FY

Class Hours: TuTh 11:00AM - 12:40PM

Classroom: Carman 348

Tim Dalton, Graduate Teaching Fellow

Contact Information and Essential Links

Email: tdalton@gradcenter.cuny.edu

Course Site: listenup2.commonsgc.cuny.edu/

Zoom link (as needed): <https://ccny.zoom.us/j/4537798403>

Our Hypothes.is Group: <https://hypothes.is/groups/VpRdw6Em/eng-121-spring-2022>

Daily Activities (our “Chalkboard” Doc): <http://tinyurl.com/lehmanchalkboard>

Student Hours: 10:45-11:00am & 12:45-1:00pm, Tuesday & Thursday, in our classroom and by appointment on [Zoom](#)

Course Description

From the college catalog

ENG 121: English Composition II (3 hours, 3 credits): Continues the work of ENG 111, advancing critical reading skills and essay development. Emphasis on writing analytical essays and papers based on research in various academic disciplines. Classroom instruction supplemented by individual conferences on drafts with instructor, library resources sessions, and appropriate use of available technology. Note: All students, unless exempted, must pass this course in fulfillment of the Common Core Requirement in English Composition. Students who take but do not pass this course should repeat it the following semester. PREREQ: ENG 111 or equivalent or departmental permission.

Section Description: “Listen Up”

In this course, we will listen to audio nonfiction narratives—podcasts—posing complex questions. These questions engage many themes: equity, social justice, the power of human creativity to make art and to design (better?) machines. Those stories, these questions, and our responses to them all draw on the knowledge that emerges from our differences. One reason you’re at Lehman to begin with is you have a lot to say. And we all have a lot to learn from these true-life stories, from the rich resources we have at Lehman, and from the (just-as-rich) resources we bring to Lehman. All we have to do is listen up.

Required Materials

The primary texts we’ll use are open-access audio journalism. You’ll have **six choices**. (All of us will listen to selections from *Mixtape*.) From those choices you’ll select, listen to, annotate, and write about **THREE** multi-episode series. These are your choices:

- **ALL** of us will listen to selections from [Mixtape](#), hosted by Simon Adler (produced by RadioLab; \$0), followed by...
- **EITHER** [Floodlines](#), hosted by Vann Newkirk II (produced by *The Atlantic*; \$0) **OR** [La Brega](#), hosted by Alana Casanova-Burgess (produced by WNYC and Futuro Studios; \$0), and then...
- **ONE** of the following:
 - [The Realness](#), hosted by Mary Harris and Christopher Johnson (produced by Only Human and WNYC; \$0);
 - [Lost Notes: 1980](#), hosted by Hanif Abdurraqib (produced by KCRW; \$0);
 - [The Other Latif](#), hosted by Latif Nasser (produced by WNYC Studios and RadioLab; \$0);
 - [Scattered](#), hosted by Chris Garcia (produced by WNYC Studios; \$0)
- We’ll also all read [Writing in College: From Competence to Excellence](#), by Amy Guptil (Milne/SUNY Open Textbooks; \$0)

We’ll also look at secondary texts. Many of these secondary sources will come from the Lehman library; others will come from reliable, cited digital sources on the internet. The process of locating, evaluating, and incorporating these sources into your brief, original, often multimodal essays will be the bulk of our work this semester as readers, writers, and researchers.

Content Note: These gorgeously produced, thoughtfully written, carefully researched audio narratives don't shy away from difficult topics including moments that engage and detail systemic racism. There are moments that describe police violence; displacement; addiction; death by suicide; torture; disparities in access to healthcare, and other forms of uncaring; language that some listeners might find objectionable but which the producers felt best conveyed the story. Choose carefully and we can adjust things as needed.

Course Learning Objectives

Goals

- Write analytically and creatively—express ideas clearly and incisively in writing in ways required both inside and outside of the academy.
- Effectively use a range of writing, reading, and research strategies applicable to multiple disciplines.

Objectives

Students will be **Introduced** to the skills of the discipline and be able to:

- Compose a well-constructed essay that develops a clearly defined claim of interpretation which is supported by close textual reading.
- Employ effective rhetorical strategies in order to persuasively present ideas and perspectives.
- Utilize literary terminology, critical methods, and various lenses of interpretation in their writing.
- Adhere to the formatting and documenting conventions of our discipline.
- Locate and critically evaluate print and electronic sources.

Students will have the following skills **Introduced and/or Reinforced** in this course and they will be able to:

- Integrate primary and secondary sources into their writing.
- Employ methods of active reading, including annotating, summarizing, questioning and synthesizing.
- Utilize current technologies to assist in the research and presentation of critical and creative writing.

Students are **Expected** to have knowledge of the following skills which will be **Reinforced** in the coursework and they will be able to:

- Apply the rules of English grammar.

Technology

Though we are back on campus, the ongoing COVID-19 pandemic has shaped the design of this course. Much of our work can be completed asynchronously and remotely. This is so that if you are, say, sick, there is not a need to come to class to complete the work. However, ALL work is imagined to be done in person, with collaboration and discussion, and shared with others in the same room. The general goal is to finish even small-seeming tasks by the time they're due. Technology enables us to do these tasks. The tasks help us form a discourse community: a group of people with a shared goal whose best path toward achieving that goal is to communicate.

All that being said, a few digital tools are going to be central to your success. They're mostly listed at the top of the syllabus:

- our "Chalkboard" Doc: <http://tinyurl.com/lehmanchalkboard>
- the social annotation plug-in Hypothes.is (don't forget to [join our class group](#))
- our course site and group on CUNY Academic Commons (don't forget to [join the Commons](#))
- your Lehman College email (you should check it daily)

In addition to the above, you should be aware that the college offers free access to Office 365. We'll use that some, too.

You'll need some basic **hardware**: access to reliable internet and a device that can produce an essay and connect to the aforementioned reliable internet. *If any of the technology mentioned above presents a barrier, please let me know.*

Academic Integrity

Sometimes "academic integrity" is used as a synonym for "plagiarism." I think of "integrity" differently. To me, academic integrity is the sum total of behaviors, language, and rituals that allow us to show respect to our peers and our predecessors. The policies below aim to reflect that. Please think of each less as a rule to follow and more as a potential way to express your integrity.

Academic integrity also applies to the teacher-student relationship. That is, I see it as part of my responsibility to help you each and you all develop the skills and ways of thinking and working you'll need to participate in intellectual life here. More concretely, what that means is I'll explain why I'm doing what I'm doing the way I'm doing it from time to time. You can also ask, or suggest a way that things could be done differently. Even if the response isn't always what we want, the college classroom is always a conversation.

Plagiarism

Part of academic integrity is the recognition of others' ideas as theirs, and of yours as your own. Copying and using other people's words and original ideas without acknowledgment or citation is called plagiarism. All of your writing for this course should be your own, and if academic dishonesty is detected, serious consequences ensue: you may fail the project or entire course, and worst-case scenarios can lead to academic probation or expulsion. If you have a question about whether or not something is plagiarism, please ask. Sometimes that kind of conversation is an important first step towards taking an idea that has inspired your thinking and making it your own—something that's at the core of what we're trying to do in this class. I take plagiarism and other forms of academic dishonesty seriously. [CUNY takes it seriously](#). And [Lehman takes it seriously](#). Basically: In this class, we'll learn about and practice ways to draw on others' ideas, research, artwork, and shared material with integrity extensively this semester. Work that is plagiarized must be revised. And when in doubt, ask.

Access Statement

Another part of academic integrity is access. This class and its instructor operate under the assumption that all of us learn in varied ways. Part of our work here is examining some ways of “positioning” the identities of our narrating selves while/by describing our own (current, malleable) tendencies, habits, and personal traits.

Even if you do not have a formally diagnosed disability, in the wake of months and years of technologically-distanced learning environments, I welcome dialogue about what makes you most engaged as a learner—and what sorts of approaches aren't working as well as they could.

If you do have a diagnosed disability and are registered with the Office of Student Disability Services, please submit official paperwork to me. It would be great to chat with you directly as well.

For more information on how to register for formal accommodations, please contact the Office of Student Disability Services, Shuster Hall, Room 238, 718-960-8441. For detailed information on services and resources visit: <http://www.lehman.edu/student-disability-services/> or email OSDS at disability.services@lehman.cuny.edu.

Another part of access, to me, is ensuring that students with or without disabilities have an equitable experience here.

Even before COVID, Lehman offered a number of resources for students to ensure their success. The college wants you to succeed just as much as I do. (A lot!) Below are a few college resources. I'm hopeful this helps you navigate this semester more smoothly.

- For online tutoring, [fill out this form](#) (note that the center opens on Feb 7)
- For virtual counseling services, [email the Counseling Center](#) or call them at 718-960-8761.
- For a list of support for first-year Lehman students, [refer to the college's advisement page](#).
- For general information on the college's reopening COVID, [consult Lehman's "Coronavirus" page](#).
- For ways to use the Lehman library services as they reopen, [read through their reopening FAQ here](#).
- For tech support, [contact IT](#).

I invite you to add to this list over the semester by emailing me resources that have helped you. I'll add them in.

Deadlines

Accountability is another form of academic integrity, and one way to show that is to meet deadlines. I strongly encourage you to meet deadlines. I set deadlines so that we can engage with each other's work. Deadlines also keep writing from being an overwhelming task. Deadlines are at the start of class on the dates listed unless otherwise noted. If you need more time with a formal assignment, let me

know before the deadline arrives. I almost always grant brief extensions, usually 24-48 hours. For shorter or ongoing assignments, I will allow some time to get started at the end of most classes. I'll also often suggest a time limit. This is because you have other things to do! For formal assignments, if you don't contact me before the deadline, you may still turn in the work, but I will mark it as late. Keep me in the loop about where you're at, and if we adjust an aspect of the assignment, be accountable for meeting your obligations. The deadlines for formal writing assignments are below and on the schedule. We use [MLA](#) format in this course.

Participation/Effort

This includes regular, active attendance, effective collaboration with others, demonstrations of resilience, a sense of humor when things get tough, engagement with feedback from your readers, a healthy relationship with deadlines, and a genuine curiosity about the work we have in front of us. Places I look for this include but aren't limited to: especially helpful peer editing, generous blog and annotation replies, invigorated involvement in workshops and discussions, and otherwise unbridled curiosity and enthusiasm for the work we're so lucky to be doing in this class. Generally, we can discuss how you're doing with this aspect of our class during student hours in Week 5 and Week 10, when you'll have the option to renegotiate your grading contract (from a B to an A, say).

Grading

For this course, we will use a **grading contract**, which scholar Melissa Watson has defined as "a system of grades that are based primarily on your labors and efforts." That means that your final course letter grade will be based on your engaged participation, regular attendance, and successful completion of assignments and revisions. Like Watson, whose model of grading contracts I borrow from here, I will "continue to hold high standards for completing assignments fully and effectively," but hope that contract grading will "invite you to feel more comfortable taking risks, making mistakes, and being transparent about your questions and stances." It's my preference to put my energy into supporting your growth, rather than assigning you a number.

Generally, as should be clear from the expectations in this syllabus, you'll need to attend most classes for close to their full duration, and be prepared and present for the entire time you are here. Being a few minutes late a few times in a semester is understandable, but we may need to talk if lateness becomes a problem. If things come up, including technology issues, please let me know. Get the contact information for people in class who seem friendly. I'll give you time for this in the first few course meetings. These friendly people can help fill you in about what you might occasionally miss, and you can return the favor.

As part of this grading contract, you agree to participate in ways that best fit you and that are most appropriate for each day's goal (by actively listening, taking notes, asking questions, offering comments, etc.). You agree to work cooperatively and collegially in groups, to share your work, to listen supportively to the work of others, and, when called for, give full and thoughtful assessments that help your peers rethink and revise. More specifically, the grading contract includes some consideration of the assignments, low stakes and high, that make up your grade for the term. **The main goal is timely completion with the best work possible.** You agree to strive to complete all readings and to turn in on time all assignments. All assignments should be completed fully and meet all assignment requirements. Even if you are absent, you are still responsible for submitting work that's due on time. To be clear, the only letter or number grade you will receive in this course will be your final course grade. Pluses and minuses are at the instructor's discretion.

During the first week of class, you'll complete a form in which you sign and return a contract for the grade you're aiming for. The requirements for each of these are below. All formal and informal writing assignments will be marked in my grade book according to the following guidelines:

- **Complete Assignments:** An assignment is considered "complete" if it is turned in on time and if it effectively meets the assignment goals. This means that projects are not just done but done in the manner discussed. If your feedback from me indicates that the assignment is "Not Yet Complete," you'll have one week to revise.
- **Late Assignments:** An assignment is considered "late" if turned in after its initial due date and time, but submitted within two days (48 hours).
- **Make-up Assignments:** An assignment is considered a "make-up" if it is turned in at some point in the semester but after the 48-hour window.
- **Ignored Assignments:** Any assignments not done at all, for whatever reason, are considered "Ignored." Even one ignored assignment will prevent you from earning a B or higher in the course (see chart below).

A note about “Not Yet Complete” assignments: Sometimes, a student will turn in work on time that is not “Complete.” Reasons can vary but some common ones include: missing citation pages; an essay short of the minimum word count; an essay with no main idea or no reliable evidence; an essay that is too difficult to understand because of disorganization. I’ll ask you to revise work with these sorts of issues before I read it for feedback and we move on to the next thing. **Revisions turned in on time will be marked “Complete.”** For this reason, I strongly encourage you to work with me in office hours, or in an appointment, or to work with a tutor to address the specific issues keeping the assignment from being marked “Complete.” Often, the work we do in class builds toward ensuring you have complete work. There will be penalties for work turned in after the initial revision period ends, even if the paper was turned in on time. Revisions turned in within two weeks of the initial deadline will be marked “Late.” Revisions that are turned in within three weeks of the initial deadline will lead the assignment to be marked “Make-Up.” Revisions should be turned in the same way as the original assignments. **If I find that an assignment is not “complete,” and revisions are not turned in, we’ll have to talk, or the assignment may be marked as “Ignored.”**

Formal Writing Assignments					Ongoing Assignments		
The Grade You Want	# of Missed Classes	# of Late Formal Writing Assignments	# of Makeup Formal Writing Assignments	# of Ignored Formal Writing Assignments	# of Hypothes.is Annotations	# of Warm-ups (words)	# of “Soundchecks” (quizzes)
A	4 or fewer	2	1	0	20	10 (1500)	15
B	5 or 6	3	2	1	15	8 (1000)	12
C	7 or 8	4	3	2	12	5 (500)	10
NC	9 or more	5 or more	4 or more	3 or more	5 or fewer	3 or fewer	8 or fewer

Ongoing Assignments

Hypothes.is Annotations

(2-3 notes per episode, one of might be a reply to another student; Students contracting for an A need at least 20 over the semester)

We’ll listen to 25 (!) episodes of various shows this semester. All of the shows have transcripts of their audio. As you listen, I suggest you record your responses in the transcript. You can make as many “private” notes or highlights as you like. Please post ONE reaction tied to a specific piece of text per episode. You should also post a second reaction, which can either be to a different piece of that text or to a reaction or question from another student.

The purpose of these is to help you summarize, respond, research, and pose questions to help you build up to your end-of-term essay. As individual notes, these annotations are great ways to track your learning over the semester. Note that Hypothes.is does count the raw number of your posts. Quality, though, is more important than quantity. Pace yourself.

Warmups (writing prompts)

(1-2 brief exercises most weeks; students contracting for an A need at least 10 developed freewrites, equalling around 1500 words)

One of the big ideas in my class is that “writing is a practice.” Like a running practice or a yoga practice (or many other kinds), writing involves a muscle (ie: the brain) and muscles do best when they’re warmed up and when they get breaks.

Sharing new work is a great way to “warm up” our audiences and to warm up *as* members of an audience. We’ll often share just-written work. When we do this, I’ll often remind you to follow the guidelines articulated by the New York Writers Coalition and Pat Schneider:

- 1) treat everything as fiction and
- 2) respond with what you like and what you remember.

The first helps us take risks with our “I”; the second helps build community and encourages us all to keep taking risks. **You’ll often read your work aloud to each other, and on occasion, I’ll ask you to send me an excerpt of what you’ve done digitally.**

And if the positive feedback guideline is making you roll your eyes, don’t worry! We’ll have plenty of opportunities for correction and critique as the semester goes on. This just isn’t that place or time.

“Soundchecks” (start-of-class reading checks)

(most days when there is reading due; one-question “quizzes”; students contracting for an A need at least 10)

These quizzes are one way I’ll measure two things: 1) how well we’re doing on our reading and 2) who’s in class on time! The goal is not for them to be supremely difficult, but rather to give us a place to get the conversation started.

Formal Writing Assignments

Paragraph Workshops

(Rotating; 1-2 paragraphs each; all students contribute **twice** over the semester, once Feb 3-Mar 22, then again April 5-May 10.)

As a group we’ll look at a total of 50 (!) **1-2 paragraph** passages during most class meetings. These paragraphs will give us a chance to get to know each other, our writing, the conventions and techniques of college-level writing, and the ins and outs of our material. Most of the time, we’ll draw on **summaries** of the podcasts we’re listening to for class. When that’s not possible or sensible, we’ll draw on freewrites or summaries of what we covered in class the previous day. This starts February 3. [Here’s the sign-up sheet.](#)

We’ll spend some time in the first module reviewing and expanding our knowledge of what writing strategies (or “moves,” as Amy Guptil and others have put it) we arrive in class with. One area we’ll start with is the difference between summary and response. As we get going, though, your own knowledge and experiences as writers—and your writing itself—will be our guide.

Response Blogs

(Three; about 500 words each; Due Feb 24, March 24, and May 5)

These are arguments and opinions, not summaries. In these longer pieces, you’ll select and react to moments in particular episodes of a particular podcast. Your most might connect these moments to: something you know about (a “domain” of knowledge); to something you’re learning about (such as other coursework or your academic discipline); to a perspective, identity, or set of experiences (we’ll talk about this as your “position” as a writer); or to a topic you’d like to consult reliable resources to understand better (this is research, and all the response blogs will eventually include research sources). **Domains, disciplines, positions, and research** are all central ideas in this course. The response blogs are a low-key way of experimenting with them.

The response blogs are also examples of a certain kind of writing born on the internet, and popularized at the turn of this century. (Now that makes one feel old!) Given this tradition, we’ll also use these blogs to practice composing for an **audience** (all of us, not just your instructor), in a certain **genre** (a blog focused on these particular readings), with a certain **purpose** (to respond to these readings) while following certain **conventions** (a title; one or more tags; an accessible image or external link or another student’s post; a brief discussion of relevant textual evidence; and citations in MLA format). This is something we’ll learn how to do over Module 1, before the first response blog is due Feb 22.

Annotated Bibliography

(One; 3-5 peer reviewed sources, each summarized in 200-300 word entries; this work will complement response blog 2; due April 5)

Research is an important part of academic writing. Staying organized is an important part of research. The genre of the annotated bibliography can help you stay organized while you do research. [Read an example of what that might look like from Purdue OWL.](#)

Hopefully helpful hint: The relationship between Response Blog #2 and your annotated bibliography will be very close. The sources you include here (and even those you choose not to include) are “voices in conversation” with your voice and the response you’re building through annotation and discussion. **Topics you might explore in BOTH your sources and your responses include (but aren’t limited to) race and history, art and technology, place and personhood, climate and crisis, and more.**

Research Essay

(One; 1500-2000 words; 3-5 relevant research sources; draft due April 28; revision due May 12)

This is the longest piece of writing you'll do this semester. It engages a "question of policy" (as John Gage once put it) emerging from our work as a class. It also synthesizes all of the above work—summaries, response, research, and discussion.

The essay can take the conventional form of an academic essay, something like ten or twelve 150-200 word paragraphs with an overall main idea and sources. But there are other genres and forms we can explore to make these research-based policy arguments. Those other genres and forms might become clearer once we get to know each other better, especially the domains of knowledge and disciplines of study we have in the room.

Self-Assessment

(Due May 19; genre up to you; draws on "artifacts" of your reading/writing/learning)

The self-assessment is perhaps the most important piece of writing you'll do this semester. It has taken a variety of forms in the past, and you'll have a range of choices for how you present your change as a writer to me. Some ideas that have worked well in the past:

- a digital portfolio in CUNY Academic Commons
- a presentation of slides to the class of a few artifacts that show your change from January to May
- an audio piece about the audio pieces you engaged as a researcher
- a letter to a future student in ENG 121

These are just some ideas. After each formal writing assignment, you'll have a chance to reflect on your work as a writer. Those are great opportunities to think about how you'll approach this end-of-semester task.

SCHEDULE

Note: This schedule will change a bit over the first few days of class as I add in the paragraph workshop dates and solidify a few other details. We'll go over it in detail on February 3.

Module 1

T, February 1

In Class

Course Introduction; Overview of syllabus, schedule, course site, course blog, & "Chalkboard" Doc

Homework

Read the syllabus; complete any remaining set-up tasks; Listen to *Mixtape* ("Dakou"); Suggested: *Writing in College* ("Really? Writing? Again?")

H, February 3

In Class

Discuss *Mixtape* ("Dakou"); in-class work on Hypothes.is and CUNY Academic Commons; overview of Guptil's chapter, with your questions; handout on summary vs. response; Paragraph Workshop

Homework

Listen to *Mixtape* "Jack and Bing"; Suggested: *Writing in College* ("What Does the Professor Want?")

T, February 8

NO CLASS (LEHMAN IS ON A FRIDAY SCHEDULE)

H, February 10

In Class

Discuss *Mixtape* ("Jack and Bing"); Paragraph Workshop; Overview of *Writing in College* ("What Does the Professor Want?")

Homework:

Listen to and annotate *Mixtape* (“Cassetternet”); Read *Writing in College* (“Constructing the Argument and the Thesis—From the Ground Up”)

T, February 15

In Class

Mixtape “Cassetternet”; *Writing in College*; Paragraph Workshop

Homework:

Work on your response blog post #1; leave the draft in CUNY Academic Commons

H, February 17

Response Blog Drafts, *Mixtape*; Paragraph Workshop; in-class work on elements of blogs

Homework: Incorporate any missing elements of blogs into your response blog post; Suggested: Guptil, *Writing in College*, “Secondary Sources in their Natural Habitat”.

T, February 22 — Response Blogs Due, *Mixtape*

In Class:

Overview of Guptil *Writing in College* (“Secondary Sources in their Natural Habitat”); Paragraph Workshop

Homework:

Revise Response Blogs (as needed); Listen to and annotate EITHER *Floodlines* or *La Brega*

Module 2

H, February 24

In Class

Discuss annotations and episodes of *Floodlines* #1 / *La Brega* #1; Paragraph Workshop

Homework

Listen to and annotate EITHER *Floodlines* or *La Brega*; Suggested: Guptil, *Writing in College*, (“Listening to Sources, Talking to Sources”)

T, March 1

In Class

Floodlines #2 / *La Brega* #2; *Writing in College* (Listening to Sources, Talking to Sources); Paragraph Workshop

Homework

Listen to and annotate EITHER *Floodlines* or *La Brega*

H, March 3

In Class

Floodlines #3 / *La Brega* #3; Paragraph Workshop

Homework

Listen to and annotate EITHER *Floodlines* or *La Brega*; Suggested: Guptil, *Writing in College* (“Back to Basics: The Perfect Paragraph”)

T, March 8

In Class

Floodlines #4 / *La Brega* #4; *Writing in College* (“Back to Basics”); Paragraph Workshop

Homework

Listen to and annotate EITHER *Floodlines* or *La Brega*

H, March 10

In Class

Floodlines #5 / *La Brega* #5; Paragraph Workshop

Homework

Listen to and annotate EITHER Floodlines or La Brega; Guptil's Writing in College ("Intros & Outros")

T, March 15

In Class

Floodlines #6 / *La Brega* #6; *Writing in College* (Intros & Outros); Paragraph Workshop

Homework: Listen to and annotate EITHER Floodlines or La Brega;

H: March 17

In Class

Floodlines #7 / *La Brega* #7; Paragraph Workshop

Homework

Draft Response Blog #1 into our course site for peer comments; Listen to and annotate EITHER Floodlines or La Brega; Guptil's Writing in College ("Clarity and Concision")

T: March 22 — Response Blog #1 Drafts Due (ALL, in pairs, in the "draft" setting of Commons)

In Class

Floodlines #8 / *La Brega* #8; Paragraph Workshop

Homework:

Work on Annotated Bibliography

H: March 24 — Annotated Bibliography Sources & 2+ Summaries Due

In-Class

Work on Annotated Bibliography summaries and rationale

Homework

Prepare to publish Response Blog #1; Guptil Writing in College ("Getting the Mechanics Right")

T, March 29 — Blog #1 Revision Due (ALL, published at the start of class; we'll spend the period commenting)

In-Class

TBD

Homework

TBD

H, March 31 Annotated Bibliography with Rationale Due

Homework:

Listen to the first episodes of your next series.

Module 3

T, April 5

In Class:

Discuss in groups *Lost Notes* #1 / *The Realness* #1; *The Other Latif* #1 / *Scattered* #1; *Writing in College* (Review)

Paragraph Workshop

Homework:

Listen to the next episodes of your series.

H, April 7

In Class

Discuss in groups *Lost Notes* #2 / *The Realness* #2; *The Other Latif* #2 / *Scattered* #2

Paragraph Workshop

Homework:

Listen to the next episodes of your series.

T, April 12

In Class

Discuss *Lost Notes* #3 / *The Realness* #3; *The Other Latif* #3 / *Scattered* #3; *Writing in College* (Review)

Paragraph Workshop

Homework

Listen to the next episodes of your series.

H, April 14

In Class

Discuss *Lost Notes* #4 / *The Realness* #4; *The Other Latif* #4 / *Scattered* #4

Paragraph Workshop

SPRING BREAK

T, Apr 26

In Class

Lost Notes #5 / *The Realness* #5; *The Other Latif* #5 / *Scattered* #5

Paragraph Workshop

Homework

Work on Response Blogs #3; Listen to the next episodes of your series.

H, Apr 28

In Class

Discuss *Lost Notes* #6 / *The Realness* #6; *The Other Latif* #6 / *Scattered* #6

Paragraph Workshop

Homework

Listen to the next episodes of your series.

May 3 *Lost Notes* #7 / *The Realness* #7; **Response Blogs #3 due** (*The Other Latif* / *Scattered* Blogs ONLY)

Summary Blogs due from: _____ and _____

May 5 **Big Essay 3 Due**; Reflective Exercises, Essay 4 Homework: Work on Presentation & Essay 4/Portfolio

Module 4

May 10 Essay 4 Presentations of Essay 3, Day 1; Homework: Work on Presentation & Essay 4/Portfolio

May 12 Essay 4 Presentations of Essay 3, Day 2; Homework: Work on Presentation & Essay 4/Portfolio

May 17 Essay 4 Presentations of Essay 3, Day 3; Homework: Work on Presentation & Essay 4/Portfolio

May 19: **Essay 4 & Portfolio Due**