

ENG 384: Rhetoric of Advertising*

Social Media Platforms, Self-Representation, and Scandal

Tuesdays, 5:15-7:45 p.m. @ Cosby 330

(Section 01, CRN: 61790)

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Catalog Description

This course provides opportunities for the student to develop and exercise critical thinking, primarily through writing and research. Course emphasizes comparison/contrast, argumentation, and working with sources. A minimum grade of “C” is required. Both semesters. General core.

Course Description

English 384A explores the relationship between advertising and personal branding. User profiles and feedback are persuasive communication that strongly affects human emotion and decision-making, which links them to the enterprise and essential function of advertising. Since this is a Rhetoric and Writing course, we focus on how emerging technologies influence the ways in which advertising is defined, practiced, and utilized.

Course Framework and Methods

Students will evaluate how advertising discourses are remediated by ‘new media,’ and its emerging genres. In particular, we will pay attention to the ways in which new media increases opportunity for entrepreneurial expression such as *personal branding*. We will theorize and practice *personal branding*, as we raise questions about the meaning of advertising, marketing, and public relations in the 21st century. Our course methods will include: reading and discussing historical and contemporary (multimodal) texts, letter writing, journaling, and composing arguments such as rhetorical analyses and reviews. We will also be active participants in the platforms we use to create self-representations. We will carefully observe, and self-consciously compose ourselves *persuasively*. Thus, **strategic communication** is a major method and aim of the course.

We will make deliberately contemplating the ethics and uses of our persuasive aims an integral part of our composing process. Our specific focus on language, communication, and culture informs this class's commitment to learning more about how people engage and produce texts.

We seek to know more about human motivation and its relationship to human's invention and exchange of symbolic capital. Let's keep in mind that this course is taught in an English department, not a Business School. We are less concerned with industry standards and taxonomies, and more interested in how our inquiry about the subject of advertising brings us into contact with the content we discover.

Spontaneity structures life alongside routine. Emotions and logic are affected by timing, which impacts textual interpretation, analysis, and creation. Thus, we utilize a transdisciplinary approach, as well as adhere to the principles of emergence and sync. In sum, we pay very close attention to the subtle/obvious forces that open/close the pathways

we choose to invent, make, and circulate knowledge. Towards this end, this class features activities that will habituate you to the act of increasing your **meta-cognition**.

In other words, we will spend a lot of time thinking about thinking. Meta-awareness is a skill that will greatly contribute to your overall growth and development. To improve this skill, we will draw on the arts of composition and rhetoric such as **narration, description, summary, interpretation, analysis, and argumentation**. You will be asked to complete reading assignments, participate in class discussion, and write in a variety of genres and mediums. Key questions you will want to ask when you complete assignments for this course are:

- How can people use this?
- How does it influence what I know, how I communicate, and how I act?
- How will considering this information influence my future actions?

Additionally, you will be required to work collaboratively with your peers through pre-writing, research, writing, and revision activities. This is a rewarding and challenging course that asks every student to maintain an open mind about what writing is and can be.

What is the Role of Rhetoric in this Course?

First, we will approach rhetoric as “a form of reasoning about probabilities, based on assumptions people share as members of a community” (Erika Lindemann). Also, we will define rhetoric as the faculty of observing the available means of persuasion in any given situation (Aristotle, Book I, *The Rhetoric*). Both definitions will give us the ability to consider what makes communication—written, oral, visual, and various combinations of the three—effective in a particular context. The art of rhetoric, and the ethical stakes involved in this process, will gradually take on more nuanced meanings as you begin to explicitly identify the complex relationship between purpose, audience, genre, and the canons of rhetoric--invention, memory, arrangement, style, and delivery. Our class will give you numerous opportunities to improve your persuasive abilities because you will participate in communication performances that test your rhetorical competence. Through intense contemplation regarding what constitutes ideal decision-making, you'll draw on your critical reflection about your past and present interactions--with humans and the texts they produce--so that you can create strong, meaningful impressions on others.

Course Objectives

By the end of the course, students who have received a “C” or above will be able to accomplish the following objectives.

- Students will be able to define the characteristics and analyze the rhetorical and literary forms of various types of advertising platforms (e.g. the convergence of print and online commercial ads, radio broadcasting/podcasting, social media profiles, etc.) and techniques (e.g. soft selling, guerilla marketing)
- Students will be able to define the characteristics and analyze the rhetorical and literary forms of social media platforms such as Twitter, LinkedIn, and About.me, as

well as online reviews and review communities such as TripAdvisor, Yelp, Charity Navigator, and UrbanSpoon

- Students will be able to define web 2.0, emergence, convergence, virality, leaking, surveillance, sousveillance, dataveillance, collective intelligence, swarm, hive, crowdsourcing, prosumerism, user-generated feedback, and other new media terminology.
- Students will create online “personae”--including social media profiles and professional portfolios via Twitter, About.me, LinkedIn, and a web builder/platform of their choice.
- Students will create a profile on a review community site and generate reviews for goods and services.
- Students will interact via Twitter for research purposes including but not limited to generating ideas, discourse analysis, observing Twitter’s unique contribution to the formation of history and narrative, source evaluation such as fact-checking/cross-referencing, and assessing the pulse of social issues
- Students will utilize social media as part of the course’s “tools” and “social language.” They will invent language, including but not limited to status updates, tweets and hashtags, etc. They will share/attribute data, including but not limited to tag users, as well as link, quote, and retweet articles. They will recommend people/organizations the course twitter account should “follow,” and make suggestions for how we want the course to be represented via Twitter.

Required Texts and Materials

Michael Fertik, *[The Reputation Economy: How to Optimize Your Digital Footprint in a World Where Your Reputation Is Your Most Valuable Asset](#)* (2015)

Various Selections via:

- Course Schedule/Blog: [<http://spelmanwrites384.tumblr.com/>]
- Course Wiki [<http://spelmanwriters384.pbworks.com>]
- Course Twitter Account: [<http://www.twitter.com/techneliving>]

A Jump Drive or other reliable means of saving your work

Recommended Materials

Aristotle's On Rhetoric and Nichomachean Ethics [both texts are available for free on Google Books]

Recommended Websites

- <http://www.owl.english.purdue.edu> (A Wonderful Online Writing Lab)
- <http://www.easybib.com> (A Fantastic Way to Compile, Document, and Annotate Research)
- <http://docs.google.com> (A Great Way to Collaborate!)
- <http://snagfilms.com> (A Useful Site for Viewing Free Documentaries)
- <http://openculture.com> (A Large Repository of Open-Source Material)

Open Source Course Philosophy

This course is mostly open-source. You will be required to purchase only one proprietary textbook for my class. Through Web 2.0's plethora of user-generated content, we have educational superabundance. The value of education as a public good is demonstrated by millions and millions of people sharing information freely. Furthermore, I am sensitive to student's financial situations, especially during the summer. Sometimes financial aid takes a while to come through, you could be waiting on a paycheck from work, or have other extenuating circumstances. Any print resources that are required are available for less than twenty dollars. Other resources will be accessible via the course wiki. If you are worried about printing costs, or simply prefer the kinesthetic experience of reading print, I recommend that you be prepared to add money to your Spelman printing account.

Office Suites

If you do not have access to Microsoft Office (e.g. Word and Excel) products at home, please download <https://www.libreoffice.org/> or <http://www.openoffice.org>. These are free and open-source office suites.

Alternative Operating Systems

If you would like to tinker with open-source operating systems, I highly recommend www.ubuntu.com. This alternative is very useful if you would like to experience a modular system that does not get viruses, and gives the users access to thousands of free applications through the Ubuntu Software Center.

Netizenship

As a public service to other denizens around the globe, we will be committed to “advertising” our class materials, practices, and projects to all who are seeking additional perspectives on this topic. This effort is based on the fact that content development visibility creates several personal and professional benefits.

First, it enables us to practice “bootstrapping,” or developing strategies for discovering free, high-quality content. Next, it holds us accountable for expressing the sources and paths of our knowledge acquisition, which may be useful to other instructors, students, and enthusiasts of the subjects of rhetoric, composition, writing, and advertising. We most certainly hope that our audiences will draw on our materials, but our Creative Commons license requires those who use our work to acknowledge and link to our sources. Likewise, we will generously attribute others when their work informs our own. Additionally, we are publicizing our course emergence because we believe we are responsible for participating in the making of history.

Indeed, one of the most important benefits of new media technologies is contributing to the archives of human knowledge exchange. Given our long history of media exclusion and

marginalization, we are excited about contributing black women's voices to scholarly and professional conversations about the subjects of rhetoric, advertising, mass media, and social media.

Grading Policy

To pass this course you must complete all major assignments and any additional writing activities. You are also expected to attend all class meetings and participate in draft workshops, in-class exercises, and classroom discussions. Papers must be submitted on time.

Assignments

Online Personae Portfolio (50%)
- Social Media Profiles (30%)
- Discourse Analysis (20%)
Participation (25%)
Strategy and Design Work (25%)

Grading Scale

A=93-100, A-=92-88
B+=87-83, B=82-78
C+=77-73, C=72-68
D=67-58
F=59 and below

The development of a ePortfolios is a central part of this course. Digital media is rich with an endless stream of applications and web services that could help you create and publish a digital portfolio. Therefore, users must make a number of critical decisions when considering how they want to showcase their writing. This assignment takes you through the process of portfolio building from beginning to advanced stages. All major assignments are sequenced to facilitate this objective.

[Note: Feel free to consult: [Digital Writing Assessment](#) to learn more about how Rhetoric and Compositionists discuss the matter of evaluating digital portfolios. The National Writing Project also provides a [framework](#) for assessing digital work.]

Social Media Profiles (30%)

- ★ Compose alone
- ★ Research a wide range of social media profiles and discourses
- ★ Analyze personal and professional goals in terms of learning objectives
- ★ Develop an ePortfolio via a platform of your choice
- ★ Write and Edit Profiles on About.me and LinkedIn

Although most users are aware of the inextricable relationship between social media and character, the impulse to share and respond without careful consideration of purpose and audience may cause miscommunication--petty 'comment wars,' at best, or full-blown reputation damage leading to unemployment or ongoing bullying and harassment at worst. In the case of black women, the social media experience may be even more intense. Your online identity is a multimedia autobiographical narrative that contributes to your portfolio's credibility. In addition to its tendency to promote, it plays a major role in your capacity to gain enough trust to join new networks and acquire additional opportunities for demonstrating your value. This assignment asks you to create an ePortfolio via a portfolio builder of your choice, as well as two distinct, but related, identities via About.Me and LinkedIn.

These media provide you with an opportunity to develop a **strategic plan** for your social media presence as your identity transitions from *undergraduate student* to *professional*. One of your major resources for completing this assignment are low-stakes writing activities that speak to each stage of the creative and critical processes involved in developing social media profiles, which may actually function as ePortfolios. You will be evaluated on the basis of your ability to recognize the affordances and limitations of both of these similar, but very different, platforms. Profile design will also be assessed for its **visual rhetoric**, or how well the portfolio's design elements (e.g. color, contrast, balance, etc.) display rhetorical, ethical, and political awareness.

The overall ePortfolio assignment asks you to balance two major, interdependent characteristics of a portfolio: design and content. The way you organize and display a portfolio affects the strength of its content, but you've also got to decide what you want it to include. To accomplish this goal, you need to increase your *metacognition*. This class is designed to help you think about how you think for the purposes of more clearly and vividly expressing yourself. Therefore, expect to begin working on the ePortfolio as early as the first day of class. You will work on several drafts before you turn in the final version. After well over a month of reflection and low-stakes writing, it should become clear how a portfolio might benefit your long-term professional goals. If are following your homework schedule, you will not be rushing to write last-minute slap dash slacker drafts. However, you may not change your proposal after you've turned in the revision. If you run into a snag, you will need to troubleshoot within the parameter of your plans.

To produce a persuasive self-representation, you must research, identify, evaluate, select, and design an ePortfolio that showcases your writing and editing skills. This requires reflecting on the kinds of portfolio platforms available to you that will help you meet your desired outcomes. In addition, you will need to imagine the portfolio's genres, uses, and audiences. As you come into more and more knowledge of ePortfolios--their platforms, their designers, their methods of display, etc.--your vision for the portfolio will probably change. In fact, this assignment intends to increase your flexibility and adaptation skills. You will learn a lot about yourself through research, reflection, and discussion, which may affect the kind of content you decide to create throughout the class. What counts as writing and editing for digital media? What kind of content can you make that will embody these skills and increase your presence in some network(s)? (see the ePortfolio content development for more ideas).

You'll have several resources that will enable you to meet your objectives. First, you will consult with peers assigned to your *creative design team*, whose role is to give you supportive, critical feedback. Next, you will be trained to communicate and critique design decisions by composing reflective arguments defending your portfolio making strategy. The ePortfolio design is an opportunity to observe how you make meaning because the process of writing about your choices could impact your assessment of them, and consequently, what you do. The execution of your strategy into a coherent ePortfolio will be evaluated for its **visual rhetoric**, or how well the portfolio's design elements (e.g. color, contrast, balance, etc.) display rhetorical, ethical, and political awareness.

Discourse Analysis (20%)

This paper asks for you to choose a discourse community (DC) that you are seeking to join and investigate their branding techniques. How does this occupation, professional organization, or company “brand” itself? What is their Discourse?

You will utilize both primary and secondary research to develop this paper. First, the community’s web presences will offer you *primary sources* that you may observe, interpret, and analyze utilizing *secondary sources* such as Gee’s Theory of Discourse Analysis, as well as Spradley and Mann’s “How to Ask for a Drink.” These two articles should be central to your analysis of how the discourse community uses language. You will also research additional sources to learn more about the “credentialing processes” involved in your Discourse, which should include:

- The Bureau of Labor’s [Occupational Outlook Handbook](#) and the [Occupational Employment Statistics](#)
- Job postings via [Indeed.com](#), [SimplyHired.com](#), [Idealist.org](#)
- A Professional Organization that establishes standards for “credibility” for practitioners and organizations representing the discourse community
- Scholars who research and teach in fields of study that are considered major resources for accessing and demonstrating proficiency (e.g. literacy) in your DC
- Scholarship that is published about your DC, its discourse, function, and impact
- Professionals actively working in private and public sectors of your chosen DC
- Non-profit organizations that advocate for social and political (e.g. big “C” conversations) that affect your chosen DC’s marketing, advertising, and PR practices.
- Historical and contemporary news sources that offer some understanding of how the DC is recognized by the “general public.” Note: new media radically transforms what we consider to be valid sources of news. If you need to consult popular blogs, vlogs, or social media groups/pages as a source, this may be totally acceptable. Regardless of the media you choose, you need to justify it! Everyone needs to utilize ProQuest Historical Newspapers to learn more about the history of their DC. Everyone will need to include a consideration of BLACK periodicals to learn more about how black women, and black people in general, have been asserting themselves as “socially recognizable” members of the larger DC’s, in which your DC is situated.

Your paper’s conclusion should explicitly state the degree to which your online presence effectively demonstrates that you understand and/or already participate in the community’s Discourse. You should also acknowledge how your research will affect some of the final revisions you make to your profiles.

Overall, your essay should convey insightful observations about the relationship between language and branding.

See the [SAMPLE OUTLINE](#) and the [Assignment Rubric](#) for additional assistance.

(hint: draw on your primary research from earlier in the unit for data)

Participation (25%)

Participation consists of sharing your work, peer reviewing, revisions, and 4th hour justification activities, completing homework assignments, engaging in class discussion, giving a speech or presentation, and attending conferences.

Strategy and Design Work (25%)

You will create certain 'useable resources' for different audiences and clients. Revision and peer consulting counts as part of this category, as well.

4th Hour Justification/Journal

The course meets for three hours each week, yet students receive four hours of credit. To earn the fourth credit, you have to engage in outside activity that fulfills the goals of the class, generally 15 additional hours of parallel or out of class assignments. Each week, I will designate "4th hour justification opportunities," that will require you to contribute to Spelman College's writing culture, or your individual development as a writer. For example, you may be asked to conference with me during office hours, participate in a self-organized writing group, visit the writing center, attend writing center workshops, or work on a piece of writing for career purposes or service. Each week you will reflect on the utility of your 4th hour activity, and write about these events on your wiki-blog.

Weekly Assignments

To publicly access a breakdown of weekly assignments, and instructor reflections about the class [visit the class blog](#). Students are encouraged to publish edited reflections and provide feedback to one another through the course blog. The blog will also enable them to track their progress throughout the class, and have a greater sense of audience and purpose beyond the boundaries of a physical classroom space.

Vocabulary Work

The more words you know, the better and more precise you can express yourself! Every day we'll have a word of the day and a brief discussion.

Paper Submissions are Digital

Expect to compose work for this class on the course wiki and course blog, as well as the web 2.0 platforms that will display your work. Meanwhile, you will turn in final drafts of the Discourse Analysis via Moodle. If you have computer problems or for ANY REASON (e.g. lack of access at home) cannot submit your work successfully via Moodle, it is your responsibility to bring me a hard copy the date the assignment is due at the beginning of class. It is also your responsibility to submit this assignment to the designated course management system whenever the technical issue is resolved. In other words, do NOT try and use "technical

difficulties” as an excuse for me not receiving your work. If one of your major papers is late, you will be penalized a half a letter grade every day until you turn it in. Furthermore, do NOT email me your work. As I previously mentioned, you are responsible for submitting your assignments to the appropriate course management system. If you turn in your homework or major assignments via email, it will not be graded unless an extenuating circumstance (e.g. sickness and death) has caused us to negotiate this method of transmission.

The Discourse Analysis, and any other work that I require to be submitted via Moodle, should follow MLA format: your name, my name, our course title and section, and the date goes in the upper left-hand corner of the first page. Obviously, your wiki blog and 4th hour justification pages will be an exception to this rule because wiki design allows you to be identifiable through your hacker name. Meanwhile, you will number all of the double-spaced pages and give them one-inch margins. I'll model this format in the couple of weeks of class and send you a template. As standard practice, academic essays should have (1) a title, (2) an introduction, (3) a thesis statement, (4) well-developed and focused paragraphs that support, expand, and exemplify that thesis (topic sentences will help you achieve this goal), (5) transitional words or phrases that help guide your readers through your essay, and (6) a solid and interesting conclusion.

You will also include a **letter of introduction** that elaborates on your revision and editing processes. Acceptable document formats are: .doc, .docx, .odt, and .rtf. Do not submit .pdf's.

Of course, I'm always open to creative ideas or alternative formats if we've discussed it in advance.

Feedback on Assignments

You will receive detailed feedback on your writing for this course. I will leave a “comment” on assigned work for your wiki blog. The weekly assignments are evaluated on the basis of check plus, which means you exceeded my expectations by composing writing that could serve as a source of inspiration for the major project. On the other hand, you may get a check minus, which means you need to step up your game and conference with me, as soon as possible, to discuss the difficulties you are having with the course assignment(s). Meanwhile, a satisfactory response receives a check, which simply means that the response was average. It neither wowed me nor disappointed me. The check system enables me to measure your progress without revealing your grades in an electronic forum. Each week, you will receive a printed “grade summary,” that enables you to keep up with the progress you are making on your inquiry portfolio.

Expect to receive significant feedback on all major course activities. For the Discourse Analysis, as well as the beginning stages of your online portfolio creation, I will write you a midterm letter that consists of an end comment that identifies no more than three major areas of improvement, as well as major strengths of your paper.

Throughout your Discourse Analysis, you may find marginal comments that give you a sense of my reaction to your text. You will find inquiry questions, specific suggestions for improvement, and any other pertinent comments that demonstrate the ways in which I engaged with your text. Yellow highlighting indicates a red flag, or something I think could

be strengthened. Pink highlighting represents instances of stellar writing performance. It would be more helpful to you if you read these comments as conversation and counsel, rather than responses to errors. Suggestions for improvement should not be read as attacks on your personal character. Instead, I try to offer concrete solutions that, based on my experiences (as a writer, researcher, tutor, student, and teacher), could help you become a more confident, persuasive writer within (and hopefully outside of) academic communication contexts.

You will receive this feedback via Moodle as a .pdf attachment. If you prefer to receive your grade via podcast, please let me know.

To get maximum use out of the class, I'd recommend coming to see me early in a unit if you are having difficulty with the assignment. Also, feel free to schedule an appointment with me a couple of days after you receive feedback if you would like additional assistance with your writing.

Grade Disputes

If you wish to dispute a grade, you must wait at least 24 hours after you receive the graded paper before you come to me to discuss it. Please do not come to me after class to ask questions about grades. I would also recommend resisting the itch to email me immediately after you have received your feedback until you have formulated specific questions about your grade. "I did the work," or "I didn't understand," is not a sufficient reason to dispute a grade. Take the time to schedule an appointment with me, or come to office hours, if you would like to discuss your grade.

Academic Integrity Policy

Please read the [Academic Integrity Policy](#) in full. At the heart of Spelman College's mission is academic excellence, along with the development of intellectual, ethical and leadership qualities. These goals can only flourish in an institutional environment where every member of the College affirms honesty, trust, and mutual respect. All members of the academic community of Spelman College are expected to understand and follow the basic standards of honesty and integrity, upholding a commitment to high ethical standards. Students are expected to read and abide by the Spelman College Code of Conduct (see the current Spelman College Student Handbook) and are expected to behave as mature and responsible members of the Spelman College academic community. Students are expected to follow ethical standards in their personal conduct and in their behavior towards other members of the community. They are expected to observe basic honesty in their work, words, ideas, and actions. Failure to do so is a violation of the Spelman College Academic Integrity Policy. Violators will be subject to the sanctions outlined in the Spelman College Bulletin.

Attendance

Your success in this course depends on your active participation; therefore, your regular attendance is required. Excused absences are certainly appropriate, and of course you should communicate with me about your absences as much as possible. Be aware, though, that University policy states that a student whose absences are excessive "may run the risk of

receiving a lower grade or a failing grade,” regardless of his or her performance in the class. You run that risk if you exceed two unexcused absences for this class. **Since this class meets once a week, more than ONE unexcused absences will reduce your final letter grade by a half a letter grade *per absence*.**

If you miss a class, it is your responsibility to get the assignments, class notes, and course changes from a classmate. The course wiki can be used to find important class updates, as well. While, I welcome you to email me to give me as much advance notice on your absence as possible, please do not ask me, “What did we do in class?” Feel free to consult the wiki for a record of that day. I usually post lecture notes, transcriptions of class discussions, and presentations. If neither the wiki, nor a peer can assist you, come see me during office hours (do not email me!). If you have an excused absence, I will be as flexible as I can to make arrangements with you to turn in work you missed. However, please note that in-class work cannot be made up if I do not excuse your absence.

Accommodations Statement

Spelman College is committed to ensuring the full participation of all students in its programs. If you have a documented disability (or think you may have a disability) and, as a result, need a reasonable accommodation to participate in this class, complete course requirements, or benefit from the College’s programs or services, contact the Office of Disability Services (ODS) as soon as possible. To receive any academic accommodation, you must be appropriately registered with ODS. The ODS works with students confidentially and does not disclose any disability-related information without their permission. The ODS serves as a clearinghouse on disability issues and works in partnership with faculty and all other student service offices. For further information about services for students with disabilities, please contact the ODS at (404) 270-5289 (voice), located in MacVicar Hall, Room 106. If you receive accommodations, set up an appointment with me as soon as possible to confidentially discuss how I can assist you with your individual learning needs.

Email Policy

Please include a subject that identifies the purpose of your email with your course and section in brackets (e.g. Appointment Request [J.Miller, ENGL 103.13]). Your email should utilize letter format (e.g. Salutation, Body, and Valediction). Do not send me an email with no content or subject, or I will reply with the subject heading, “See Email Policy.” I will not respond to emails sent between 10 p.m. and 10 a.m. This policy offers an incentive to conference during office hours, or develop a friendship with one of your peers who can hold you accountable for understanding course policy and procedures.

Conferences and Office Hours

Plan to have at least three conferences with me this term to discuss your written work (at any stage of the process) and your progress in the course. I will circulate a conference-sign ups throughout the semester. Do not sign-up for a conference slot less than 24 hours in advance of the meeting. Furthermore, missing a conference counts as an absence. If you know that

you cannot attend, email me and let me know at least 24 hours in advance to reschedule the conference and avoid penalty.

Office hours enable you to obtain personal assistance regarding any matter pertaining to the course. If you would like to sharpen your writing strategies, have questions about the assignment, want feedback regarding your drafting process, or address any other issue that you would like to discuss, office hours exist for any combination of these purposes.

Note: I count conferences as part of your fourth hour justification portfolio.

Peer Tutoring

You will be required to take your ideas and written work to the Writing Center for additional writing support (Cosby Academic Center, Room 339). Trained peer tutors will consult with writers about any piece of writing at any stage of the writing process, from rough idea to final draft.

For more information about the writing center, visit:

<http://www.spelman.edu/academics/academic-support/writing-center>

Amendment Policy*

Course content may vary from this syllabus to meet the needs of this particular class. Students will be notified in class by the instructor when adjustments to this syllabus are required. (Updated 2.25.16)

Reading Schedule

The course reading schedule is accessible via: spelmannwrites384.tumblr.com

[Access Week 1 here.](#) [Bookmark that page](#) to access the rest of your syllabus in a linear sequence.