

ENGL 1101 F1

Did We Print Enough Pamphlets for the Revolution?: The Rhetoric of Social Justice from the 18th Century to Today



Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology, Spring 2019

Dr. Courtney A. Hoffman

Pronouns: she, her, hers

courtney.hoffman@lmc.gatech.edu / 113 Stephen C. Hall Bldg

Office hours: TR 1:00 – 2:00, or by appointment

NB: EMAIL IS MY PREFERRED METHOD OF COMMUNICATION

Subject Line: Please begin every subject line for your email message with “ENGL 1101: Section F1”

COURSE DESCRIPTION

Using the Georgia Tech Writing and Communication Program’s WOVEN curriculum, you will gain an understanding of multimodal forms of communication and be able to model **Written, Oral, Visual, Electronic,** and **Nonverbal** modes in their own work. You will research social justice movements from both an historical and a contemporary perspective, focusing on rhetorical principles of communication, in order to understand how media work to perpetuate or undermine existing systems, to provoke change or maintain the status quo. Artifacts designed and created individually or collaboratively may include videos, podcasts, tweets, posters, or webtext, among other means of representing social justice aims, with the ultimate goal of designing a comprehensive social justice media campaign. You will analyze, design, and create your own examples of social justice

communication across a variety of topics.

We will explore the fundamental rhetorical principles of communicating about social justice, beginning with Mary Astell and Mary Wollstonecraft’s feminist tracts in the 18th century. The threads of contemporary thinking about human rights originated in the Enlightenment, when the foundations were laid for such documents as the United States Constitution and the UN Universal Declaration of Human Rights. To “read the riot act” refers to an 18th century law banning large gatherings of people in the streets; the First Amendment guarantees freedom from government censorship due to British laws prohibiting certain types of speech. Broad­sides, periodicals, novels, poetry, and pamphlets spread ideas that bolstered support for and criticism of women’s rights, abolition, gender construction, and political change, creating a basis for the turn to digital means of disseminating revolutionary ideas in the 21st century. Engravings and caricature both conveyed information and criticized society through satire, just as media such as *The Onion* and *The Colbert Report* do today. The need for social justice is not a new



phenomenon, nor is activists’ desire to bring change to cultural structures; the means of disseminating ideas have simply evolved.

While many early discussions will revolve around Anglo-American-centric calls for social reform, later class meetings will explore global social justice issues, including women’s rights, worker’s rights, voting rights, LGBTQ rights, educational reform, and climate/ecological justice. Tech’s location

in Atlanta provides unique access to civil rights memorials and museums, so this course will include a trip to the MLK Jr National Historic Park or the National Center for Civil and Human Rights. In addition, given our focus on issues of social justice and the wide range of potential topics for discussion, while I will assign foundational materials, you will have the opportunity to collaborate on the structure of the course. Together, we will determine what texts we read based on your specific interests, what artifacts you will design and create, and criteria for evaluation and success for your work, in this student-centered course.

ONE CAVEAT: You may not advocate for violence as a social justice practice. We may analyze the effects of violence in social justice movements, but **you may NOT promote violence** in any form.

REQUIRED MATERIALS

*WOVEN*Text: *Georgia Tech’s Bedford Book of Genres*. Eds. Amy Brazillier, Elizabeth Kleinfeld.

eISBN: 9781319267803 (You can purchase an access code either through the bookstore or via the RedShelf website directly here: <https://redshelf.com/book/1155437/>).

Required supplemental readings will be available on Canvas.

***You may use digital copies of the texts we will be reading in class, if they are available. Just be sure you are able to take notes on what you have read – you should note anything interesting, confusing, or intriguing that you may wish to discuss in class.

COURSE GOALS – WOVEN Communication

In this course, you will learn how to think critically about and create multimodal artifacts that integrate a **WOVEN** (written, oral, visual, electronic, nonverbal) approach to communication this means by the end of the semester, you will be able to:

- analyze written texts and produce thesis-driven writing that effectively conveys its purpose to the reader, is effectively structured, and is based on textual evidence;
- deliver oral performances using effective vocal emphasis and expression and effective pacing, and present research orally using voice mechanics to effectively convey your purpose to an audience, highlight main lines of argument and key pieces of supporting evidence, and structure your presentation so that it is easy to follow and engages your audience;
- analyze and interpret visual rhetoric, create artifacts that effectively employ visual rhetoric to tell a story and engage an audience, and design effective visual presentation aids for your electronic communications;
- create electronic presentations and artifacts that effectively use medium-specific affordances to tell a story and establish your ethos as a researcher;
- and expressively use nonverbal communication, including eye contact, facial expressions, body language, and gestures to engage an audience during oral performances.



I have designed this course in such a way as to allow you, the student, to develop your strengths and improve upon what you may perceive to be areas of weakness (that generally only need to be explored and then practiced!), while attaining desired outcomes universal to the Writing and Communication Program. They are:

PRIMARY LEARNING GOAL

- **Learning Goal A1:** Communication. Student will demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, and nonverbal modes, using concrete support and conventional language.

SECONDARY LEARNING GOALS

- **Learning Goal III:** Critical Thinking. Student will be able to judge factual claims and theories on the basis of evidence.
- **Learning Goal C:** Humanities, Fine Arts, And Ethics. Student will be able to describe relationships among languages, philosophies, cultures, literature, ethics, or the arts.

TECHNOLOGY

You are encouraged to bring your laptops or tablets to class, as long as you stay on task and refrain from online distractions (no Facebooking or shoe shopping!). You also need to use your tech for in-class work, so please be sure to bring what you need to participate fully to every class meeting. Please, no phones!

COURSE COSTS

Aside from the cost of your textbook, you may expect to pay for materials as needed when creating your artifacts for course assignments. [Paper and Clay](#) in the Student Center has supplies and would welcome you. [The Invention Studio](#) is another resource to explore, as is the [Multimedia Studio](#) in the Library. In addition, the [Naugle CommLab](#) has poster and 3D printers, and if you schedule a tutorial appointment with them, they may be able to help you make your artifacts, as well as give you advice and feedback on any stage of your design process (which I am of course happy to do, as well).

COURSE REQUIREMENTS

Over the course of the semester, you will be required to be an active participant in class discussion, be an effective communicator within small groups (for example, when engaging in peer-review exercises), and participate in oral performances (i.e. presentations). You will produce a series of artifacts, both individually and as part of a group, that progressively explore the ways we communicate information about social justice. These include designing an informational video; collaborating to construct a manifesto in both the written and oral modes; and designing a campus social justice campaign as part of a group. You will also compile a reflective portfolio comprised of those artifacts created throughout the semester in place of a final exam.

For each assignment, I'll provide you with a detailed assignment sheet that includes assessment criteria well in advance. Unless I indicate otherwise, please submit assignments electronically via Canvas. Please format your written assignments using in-text citations and a Works Cited page. Be sure to maintain a cumulative file (hard copy as well as computer file – just in case!) that includes all stages of your assignments in both draft and final versions. These will come in handy in the final weeks of the semester, since you'll compile use these files for your reflective portfolio. I highly recommend maintaining a Google Drive Folder to host and share the files you create as you work on artifacts for this course.

COURSE ASSIGNMENTS

The information below gives you details regarding the assignments and artifacts on which you'll be graded, and how those grades break down. I've also included the dates on which those assignments will be due.

Assignments	Deadline	Percentage
In-Class Participation	N/A	5%
Discussion Board Posts	Varies	10%
Artifact 0: Common First Week Diagnostic Video	August 27	2%
Artifact 1: Informational Video	September 24	15%
Artifact 2: Group Multimodal Manifesto	October 22	18%
Discussion Leading/Instigation	Varies	5%
Artifact 3: Group Campus Social Justice Campaign	November 19	25%
Reflective Portfolio	Monday, Dec. 9	20%
Total		100%

***** You must submit every part of every assignment as directed in order to pass this course. *****

In-Class Participation (5%) – W, O, E, N

You should expect to attend every class, and you should be prepared for class meetings by reading the texts which will be discussed that day and completing any composition exercise that is due. The Writing and Communication Program has a program-wide participation policy. Active participation and engagement in class are required. If you have not done the reading and/or if you do not actively participate during the class period,

you may be penalized for lack of participation. I define excellent participation as a student who comes to class prepared to engage in the conversation on a regular basis. Such preparation could include notations on the text to be discussed, such as a list of questions or concerns about the reading, or perhaps a matter of inquiry that is related to the reading. Don't forget that participation is part of your final grade in this class!



Discussion Board Posts (10%) – W (O, V, E, N)

For many days that we have a reading due for class (after Week 1), you will compose a response to that reading, based on a question posed by me, and post it to the Discussion Board on our class Canvas site. The topic of the post will deal with the

text for the day. I may ask you to detail any thoughts you had about the reading, any questions that it raised for you, any sense of what it might have reminded you of, or if it provoked a particular response as you read. You should not simply summarize the text, but rather begin to analyze it. If you chose to record a vlog or an audio file, rather than writing a post, you may do so.

Artifact 0: Common First Week Diagnostic Video (2%) – W, O, V, E, N

You will produce a brief (60-90 second) video in which you identify yourself, and then identify a particular section of the WOVEN (written, oral, visual, electronic, or nonverbal) philosophy with which you have had issues/concerns in the past, and how you believe you will address those concerns throughout the semester.

Artifact 1: Informational Video (15%) – W, O, V, E, N

Part of social justice is communicating information with your audience – you're convincing others to join your cause, after all. In Artifact 1, you'll choose a social justice issue, gather information to support an argument about why this issue is important, and produce a video. For this 4-6 minute video artifact, you'll want to consider the message you wish to convey, who your audience is, and how you are analyzing and carefully composing or choosing text, audio, and images in order to make your argument.

Artifact 2: Group Multimodal Manifesto (18%) – W, O, V, E, N

For Artifacts 2 and 3, you'll be in a group, working to produce a social justice campaign to be displayed on campus. Artifact 2 is the first step in this process; you'll be deciding what your topic for social justice is and creating a multimodal manifesto in order to articulate your position on your issue. In collaboration with your classmates, you will produce both a written AND an audio manifesto. You will need to consider how to convey the same message in multiples modes and genres; your written and audio manifesto will NOT be identical, so you'll need to manage your message appropriately. You'll use the information you gather for your manifesto to build a social justice campaign geared toward the Georgia Tech campus community.

In-Class Discussion Leading/Instigation (5%) W, O, V, E, N

In the last module of our course, we'll be discussing current social justice issues/topics based on the choices you make for your social justice campaign. Because you are the ones choosing these topics, and because oral presentation and discussion are important skills to learn and build upon, you'll be responsible for educating the class on your topics. We'll then be better equipped to aid you in peer reviewing your campaigns. You will need to submit a reading for the class to me in advance of the class meeting in which you'll lead discussion for half of the class time. You have many options in terms of classroom management, which I can advise you on.

Artifact 3: Group Campus Social Justice Campaign (25%) W, O, V, E, N

For Artifact 3, in the same groups you worked in for Artifact 2, you'll design and create a multimodal, multimedia social justice campaign that will be geared for the GT campus community. You'll need to analyze the campus environment for the types of communication that occur on campus – what modes, what media, what genres are at work around us on a daily basis. How do we communicate with the members of our campus community – who is on campus and how do they consume information? Once you've completed your analysis of the elements of communication at work on campus, you'll need to plan outreach and messaging capabilities. How will you convey your message – twitter; posters; email; web postings; speaking; video; audio; etc? You will enact your campaign and report back to the class in a presentation about your planning and implementing of your campaign.

Reflective Portfolio (20%) – W, O, V, E, N

In lieu of a final exam, English 1101 requires that you complete a final reflective portfolio due during your section's scheduled final exam time (see course calendar below). The portfolio will include examples of your WOVEN work products, a substantial reflective essay, and brief introductions to each artifact. You will develop your portfolio throughout the semester and complete it during



the Reading Period. I have scheduled time for you to work on the portfolio during class at the end of the term, and you should feel free to ask me questions or peer-review each other's work during that time.

COURSE POLICIES

Please read through the Writing and Communication Program's policies for all sections of ENGL 1101 [here](#). Below are summaries of and additions to these policies that are specific to this section of ENGL 1101.

Learning Outcomes and Evaluation Rubrics

Click on the following link, [Common Policies](#), to access the policies regarding Learning Outcomes and Evaluation Rubrics.

Attendance

The Writing and Communication Program has a Program-wide attendance policy which allows a specific number of absences without penalty, regardless of reason. After that, penalties accrue. **Students may miss a total of three (3) days for T/Th classes over the course of the semester without penalty.** The attendance policy does not make any distinction about the reasons for your absences (except for religious observance, or in the case of Tech business or personal/family crisis, both with documentation from the appropriate Tech officials). **Each additional absence after the allotted number deducts 1/3 of a letter grade from the student's final grade.** Missing six (6) days of a T/Th course may result in failure of the class. Students are expected to keep up with their own attendance record and any missed work.

Classroom Matters

You should arrive on time to class. **For every three tardies, I will deduct 5 points from the student's final participation grade.** Please turn off your ringers and do not have your phones out (unless you need them to access the texts for the day – though I highly recommend different device for that). If you are sleeping in class, I will allow your classmates to determine a fitting way to awaken you. Please do not have food in the classroom, though you may have drinks with lids.



Late Work and Makeup Policy

Because many of the writing assignments in this class are meant to be shared and edited during class periods, it is essential that you complete drafts on time. If you miss a class period for whatever reason, it is up to you to find out what you missed that day (I suggest you ask a classmate) and complete the work assigned. However, should you have extenuating circumstances, I am prepared to grant reasonable extensions on final due dates for assignments (excluding the portfolio) **as long as you speak with me in advance.** If you have not cleared an extension with me (meaning I've responded to you), do NOT assume it has been granted. **I will subtract 5 points from your final artifact grade per day late.**

Inclusive Excellence and Non-Discrimination Policy

The Ivan Allen College of Liberal Arts supports the Georgia Institute of Technology's commitment to creating a campus free of discrimination on the basis of race, color, religion, sex, national origin, age, disability, sexual orientation, gender identity, or veteran status. We further affirm the importance of cultivating an intellectual climate that allows us to better understand the similarities and differences of those who constitute the Georgia Tech community, as well as the necessity of working against inequalities that may also manifest here as they do in the broader society.



This class **does not discriminate** on the basis of race, color, class, age, religion, national origin, sexual orientation, gender, marital status, disability, or status as a veteran. Alternative viewpoints are welcome; however, statements that are deemed racist, sexist, homophobic, classist, or otherwise discriminatory

toward others in the class or outside of it will not be tolerated. **Be aware of your audience!** We will be discussing a range of issues, hopefully generated from your own ideas and opinions. Not everyone will agree with everything you may say; **politeness, respect for others, and general good manners are absolutely required.** Audience awareness is an essential part of effective communication.

CommLab

Georgia Tech's Naugle CommLab is located in Clough Commons, Suite 447. It is an excellent resource for all students (graduate or undergraduate) who want help with a communication-related project, from their multimodal assignments for ENGL 1101 and 1102 to graduate school applications, from engineering and science reports to oral presentations, from storyboards for videos to poster designs, from grant proposals to job cover letters and resumes. They can also match students with profession tutors especially trained to assist non-native English speakers. For more information or to make an appointment, visit their website:

<http://www.communicationcenter.gatech.edu>

Accommodations

Georgia Tech supports students through the Office of Disability Services. Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so that we can create a workable plan for your success in this course. The Office Disability Services serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodations Letter form verifying your disability and specifying the accommodation you need. The Office of Disability Studies operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA). For more information, see their website <http://disabilityservices.gatech.edu>

Dean of Students and Counseling Center

Attending college can be a stressful time; don't hesitate to ask for help if you're feeling overly anxious, stressed, or depressed. Georgia Tech has two main ways to seek support: through the Office of the Dean of Students and through the Counseling Center. Both units work closely together to support Georgia Tech students. You can seek support by using the following contact information:

Office of the Dean of Students

<http://studentlife.gatech.edu>

Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 210
(404) 894-6367

Counseling Center

<http://www.counseling.gatech.edu>

Charles A. Smithgall Jr Student Services Building (also known as the Flag Building), Suite 328
404-894-2575 (including 24-hour, seven-day-a-week access to a counselor on call).

Statement Regarding Insecurity

When students face insecurity regarding food, shelter, clothing, or other necessary resources, it can be difficult to learn. It's important to know that you are not alone in dealing with these issues. Georgia Tech offers support for students through the [Students' Temporary Assistance and Resources office](#) located within the Division of Student Life. These resources include a food pantry, campus closet, temporary housing options, and emergency funding.

Academic Misconduct

One serious kind of misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding



Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which have engaged in the academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

Honor Challenge: <http://www.honor.gatech.edu>

Office of Student Integrity: <http://www.osi.gatech.edu/index/php/>

Process for academic misconduct: <http://www.osi.gatech.edu/plugins/content/index.php?id=15>.

I am more than happy to help you in determining the proper way to cite your sources. Please set up a meeting with me to discuss citations – it's so much easier than being charged with plagiarism.

Photo Citations:

- p. 1: <https://www.bbc.com/news/uk-england-manchester-49099432>
- p. 2: <https://de.depositphotos.com/139675972/stock-photo-women-hold-up-signs-at.html>
- p. 3: <https://www.du.edu/livinglearning/socialjustice/>
- p. 5: <https://www.jurist.org/news/2016/08/federal-court-blocks-diversion-of-public-funds-from-planned-parenthood/>
- p. 6: https://www.vice.com/en_ca/article/a33v4j/you-need-to-watch-this-documentary-on-ferguson
- p. 7: <https://canadafreepress.com/article/the-storming-of-the-bastille-did-not-yield-freedom>
- p. 8: <https://www.futurity.org/social-justice-environment-1609302/>
- p. 9: <https://thetab.com/us/florida/2017/06/13/womens-march-mural-6128>

CALENDAR OF ASSIGNMENTS

***** This course syllabus is a general plan for the course; deviations announced to the class in advance by the instructor may be necessary.**

WEEK ONE: COMMON FIRST WEEK		
AUG. 20	WELCOME AND COURSE INTRO INTRODUCE CFW VIDEO ASSIGNMENT	
AUG. 22	READING DUE: <ul style="list-style-type: none"> • Full Syllabus and Course Policies • <i>WOVENText</i> Ch. 2 and 3 	WRITING DUE: <ul style="list-style-type: none"> • Brainstorm ideas for video • Signed Statement of Understanding
Aug. 23	Add/Drop Ends 4 PM	
WEEK TWO: WHAT IS SOCIAL JUSTICE?		
AUG. 27	READING DUE: <ul style="list-style-type: none"> • <i>WOVENText</i> Ch. 4 • Listen to “Sex Appeal” episode of <i>More Perfect</i> 	WRITING DUE: <ul style="list-style-type: none"> • CFW Video Due (submit in class)
AUG. 29	READING DUE: <ul style="list-style-type: none"> • Sage Encyclopedia Entry • Intro: Social Justice INTRODUCE ARTIFACT 1	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post • Bring 2 examples of social justice communication: 1 that you support, and 1 that you do not.
WEEK THREE: RIGHTS AND REVOLUTION		
SEPT. 3	READING DUE: <ul style="list-style-type: none"> • Declaration of Independence • Bill of Rights • Universal Declaration of Human Rights 	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post
SEPT. 5	READING DUE: <ul style="list-style-type: none"> • Blunt “Is There a Human Right to Resistance?” • <i>WOVENText</i> “Digital Stories” p. 404 	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post • A1: VIDEO PITCH due at class time
WEEK FOUR: SOCIAL JUSTICE IN LITERATURE AND IMAGES		
SEPT. 10	READING DUE: <ul style="list-style-type: none"> • Abolitionist Poetry • <i>WOVENText</i> “Researched Arguments” p. 349 	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post • A1: MEDIA GALLERY due at 9 PM

SEPT. 12	READING DUE: <ul style="list-style-type: none"> • “The Mouse’s Petition” • “England in 1819” • <i>WOVENText</i> “Storyboards” p. 745 PEER REVIEW	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post • A1: STORYBOARD due at class time
WEEK FIVE: PAMPHLETS. SO MANY PAMPHLETS!		
SEPT. 17	COFFEEHOUSE <ul style="list-style-type: none"> • In-class reading activity PEER REVIEW	WRITING DUE: <ul style="list-style-type: none"> • A1: REHEARSAL DRAFT due at class time
SEPT. 19	COFFEEHOUSE <ul style="list-style-type: none"> • In-class reading activity PEER REVIEW	WRITING DUE: <ul style="list-style-type: none"> • A1: 2ND DRAFT due at class time
WEEK SIX: STRUCTURES OF POWER AND HEALTHCARE		
SEPT. 24	READING DUE: <ul style="list-style-type: none"> • “Systems of Power” INTRODUCE ARTIFACT 2	WRITING DUE: <ul style="list-style-type: none"> • A1: FINAL VIDEO & REFLECTION DUE AT 9 PM
SEPT. 26	READING DUE: <ul style="list-style-type: none"> • <i>Healthcare Reform</i> • <i>WOVENText</i> “Manifestos” pp 536-537 	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post
WEEK SEVEN: THE RHETORIC OF SOCIAL MOVEMENTS		
OCT. 1	READING DUE: <ul style="list-style-type: none"> • “The Persuasive Function of Social Movements” • <i>WOVENText</i> “Podcasts” In-Class Tutorial on Composing with Sound	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post
OCT. 3	READING DUE: <ul style="list-style-type: none"> • “Rhetoric and Strategies of Agitation” • <i>WOVENText</i> Chapter 5, pp. 119-125 	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post • A2: 1ST DRAFT OF WRITTEN MANIFESTO due 9 PM
WEEK EIGHT: WEALTH INEQUALITY AND IMMIGRATION		
OCT. 8	READING DUE: <ul style="list-style-type: none"> • “The Great Divergence” • “Media Magic” IN-CLASS SHARE AND CRITIQUE	WRITING DUE: <ul style="list-style-type: none"> • A2: PROTOTYPE OF WRITTEN MANIFESTO due at class time

OCT. 10	READING DUE: <ul style="list-style-type: none"> Listen: RadioLab <i>More Perfect</i> Episode “The American Pendulum, Part 1” Watch: <i>PBS</i> segment IN-CLASS SHARE AND CRITIQUE	WRITING DUE: <ul style="list-style-type: none"> A2: 1st DRAFT OF ORAL MANIFESTO SCRIPT/ “STORYBOARD” due at class time
WEEK NINE: CIVIL RIGHTS		
OCT. 15	FALL BREAK – NO CLASS	
GO TO THE NATIONAL CENTER FOR CIVIL AND HUMAN RIGHTS		
OCT. 17	READING DUE: <ul style="list-style-type: none"> “Unpacking the Backpack of White Privilege” “Race as Class” “Brown Body, White Wonderland” 	WRITING DUE: <ul style="list-style-type: none"> Discussion Board Post A2: 1st DRAFT OF RECORDING due at class time
WEEK TEN: THE ENVIRONMENT AND FREE SPEECH		
OCT. 22	READING DUE: <ul style="list-style-type: none"> Greta Thunberg and Environmental Activists INTRODUCE ARTIFACT 3	WRITING DUE: <ul style="list-style-type: none"> A2: FINAL DRAFT OF MULTIMODAL MANIFESTO & REFLECTION due 9 PM
OCT. 24	READING DUE: <ul style="list-style-type: none"> “Pyschological Harm and Free Speech on Campus” “Trump’s Executive Order...” “Sick unto Death of the 1st Amendment” 	WRITING DUE: <ul style="list-style-type: none"> Discussion Board Post
Oct. 26	WITHDRAWAL DEADLINE	
WEEK ELEVEN: STUDENT LED DISCUSSIONS		
OCT. 29	STUDENT-LED DISCUSSION READING DUE: TBD by students	WRITING DUE: <ul style="list-style-type: none"> Discussion Board Post A3: ANALYSIS OF CAMPUS SPACE due at class time
OCT. 31	STUDENT-LED DISCUSSION READING DUE: TBD by students	WRITING DUE: <ul style="list-style-type: none"> Discussion Board Post A3: PROJECT PROPOSAL due at 9 PM
WEEK TWELVE: GENDER, STUDENT LED DISCUSSIONS, AND WORK TIME		
NOV. 5	STUDENT-LED DISCUSSION READING DUE: <ul style="list-style-type: none"> TBD by students “Seeing Privilege” Listen: RadioLab <i>More Perfect</i> episode “The Imperfect Plaintiffs” 	WRITING DUE: <ul style="list-style-type: none"> Discussion Board Post

NOV. 7	IN-CLASS GROUPWORK DAY	WRITING DUE: <ul style="list-style-type: none"> • A3: DRAFT OF CAMPAIGN MATERIALS due at 9 PM
WEEK THIRTEEN: REPRODUCTION RIGHTS AND WORK TIME		
NOV. 12	READING DUE: <ul style="list-style-type: none"> • “The Contemporary American Abortion Controversy: Stages in the Argument” 	WRITING DUE: <ul style="list-style-type: none"> • Discussion Board Post
NOV. 14	IN-CLASS GROUPWORK DAY	WRITING DUE: <ul style="list-style-type: none"> • A3: ENACT CAMPAIGN
WEEK FOURTEEN: CULMINATION OF YOUR WORK		
NOV. 19	IN-CLASS A3 PRESENTATIONS	WRITING DUE: <ul style="list-style-type: none"> • A3: FINAL MATERIALS & REFLECTION due 9 PM
NOV. 21	PORTFOLIO WORK INTRODUCE REFLECTIVE ESSAY	
WEEK FIFTEEN: WRAPPING UP		
NOV. 26	PORTFOLIO WORK	WRITING DUE: <ul style="list-style-type: none"> • P: DRAFT OF REFLECTIVE ESSAY due at class time
NOV. 28	THANKSGIVING HOLIDAY – NO CLASS	
WEEK SIXTEEN: END OF THE SEMESTER		
DEC. 3	PORTFOLIO WORK ***Extra Credit Opportunity: Show and Tell your complete (if not submission ready) portfolio to the class for peer review and 5 points XC on your Final Participation Grade.	
FINAL EXAM	DUE: Monday, December 9 by NOON on Canvas	

Statement of Understanding

Please read, sign, and return this statement to COURTNEY HOFFMAN by Wednesday, 1/9/19 (or the next class period after your first day in the course, if you add later).

I affirm that I have read the entire syllabus and Common Policies for English 1102 and understand the information and the responsibilities specified.

Print full name

Legible signature

Date

DIRECTIONS: Read carefully and check all that apply.

- I give my instructor, **COURTNEY HOFFMAN**, permission to use copies of the work I do for this course, **ENGL 1102**, as examples in presentations and in print and electronic publications.
- I do not want my work used as examples in any situations.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

- Please acknowledge me by my full name
- Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

Print full name

Legible signature

Print permanent home address

Print campus address

Cell and home phones

School and home email addresses

Date