

# California Lutheran University

## Bachelor's Degree for Professionals

English 111, Section A1  
**Critical Reading and Writing II**  
 Bachelor's Degree for Professionals  
 Fall Term 2016  
 August 29 – November 14  
 Monday evenings, 6:00-9:30 p.m.  
 Classroom: Swenson 124

Dr. Jim Bond  
 Associate Professor of English  
 Office: Humanities 212  
 E-Mail: jabond@callutheran.edu  
**Note: It is most efficient to contact me by e-mail.**  
 Office Telephone: (805) 493-3244  
 Office Hours: Mondays after class and by appointment.

## Course Information and Syllabus

### CLU Catalog Description

As described in the California Lutheran University Undergraduate Catalog, English 111 offers continued practice with college-level reading, writing, and critical thinking practices, with individual sections organized around themes or topics. Instruction emphasizes writing as a process of drafting, peer review, and revision. Writing assignments emphasize the synthesis and analysis of sources, and the development of original arguments. Recent English 111 course topics include the Vietnam War in Literature, Deviance in Literature, and Writing in (Urban) Space. English 111 is a prerequisite for all other English courses and a requirement for graduation; it therefore should be taken during the first year of enrollment. Prerequisite: ENGL 110 or an approved score on the English Department's Placement Exam.

### Important Information about Official Add/Drop/Course Completion Dates

Monday, September 12:	Last day to add a class.
Monday, September 12:	Last day to drop a class without financial penalty.
Monday, October 3:	Priority Deadline to file for February or May degree.
Monday, October 10:	Last day to withdraw from a course.
Monday, November 14:	Last day to remove a grade of "IN" (Incomplete) from the prior term.

### Introductory Essay

Several years ago I taught Cormac McCarthy's All the Pretty Horses to a group of first-year college students. The title of the book and the cover of the paperback edition suggested that it was primarily about horses, but it was actually much more than just a typical Western novel. In addition to a cowboy-like hero who was good with horses, the novel also contained some

stunningly beautiful description of the Southwestern landscape, a “hair’s breadth” escape from a Mexican prison, a mystery, and even a star-crossed romance between the hero and a beautiful, wealthy brunette (whose father was opposed to the “improper” match, of course!). Despite the variety of writing styles in the book, few students enjoyed it; several commented that they just couldn’t relate to a book that was “mostly about horses,” because, as one student put it, she “lived in the suburbs and just wasn’t into horses.”

When I taught the book to another group of first-year college students the following year, however, the situation was entirely different. The film version of All the Pretty Horses had come out the previous spring, and although most of my students had not seen the film, all were familiar with male “heartthrob” Matt Damon, and many knew of the raven-haired Penelope Cruz. Because their images were emblazoned on the cover, my students were eager to read the book, and most initially approached the book as if it were a romance. Although they found out that the romance was just one part of the book, far more students in that class finished the novel with a favorable impression, which was a striking contrast from the previous year.

This experience highlights the difficulties of assuming that a book or any other kind of text is a stable entity that all readers can agree upon. In fact, I would argue that All the Pretty Horses **was** a different text the second time I taught it, at least in terms of the meaning that the community of readers ascribed to the novel. The students approached the text from an entirely different cultural position—from the genre of popular romantic movies, in which Hollywood stars play the role of people who meet, fall in love, and experience heartache. Although that kind of romance was definitely in the novel, there was much more there that students had difficulty seeing, in part because of their grounding assumptions about that were influenced by the image on the book cover. All the Pretty Horses had become a different text, with a different set of problems and interpretations.

In this section of English 111, we will use the broad topic of **Reading Popular Culture** to help us actively learn the strategies and conventions of academic reading and writing that are crucial to our success in the university. Because most serious academic work requires a careful, in-depth focus on a topic, reading and writing assignments in our class will be carefully connected to our overarching theme. And because this is an English course—rather than an education or communications course—our study of popular culture will emphasize literary, philosophical, and interpretive questions more than ones that might be pursued in an education program or a mass communications department. We’ll explore the experience, methods, and meanings of **Reading Popular Culture** by studying various kinds of writing and other artifacts, including photographs, film, sociological studies, critical essays, websites, and personal narratives.

This course will foster several important goals for our reading, writing, and thinking. We will learn to . . . .

\*Approach academic inquiry as a rigorous, sustained, and recursive conversation with other writers and thinkers;

- \*Develop strategies to read and evaluate sources critically and fairly, especially so that we will not readily endorse or naively dismiss them;
- \*Analyze and synthesize the ideas and controversies that are integral to significant intellectual or ethical problems, and to participate actively in addressing these problems by advancing plausible arguments;
- \*Engage in focused thinking on specific questions and to clearly express that thinking in our writing through the effective use of “signposts” or “pins” (thesis statements, topic sentences, transitions, summative statements, comparative clauses, etc.);
- \*Expand our ideas, especially by developing and supporting them fully in organically sound structures, so that our writing is more than just “filler” or “fluff” to be poured into a preconceived form;
- \*Express our ideas in a rhetorically informed style that is also clear, effective, and pleasing to the academic community.

### **California Lutheran University Educational Objectives**

At the end of this course, students will be able to . . .

- \*Engage successfully in **Written and Oral Communication** by applying theories and concepts from Cultural Studies to various course texts through class discussion, informal Blackboard postings, and through experimental and more formal essay assignments.
- \*Develop **Critical Thinking** skills by generating and seeking answers to questions about the ideological terrain of popular culture.
- \*Establish foundational skills in **Information Literacy** by locating and synthesizing valid academic sources for course assignments.
- \*Apply **Interpersonal & Teamwork Skills** to in-class and online discussion-based activities about course texts and cultural artifacts.

### **Required Textbook and Supplies**

1. Sonia Maasik and Jack Solomon, Signs of Life in the USA: Readings on Popular Culture for Writers (8<sup>th</sup> Edition, Bedford/St. Martin’s, 2015). *Note: I recommend that you purchase the **print edition only**, not the electronic edition.*
2. **Reserve some cash for photocopying papers for our revision workshops.**  
=> It would also be a good idea to purchase a good college dictionary, which will be useful not only for this course but also in your other college work. I also recommend that you draw from
3. There are at least two helpful websites for the work in our class:
  - a. CLU’s Writing Center in Pearson Library has information about common writing problems, and they also offer individual tutoring:  
[http://www.callutheran.edu/writing\\_center/](http://www.callutheran.edu/writing_center/)
  - b. The Online Writing Lab at Purdue University contains a wealth of information about how to write academic papers: <http://owl.english.purdue.edu/>

### **Surgeon General's Warning! (Attendance & Participation)**

This is a course that requires your active participation in intensive reading, writing, discussion, and collaboration. The course grows out of an inquiry model of learning, a model based on the understanding that we all learn best what we actively seek to know. Folks in education have remarked that one retains some 10% of what one reads; 20% of what one hears; 30% of what one sees; and 95% of what one teaches. Notice that this says “teaches,” rather than “is taught.” The learner who teaches learns the most. What you engage in actively enough to share with others, you will understand more fully than that which you only passively “absorb,” especially if you “absorb” only to spew it back on some test. If you don't have the time or energy to be so actively engaged this semester in this kind of course, you need to either drop the course now or arrange your schedule so that you do have time (in other words, this is not a couch potato class!).

Since whole-class discussion and small-group collaboration will be the norm in this class, strong attendance is required and active participation is expected. Absences should be kept to an absolute minimum. **If you miss more than two class meetings over the course of this condensed term, you will receive minimal credit for attendance and participation. Students who have excessive absences (i.e., more than two) will have a report filed with the appropriate academic advisor and the director of the program. They also risk failure in the course.** If you cannot attend a particular class meeting, I expect that you will let me know ahead of time by e-mail. It is your responsibility to make up all work that you have missed during your absence.

### **Classroom Civility**

During classroom activities and discussions, **one person should have the floor at a time**. In other words, a class meeting is not an occasion to carry on extraneous conversations with classmates, nor is it a time to engage in a discussion while someone else in the class has the floor. During the hours of class, all classroom discussions and conversations should be civil. If you wish to talk with another class member about a personal matter (e.g., one's dating or marital life), please do so before or after class. **Failure to behave in a civil and courteous manner will result in your being asked to drop the course.**

### **Cell Phone Use, Text Messaging, and E-Mailing during Class**

Probably all of us use cell phones, send text messages, and correspond through e-mail, and we often do so to keep in touch with family and friends. However, because we have limited time together in our classroom community, **please either turn your cell phones and PDA devices off or put them in silent mode (non-vibrating mode) during class meetings**. If you have a family emergency (e.g., an impending death in the family, or a child who is seriously ill, etc.) and must have your cell phone on, please let me know ahead of time, and be prepared to leave the room to take care of the emergency if it is absolutely necessary. **Other than emergency situations, it is unacceptable in this class to talk on your cell phone, text message, or e-mail**

during class. Please take care of your familial and business obligations before or after class.

### **Informal Responses (in-class and via Blackboard)**

A strong part of the participation grade for this course stems from coming to class with the appropriate materials, having read those materials and interacted with them in some way so that you can contribute to class discussion. During the semester I will ask you to compose a series of informal responses to the various readings for the course. We'll be composing at least one or two responses nearly every week, and we'll either handwrite or word-process them in class, or we'll compose and submit them online by using Blackboard (more about this later).

Each time I ask for a response, you should write two or three substantial paragraphs for the upcoming reading or discussion. At times I will assign a specific question for you to explore in your writing, but in general your task will be to focus on whatever strikes you as interesting, significant, puzzling, or useful from the particular selection or topic. You may raise questions, propose tentative theories, or speculate about what a particular reading tells us about reading culture. Rather than merely summarizing what a particular reading "contains," your task will be to step beyond that, to try to articulate how the selection complicates our inquiry. You may also critique specific claims or theories with which you disagree (or partially disagree), point out problems in the claims being made, and analyze the possible motives of the writer.

Please make sure that each response provides some degree of detail about the text or issue we're discussing, and also make sure that it ultimately takes some kind of a larger stand or position on what you've noticed. **If I've assigned the response for our next class meeting, your response should be finished prior to class. If we are posting the response via e-mail or Blackboard, you should post it by 5:00 p.m. of the day it is due.** Your response should consist of about two or three well-developed paragraphs. I normally will not comment directly on these responses, but I may draw from them or ask you to use them in some way in our discussions. **Please bring a hard copy of your response to class so that you can draw from it in our discussion, if it is relevant.** For e-mail responses, send your response to me at [jabond@callutheran.edu](mailto:jabond@callutheran.edu) (Be sure to also send a copy to yourself, so that you may save and print a hard copy of your response).

### **Types of Writing**

We'll engage in at least four kinds of writing this term:

1. **"Making a Mark"**. –To borrow from David Bartholomae and Anthony Petrosky, we'll be "making a mark" this term, in more ways than one. One way to begin understanding what we've read (i.e., to compose a reading), is to chart our thoughts, reactions, questions, and ideas while we're reading. For each essay or chapter that we read, please find a way to mark up the text. If you're not comfortable writing on the pages themselves, experiment with a system of post-it notes, notecards, or simple notes in your notebook. *Please plan your time so that you can read each piece at least twice: once quickly without pausing to get the "gist," and then a second time to read more slowly, jotting down notes in the margins or on post-it*

*notes, looking up words in a dictionary when necessary, or even jotting down short paragraph reactions to a particularly moving or interesting passage.*

2. **Informal Responses.** (Described above).
3. **Response/Experiment Papers.** Each response/experiment paper gives us the opportunity to try out our preliminary sense of a topic, question, or text. Most R/E papers will be somewhat open in terms of form. –That is, response/experiment papers will often give you some options to respond to the text directly, to experiment with form, to attempt a creative response to a text, or to apply knowledge from what we’ve read to a different domain. Normally, we will not revise these papers, but we may make some use of our ideas when we write our position papers, and you will also have the opportunity to revise two of them for the portfolio.  
**Length of response/experiment papers:** 2-4 double-spaced, word-processed pages, with standard 1-inch margins and 10- or 12-point font. **Please submit all response/experiment papers in hard copy.**
4. **Position Papers.** Position papers are longer, more formal, and extended opportunities for us to develop an understanding of our response to a problem, question, or set of essays. Position papers will be revised once, with the second draft submitted for my commentary and and a grade. **Length of position papers:** 4-7 double-spaced, word-processed pages, with standard 1-inch margins and 10- or 12-point font.  
**Please submit all position papers in hard copy.**

### **Format and Submission of Formal Papers**

All drafts of response/experiment papers and position papers should be submitted in **hard copy**. (Please do not submit your paper to me electronically). Papers should be word-processed in a standard 10- or 12-point font. Please use standard 1-inch margins on all pages except for the first one, on which you should reserve some additional space at the top for basic identifying information: your name, the course number, the specific assignment number, my name, and the date. Underneath that information, **please include an appropriate title for your essay**. All subsequent pages should have page numbers printed in the top right corner. The main text of your paper should be double-spaced throughout, with no gaps between paragraphs. Use a one-inch or five-space indentation to indicate the beginning of each paragraph. If the paper requires documentation, be sure to use the Modern Language Association system of documentation, with parenthetical references throughout the text and a Works Cited list as your final page.

### **Information for Students with Disabilities**

California Lutheran University is committed to providing reasonable accommodations in compliance with ADA of 1990 and Section 504 of the Rehabilitation Act of 1973 to students with documented disabilities. If you are a student requesting accommodations for this course, please contact your professor at the beginning of the semester and register with the Disability Support Services Coordinator, Wendy Jimenez, for the facilitation and verification of need. The

Disability Support Services Coordinator is located in the Center for Student Success Office at 3259 Pioneer Street, and can be contacted by calling (805) 493-3878 or e-mailing her at [wjimene@callutheran.edu](mailto:wjimene@callutheran.edu)

### **Course Evaluations Statement**

All course evaluations are conducted online. Your feedback is important to us. You will receive an email message reminding you when the website is open for your feedback. The link is: <http://courseval.callutheran.edu>

### **University Harassment Policy**

Be civil to each other, both on- and offline. For information on the University's **student harassment policy and rights, please go to the following link:** [Student Life Handbook](#)

### **Sexual Misconduct**

California Lutheran University does not tolerate any degree of sexual misconduct on or off-campus. We encourage you to report if you know of, or have been the victim of, sexual harassment, misconduct, and/or assault. If you report this to a faculty member, she or he must notify Cal Lutheran's Title IX Coordinator about the basic facts of the incident. More information about your options for reporting can be found at: <http://www.callutheran.edu/title-ix/>

### **Pearson Library**

Pearson Library provides access to scholarly books, journals, ebooks, and databases of full text articles from scholarly journals. To begin using these materials, visit the library web page <http://www.callutheran.edu/library>

There are many ways to contact Pearson Library for research assistance, no matter where you are!

- Email Yvonne Wilber (Professionals liaison) at [ywilber@callutheran.edu](mailto:ywilber@callutheran.edu)
- General Library email: [CLUlibrary@callutheran.edu](mailto:CLUlibrary@callutheran.edu)
- Library main phone: 805.493.3250
- Text us your question: 805.493.3867
- Get more help at: <http://www.callutheran.edu/library/help/>

### **Cal Lutheran Writing Center**

The Writing Center provides one-on-one writing consultations, in-person and online, with trained undergraduate and graduate writing consultants. We welcome all writing-related projects at any stage of the writing process across the diverse disciplines of study at Cal Lutheran. The Writing Center also hosts writing workshops, provides in-class visits, facilitates writing groups, and offers a writer's studio option for longer, sustained projects. Services suit writers of all levels, including traditional undergraduates, graduate students from all fields, all English language learners, and accomplished scholars alike. All members of the Cal Lutheran community with an @callutheran.edu email address are welcome to make use of our services. For more

information, please visit at [www.callutheran.edu/writing\\_center](http://www.callutheran.edu/writing_center) or call 805.493.3257. Please schedule appointments online through MyCLU Blackboard with the yellow “The Writing Center” icon in “Tools,” or stop by The Writing Center itself, located in the Darling Collaboration Suite of Pearson Library.

### **Veterans Resources**

If you are a veteran, military member, or a family member of a veteran or military member, please refer to Cal Lutheran’s Veterans Resources webpage for important information: <http://www.callutheran.edu/veterans/>. Also, if you are a veteran receiving benefits and you are struggling in a class, you most likely qualify for free tutoring. Please contact the Veterans Coordinator, Jenn Zimmerman, [veterans@callutheran.edu](mailto:veterans@callutheran.edu) or 805.493.3648, for more information.

### **Help Desk**

Students may contact the Help Desk about telephone, network, wireless network, software questions password problems, hardware problems, and general consultation (i.e. you cannot log into your MyCLU portal, or you are having problems with Blackboard). Please email specific details about your problems to [helpdesk@callutheran.edu](mailto:helpdesk@callutheran.edu), click on the following link for more information [http://www.callutheran.edu/iss/technology\\_services/helpdesk.php](http://www.callutheran.edu/iss/technology_services/helpdesk.php) or call: 805.493.3698

### **Statement of Academic Honesty, with Information about Documentation & Plagiarism**

The educational programs of California Lutheran University are designed and dedicated to achieve academic excellence, honesty and integrity at every level of student life. Part of CLU's dedication to academic excellence is our commitment to academic honesty. Students, faculty, staff and administration share the responsibility for maintaining high levels of scholarship on campus. Any behavior or act which might be defined as "deceitful" or "dishonest" will meet with appropriate disciplinary sanctions, including dismissal from the University, suspension, grade F in a course or various forms of academic probation. Policies and procedures regarding academic honesty are contained in the faculty and student handbooks.

Plagiarism, cheating, unethical computer use and facilitation of academic dishonesty are examples of behavior which will result in disciplinary sanctions. Whenever you are quoting, paraphrasing, or **using someone else's idea** (even if that idea came from your roommate or classmate), be sure to credit your source. Whenever you use the internet, be sure to keep track of the websites you visit and whether or not you use information from those websites. If you do, those sources **must be properly documented in your written work and Blackboard postings for the course.**

Proper documentation is a way to honor your sources, to point readers to further information, and to support your own statements. Whenever you credit a source, use the MLA system of documentation, which uses parenthetical references and a list of works cited (major writing handbooks used on campus explain this system, and personnel at the Writing Center can assist you in using it in your writing assignments). **To fail to document adequately is to plagiarize—a serious offense inside and outside the university. If you plagiarize for any assignment in this course, you will receive a failing grade for the semester, and a report will be filed with the Dean's office. If you are uncertain about whether or not your use of sources violates common standards for plagiarism, ask me for assistance. Unacknowledged use of any outside source (including your family member or roommate) is unacceptable for this class.**

Standards of Student Conduct Statements:

- [Student Life Handbook](#)
- [Academic Honesty Statement](#)

### **Course Work and Grading**

- |  |     |
|--|-----|
| 1. Attendance and <u>active</u> participation in drafting, revision workshops, and informal responses on Blackboard* | 20% |
| 2. Response/Experiment Papers (3-4 papers)   | 30% |
| 3. Position Papers (2 position papers)   | 35% |
| 4. Portfolio (with reflective introduction, clean copies of papers, and revised drafts of two previous papers)       | 15% |

==> All Response/Experiment Papers and Position Papers will be graded holistically, according to a list of criteria (distributed in class). Participation is regularly recorded, with a

participation grade assigned at the end of the semester.

**\*Blackboard responses will be announced in class, and prompts will be available online at least three days prior to the next class meeting. If you miss class, it is your responsibility to find out what work is due for the next class meeting.**

*Most grades for this course will be given as letter grades, which will be converted to a standard percentage value at the end of the course. Exam grades will be calculated on the basis of 100 points and treated as percentages. Final grades will be calculated using the following percentage grading scale:*

A = 94-100

A- = 90-93

B+ = 88-89

B = 84-87

B- = 80-83

C+ = 78-79

C = 74-77

C- = 70-73

D+ = 68-69

D = 64-67

D- = 60-63

### **Number of Hours of Study Outside of Class**

1. **Independent Study Time for Reading**. This course is designed with the assumption that each week, students will devote **a minimum of 2 hours of independent study time for reading for every hour of our weekly class meetings**. In other words, because we meet for 3.5 hours on a weekly basis, the expectation is that students will devote **at least seven hours of independent study** (reading, notetaking, and review for the exams) to this course each week of the term. **Total Required Independent Study Hours for Reading during the Term: 77 Hours.**

2. **Independent Study Time for Writing Papers and Online Informal Response Papers**. The five assigned papers for this course will require additional reading, drafting, and revising. For each paper, you will be spending **at least two (60-minute) hours** preparing, composing, and revising. Additional time will be necessary for the two position papers that are revised (approximately two hours per position paper). **In addition to the 10 hours**, most weeks will require an additional hour for you to review your notes and compose and post an **informal response paper**. We will be doing at least six of these informal response papers this term. **Total Required Independent Study Hours for Writing: 20.**

**Total Independent Study Hours for the Term: 97 Hours**

### **Additional Weekly Instruction Outside of Class**

To increase the amount of instructional time in our compressed term, each week I will lead a

discussion board activity that will require your active participation. We will discuss our initial impressions of the course readings, review concepts and ideas, and pose questions to one another. Please be prepared to participate in **online instructional activities for a minimum of 75 minutes per week of the term. Required Instructional Participation via Blackboard: 13 ¾ hours.**

**Syllabus (Subject to revision based on the emerging needs of the class)**

*Note: Most Informal Responses for Blackboard will be announced in class, rather than listed on this syllabus; if you miss a class, be sure to check with me via e-mail to see if the assignments for the next class meeting have been revised. Each formal writing assignment for the course includes an assignment sheet that provides substantive guidelines for the paper.*

**Week 1: Monday, August 29**

Course introduction & class introductions.

**Reading due for first class meeting:** “Introduction: Popular Signs,” 1-20 (Signs of Life in the USA); “Writing about Popular Culture,” 21-34. In-class viewing and semiotic analysis of excerpt from Saturday Night Fever.

**Week 2: Monday, September 5**

**Labor Day Holiday: No Class Meeting.**

**Begin Unit I: “Consuming Passions: The Culture of American Consumption.” Reading due:** Introduction to “Consuming Passions,” 71-79; Malcolm Gladwell, “The Science of Shopping,” 93-100; Anne Norton, “The Signs of Shopping,” 87-93; **Writing due: Informal Response Paper (on Blackboard); other online instruction activities.**

**Week 3: Monday, September 12**

**Reading due:** Laurence Shames, “The More Factor,” 90-96; Thomas Hine, “What’s in a Package,” 113-122.

**Assignment for In-Class Analysis:** Choose one packaged cosmetic or hygiene item to bring to class (e.g., toothpaste, deodorant, makeup, cologne, etc.) **Be sure to locate an item that is still in the original package.** Using Hine’s essay as a starting point, jot down as many notes as you can about the design of this packaged item, and be prepared to interpret it as a sign of popular culture.

**Writing due: Response/Experiment Paper #1 due; please bring a hard copy of your essay with you to turn in during class.**

**Week 4: Monday, September 19**

**Reading due:** Reading due: Joan Kron, “The Semiotics of Home Decor,” photocopied article; Browse photos and captions from “Ugly House Photos” website: <http://uglyhousephotos.com/wordpress/> Select one “ugly photo” from the site, print a hard copy, and do some analysis of it by drawing from Kron’s essay.

Writing due: Take some notes on your “ugly photo” and bring them to class.  
**Film Screening:** The Corporation or Life and Debt or another film, TBA.

**Week 5: Monday, September 26**

**Reading due:** David Goewey, “‘Careful, You May Run Out of Planet’: SUVs and the Exploitation of the American Myth,” (photocopied chapter); “Conducting Research and Citing Sources,” 56-69. Preparation for Position Paper I. **Writing due: Response/Experiment Paper II**  
**Film Screening:** The Corporation or Life and Debt or another film, TBA.

**Week 6: Monday, October 3**

**Writing due: Draft I of Position Paper I—Bring copies for group members and one for me.** In-class revision workshop & individual appointments.

**Week 7: Monday, October 10**

**Reading due: Begin Unit II: “Brought to You B(u)y: The Signs of Advertising.”** **Reading due:** Intro. to “Brought to You B(u)y,” 157-164; Jack Solomon, “Masters of Desire: The Culture of American Advertising,” 166-177; James B. Twitchell, “What We Are to Advertisers,” 177-181; Steve Craig, “Men’s Men and Women’s Women,” 182-193.  
**Writing due: Draft II of Position Paper I.**

**Week 8: Monday, October 17**

**Reading due:** Reading due: Gloria Steinem, “Sex, Lies, and Advertising,” 197-218; Susan Bordo, photocopied article.  
**Writing due:** Blackboard responses to Steinem and/or Bordo.

**Week 9: Monday, October 24**

**Reading due:** Julia B. Corbett, “A Faint Green Sell: Advertising and the Natural World, 235-253; Juliet B. Schor, “Selling to Children: The Marketing of Cool,” 218-227. **Writing due: Response/Experiment Paper #3**

**Week 10: Monday, November 7**

Preparation for Position Paper #2

**Week 11: Monday, November 14**

**Writing due: Draft I of Position Paper #2 due.**  
 Discussion of Portfolio Requirements and individual appointments.  
**Thursday, November 17: Portfolio due; Draft II of Position Paper #2 due.**

**Final Note**

This syllabus is subject to change. Every effort will be made to alert students to changes that occur in a timely manner.