



UNIVERSIDAD SAN FRANCISCO DE QUITO  
SCHOOL: CIENCIAS SOCIALES Y HUMANIDAD

Semester: 202110 - Primer Semestre 2021/2022  
Schedule: LI 11:30 - 12:50 (Virtual Sincrónico COVID19)

### INSTRUCTOR/TEACHER INFORMATION

**Professor:** Troy E. Spier  
**Email** tspier@usfq.edu.ec  
**Office:** En Linea/Zoom  
**Office Hours:** By Appt.

### COURSE INFORMATION

**Course:** ENG-1001E - WRITING AND RHETORIC  
**NRC:** 2188  
**Credits:** 3  
**Prerequisites:** Verify prerequisites in Banner academic system.  
**Corequisites:** The course doesn't have co-requisites.

### COURSE DESCRIPTION

This course introduces students to fundamental rhetorical concepts that allow them to evaluate the effectiveness of both written and multimodal texts, and to apply rhetoric effectively in their own compositions. Because reading and writing are social practices, special emphasis will be given to collaboration in the writing process as well as the role of writing and rhetoric in questioning ideas and creating knowledge. The course culminates in a final Portfolio of approximately 3000-5000 words of student work, including a critical reflection on the learning process and carefully revised writings composed during the semester. The portfolio is worth between 20-25% of the final course grade.

### COURSE LEARNING OUTCOMES

#	Learning Outcomes	Level
1	Analyze the rhetorical effectiveness of both written and multimodal texts for specific audiences and contexts.	Medio
2	Implement rhetorical concepts including genre, context, audience, and appeals in both written and multimodal texts to persuade audiences.	Medio

3	Develop effective writing processes that includes strategies such as prewriting techniques, drafting, revision, and editing, both independently and in collaboration with other writers.	Medio
4	Articulate and sustain ideas clearly through common features of academic writing, including thesis statements, topic sentences, transitions, and supporting reasons and evidence.	Medio
5	Demonstrate precise control over the conventions of English grammar and writing mechanics toward the development of a clear and compelling writing style.	Medio
6	Analyze and distinguish between scholarly, popular, and trade sources using academic databases, print resources, and the internet and evaluate their credibility.	Medio
7	Summarize, quote, and paraphrase relevant and credible sources in writing, and accurately document sources within the conventions of a common scholarly citation method (MLA or APA).	Medio

## COURSE CONTENTS

- ◇ Strategies for critical reading and thinking
- ◇ Principles of rhetoric for effective communication
- ◇ Writing process techniques
- ◇ Articulating, organizing, and supporting academic arguments
- ◇ Research and documentation techniques
- ◇ Conventions of English language usage

## METHODOLOGY FOR THE INTEGRATION OF THEORETICAL AND PRACTICAL CONTENTS

The teaching methodology used in all courses at USFQ follows the liberal arts philosophy: encourage dialogue and enable learning through opportunities to exchange ideas among teachers and students. It is expected that all the theoretical content courses explore potential applications to professional practice and work contexts through the integration of diverse activities and simulations that foster the contextualized understanding of concepts using reality and professional practice as frames of reference.

## ASSESSMENT

As indicated in the table below, there are five major areas in which you will be assessed during this semester: attendance/participation, weekly discussion board posts, four formal essays, and the semester portfolio. Additional requirements and longer descriptions are available on the syllabus, and samples of prior students' work will be made available on D2L for your consideration.

Type	General Description	% of Grade
Attendance/Participation	Punctual arrival on Zoom and active, daily participation with cameras turned on.	15%
Discussion Board Posts (15)	Weekly responses to the assigned readings.	15%
Formal Essays (4)	Literacy Narrative 10% Rhetorical Analysis 15% Annotated Bibliography 5% Argumentative Essay 15%	45%
Presentation (1)	Eight- to ten-minute presentation on the argumentative essay.	5%
Semester Portfolio	All formal essays and a critical self-reflection.	20%

#### DESCRIPTION OF ASSESSMENT CATEGORIES

**15%** of your grade will be determined by your daily attendance and participation. This includes not only coming to class on time, but also helping us construct our understanding of the text(s), practicing during in-class activities, asking questions where needed, and generally becoming a fully functional member of our academic community. Although I understand that some of us might be shy, we can all find at least a few opportunities in which we feel comfortable participating every session.

**15%** of your grade will be determined by your discussion board posts. Because we are meeting entirely online, these discussion board posts will (a) ensure that we are never at a loss for topics of discussion and (b) will allow to prepare and organize your notes beforehand. To this end, your posts must be submitted *before* the session begins, should be no fewer than one-hundred (100) words, should clearly identify particular (implicit or explicit) arguments from the reading(s), engage with and effectively cite textual evidence, and present two final questions for continued consideration. The two questions do **not** contribute toward the length requirement. If we have more than one reading for that session, your response should address them all. You may exceed the length requirement, but you will not receive credit for short responses.

**10%** of your grade will be determined by your literacy narrative essay. This will be three to four pages in length. The primary rhetorical modes of this written assignment are narration, description, and illustration. This piece of writing will address your most impactful moments with reading and writing in a way that relies only on your personal experiences and knowledge, i.e. there will be zero outside research conducted, and you are free to use first- and second-person pronouns. For instance, you may want to consider the very first memory you have of a book, struggles or achievements in school, etc.

**15%** of your grade will be determined by your rhetorical analysis essay. This will be three to four pages in length. The primary rhetorical modes of this written assignment are description, illustration, and argumentation. This piece of writing will allow you to pick a specific “text” and analyze the author's engagement with topic, audience, purpose, genre, pathos/logos/ethos/kairos, etc. This is not simply a summary of the text but, rather, an evaluative piece that allows you to apply what you have learned thus far. You are not restricted, however, to any particular type of text, i.e. you can use an article from a magazine, a report broadcast on the news, an op-ed in a newspaper, a speech delivered by a politician, a letter read aloud in a soap opera/telenovela, advertisements on major highways, a listing of specials in a supermarket circular, a commercial on TV or the radio, etc. If you would like to use something that is not covered here, please ask me beforehand.

**5%** of your grade will be determined by your annotated bibliography, which will serve as the literature review for your fourth essay. This will be three to four pages in length. This piece of writing will allow you to identify, justify, summarize, and cite the **four or five** sources to be used in your argumentative essay. As a result, while this will be the easiest “essay” to write for this class, it does require a greater amount of preparation, as you will be locating, reading, and contemplating information found in a variety of books and journal articles.

**15%** of your grade will be determined by your argumentative essay, which will be five to seven pages in length. The primary rhetorical mode of this written assignment is argumentation; however, any number of other rhetorical modes will be utilized as you establish and bolster your position. This piece of writing will allow you to present and interrogate a (highly) contested topic, assume a position that is defended by a clearly defined thesis statement, etc. As such, you may want to argue against the expansion of automation in everyday life or in favor of online education. Topics including heavily contested, trite topics are banned, including any that address illegal drug usage, alcohol consumption, abortion, etc.

**5%** of your grade will be determined by your eight- to ten-minute presentation on your argumentative essay. All the standard requirements for the delivery of a speech apply: Pay close attention to your pace, diction, tone, and volume. Don't be scared if you're worried about public speaking: This is a really easy grade-booster and allows you to share your valuable knowledge with all of us.

**20%** of your grade will be determined by your final portfolio. This will be presented as a single document, accompanied by a title page, that contains all four of your formal essays for class, in addition to your final reflection, which will contain two parts, both of which will focus on your growth this semester. The first should exemplify the ways in which you have grown as a writer through the assignments: *What have you learned about your own role in the writing process? What have you learned about yourself as a writer? How has producing this quantity of writing this semester affected your craft?* The second should exemplify the ways in which the readings have or have not helped you: *What have you learned about yourself, life, and the world through the readings? Did you find them to be helpful or interesting? Why or why not? How has reading this quantity of writing affected your craft?* This assignment will only be as long as necessary, though submissions of fewer than two pages likely have not demonstrated effective, honest reflection.

## LIBRARY BIBLIOGRAPHY

Lundsford, Andrea, Michel Brody, Lisa Ede, et al. *Everyone's an Author* (2<sup>nd</sup> ed). New York, NY: Norton, 2016. **\*\* Abbreviated on schedule as (EaA) \*\***

## COURSE BIBLIOGRAPHY

In an attempt to limit expenses for this course, all reading materials will be provided as PDFs on a Google Drive organized by week. These arrive from a variety of anthologies, textbooks, and online publications. As a result, you are **not** required to purchase the textbook listed above, though it would be an incredibly helpful resource for you to have and consult as you navigate this course and the rest of your college career.

## POLICIES

### *General*

All students taking courses at USFQ must follow the rules for ethics of learning, research, and behavior detailed in the USFQ's [Code of Honor and Coexistence](#). All courses should follow the policies stated in USFQ's [Manual del Estudiante](#).

### *Classroom Environment/Etiquette*

The act of writing is always a deeply personal act, primarily because writing realizes our own ways of perceiving and engaging with the world. In fact, we are all in ENG-1001E to improve our abilities to discriminate among a variety of opinions and approaches, to present new and old ideas alike, and to demonstrate thorough engagement with the writing of others. Additionally, many of our readings will encourage us to consider, discuss, and/or debate contentious issues that may challenge our current mode of thought and/or identity, including those related to the human condition more broadly: gender, sexuality, language usage, socioeconomic class, technology, education, intelligence, immigration, mental health, happiness, etc. Consequently, it should be deeply understood that viewpoint diversity is valuable in our classroom, creating a place where we should feel free to express ourselves, to elicit feedback, to share ideas, and, perhaps most importantly, to make mistakes. However, discrimination and/or hate speech of any kind will **not** be tolerated. We should certainly be critical—but, above all, we must be respectful and kind to others. Finally, if you have a preferred name and/or preferred pronouns, please let me know as soon as possible, e.g. my preferred name is *Tahir* (pronounced Ta-jir in Spanish).

### *Attendance/Participation*

Punctual attendance is incredibly important to your success this semester *and* in life more generally. If you arrive up to fifteen minutes late to class, you will be marked as late (-20%) for that session. Beyond the first fifteen minutes, however, you will be marked as absent (-100%) unless accompanied by a note from a medical professional. Because we will begin every day by looking at our agenda for that

session and issuing reminders for assignments, missing the first few minutes of class can actually be quite detrimental to your overall performance.

After you have arrived, please make sure to turn on your camera and to remove any unnecessary distractions from your learning environment, including cell phones. If you have your camera turned off or randomly step away from the computer without prior notice, you will be treated as absent for that session. However, if you find that you will miss a session, need to leave early, must take a phone call during class, or are having technical difficulties, please inform me as soon as possible.

Although all readings and discussion board posts must be completed *before* the relevant session, I reserve the right to implement graded reading quizzes if in-class discussions do not demonstrate that students have completed the readings.

### *Time Management, Missed Classes, and Late Assignments*

Because it can be quite stressful to take college-level courses, particularly if you are the first in your family to pursue a university education and/or if you also have a full- or part-time job, I would strongly recommend—if possible—that you try to stay one or two sessions ahead of the schedule, especially because a three-credit course requires between six to nine hours of independent study/work outside of the classroom. Furthermore, you may consider sharing contact information with a classmate in the event that you do have to miss a class, as I, unfortunately, will not have enough time to respond to emails asking questions like the following: “I missed last class. Did I miss anything?” or “I couldn’t come to class yesterday. What did I miss?” The syllabus and your classmates are your first line of defense! However, if you do fall behind and submit a formal essay after the due date, I will gladly accept it for a reduction of ten percent per day, **not** per session.

### *Essay Formatting*

All formal essays for this course require proper formatting according to the conventions of the Modern Language Association (MLA). We will discuss this formatting style in class and will have access to videos to facilitate our success in this regard; however, it is ultimately *your* responsibility to ensure that all written assignments for this class adhere to these conventions. If you had an upcoming job interview, you wouldn’t simply prepare answers to the questions; rather, you would also invest time into ensuring you have the appropriate outfit to wear for the occasion. The same applies to our essays: Content and form are both important.

### *Writing Center*

Although I cannot require you to visit the USFQ Writing Center (WC), I can reward you for doing so. Thus, those of you who visit the WC to receive extra assistance with your major essays will receive five percentage points toward your grade on that assignment. More information can be found [here](#). In fact, I’ll also give you five percentage points toward the same assignment if you visit me during office hours for a non-required conference. That means you could earn up to ten free percentage points toward an essay simply by meeting and working with me *and* someone at the USFQ Writing Center.

*Oficina de Necesidades Educativas Especiales*

USFQ offers equal opportunities to all its students; therefore, and in compliance with current legal regulations, it provides individualized attention to all students who present a special education need, associated or not with disability. The service is contemplated in two instances:

1. Students who enter USFQ: we work together with the Admissions Department to identify and refer cases to the Service for Students with Special Education Needs.
2. Students who are in the second semester or later: the Service is available to all students throughout their time at USFQ. Students can approach the Dean of Students and/or make an appointment with the Service Coordinator ([aesevilla@usfq.edu.ec](mailto:aesevilla@usfq.edu.ec)); professors, in turn, may suggest a student referral. It is important that all students have documentation certifying their special education needs (disability ID or others).

Once the students are part of the Service, continuous monitoring is carried out from the beginning of each school period (defining schedules, possible needs to adjustments in the classroom, notifying professors) and throughout the process through actions such as periodic meetings with the student, constant communication and workshops with professors, pre-registration configuration, individualized analysis of half-semester results, contact with parents and external professionals (depending on the case), and monitoring of the required facilities.

*Plagiarism and Academic (Dis)honesty*

All work formally submitted for evaluation by the instructor must be prepared individually, i.e. with honesty and integrity. According to the guidelines set forth by USFQ, this means you will not engage in plagiarism, fabrication, cheating, the unauthorized distribution of copyrighted materials, etc. As a result, academic dishonesty of any kind will not be accepted, and the offense will be addressed following the institution-specific guidelines below:

Description	Action(s) Taken
<b>Careless Citations:</b> Plagiarism resulting from careless documentation methods, such as misplaced citations, inadequate signal phrases, or poor summary, paraphrase, or quotation techniques. In these cases, a student tried to cite the source, but the citations are poorly executed.	The assignment may be resubmitted within 48 hours with a twenty percent (20%) grade penalty. No Denuncia.
<b>Copied Material (Small Parts of Essay):</b> Plagiarism in which any material, even a few sentences, was copied or improperly paraphrased without any clear attempt to cite the source. In these cases, no clear attempts at citations were made.	A Denuncia is filed with the Dean of Students. Penalty in the course will range from a reduced grade to failing the course.

<p><b>Copied Material or Dishonesty (Large Sections or Entirety):</b> Plagiarism in which a student submits an essay, in whole or part, that (1) was not originally written for this class, (2) was written by someone else, (3) was taken from a website or other source, or (4) was purchased. “Large” sections include a paragraph or more in any part of the essay.</p>	<p>A Denuncia is filed with the Dean of Students. Penalty in the course will range from a reduced grade to failing the course.</p>
<p><b>Second Offense:</b> Repeated offenses of plagiarism in any form, no matter how severe.</p>	<p>A Denuncia is filed with the Dean of Students, and the student fails the entire course.</p>

## SCHEDULE OF ACTIVITIES

The schedule listed below is tentative and is subject to change with prior notice. Any readings or video clip viewings listed under “Agenda” must be completed *before* that class session. The abbreviations under the “Due” section correspond to the following abbreviations: **DBP** (Discussion Board Post), **RD** (Rough Draft), **ESS** (Essay), and **PORT** (Portfolio).

Week	Date	Agenda	Due
1	8/23	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Introduction to and Goals of ENG-1001E</li> <li>◇ Self-Introductions/Icebreakers</li> <li>◇ Writing Assessment</li> <li>◇ Discuss Syllabus and Semester Plan</li> </ul>	—
	8/25	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Introduce Personal Literacy Narrative (Essay #1)</li> <li>◇ Discuss Academic Writing &amp; Paragraph Structure</li> <li>◇ Discuss Reading Strategies</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Rhetorical Situations” (EaA)</li> <li>◇ “How to Read Like a Writer” – Mike Bunn</li> </ul>	—
2	8/30	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ The Writing Process &amp; Strategies / Essay Structure</li> <li>◇ Discuss Purpose/Audience/Genre/Stance/Medium</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Shitty First Drafts” – Anne Lamott</li> <li>◇ “How to Tame a Wild Tongue” – Gloria E. Anzaldúa</li> <li>◇ “Always Living in Spanish” – Marjorie Agosin</li> </ul>	DBP #1
	9/1	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Introduction to MLA Formatting</li> <li>◇ Discuss Eight Rhetorical Modes and Content/Form</li> </ul>	—



		<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Se Habla Español” – Tanya Maria Barrientos</li> <li>◇ “Mother Tongue” – Amy Tan</li> <li>◇ “Sometimes the ‘Tough Teen’ is Quietly Writing Stories” – Matt de la Peña</li> </ul>	
3	9/6	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Discuss Plagiarism and Academic Honesty</li> <li>◇ Crash-Course on Mechanics &amp; Sentence Variety</li> </ul> <p><b>Viewing:</b></p> <ul style="list-style-type: none"> <li>◇ “Txtng is Killing Language. JK!!!” – John McWhorter</li> <li>◇ “Plagiarism” – <i>Saturday Night Live</i></li> </ul>	DBP #2
	9/8	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Giving Effective Peer Feedback (SPARK &amp; RISE)</li> <li>◇ Individual Conferences and Peer Editing</li> </ul>	RD #1
4	9/13	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Defining the “Genre” as a Unit</li> <li>◇ Investigating Literary, Musical, &amp; Cinematic Genres</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Navigating Genres” – Kerry Dirk</li> <li>◇ “Why We Crave Horror Movies” – Stephen King</li> </ul>	DBP #3
	9/15	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Defining the “Genre” as a Unit (Cont’d.)</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “The Future” – Daisy al-Amir</li> <li>◇ “A Farewell” – Ernst Kein</li> <li>◇ “My Husband, the Poet” – Rumena Bužarovska</li> </ul>	ESS #1
5	9/20	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Introduce Rhetorical Analysis (Essay #2)</li> <li>◇ Aristotelian/Persuasive/Rhetorical Appeals</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Backpacks vs. Briefcases: Steps Toward Rhetorical Analysis” – Laura Bolin Carroll</li> </ul>	DBP #4
	9/22	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ In-Class Practice with Rhetorical Analysis</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Footprints on the Flag” – Anchee Min</li> <li>◇ “Time to Look and Listen” – Magdoline Asfahani</li> </ul>	DBP #5
6	9/27	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Source Exploration/Brainstorming for Rhet. Analysis</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “I Want a Wife” – Judy Brady</li> <li>◇ “What’s in a Name?” – Richard Crasta</li> <li>◇ “Leave Your Name at the Border” – Manuel Muñoz</li> </ul>	DBP #6

	9/29	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Intersection of Genre and Rhetorical Analysis</li> <li>◇ “This is Water” – David Foster Wallace</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “How to Do What You Love” – Paul Graham</li> <li>◇ “Attitude” – Margaret Atwood</li> </ul>	—
7	10/4	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Discuss Literary/Creative Non-Fiction</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “To Hell with Good Intentions” – Ivan Illich</li> <li>◇ “A Hanging” – George Orwell</li> </ul>	DBP #7
	10/6	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Giving Effective Peer Feedback (SPARK &amp; RISE)</li> <li>◇ Individual Conferences and Peer Editing</li> </ul>	RD #2
8	10/11	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Strategies for Critical Thinking/Complex Analyses</li> <li>◇ Subjectivity vs. Objectivity</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Decolonizing the Mind” – Ngũgĩ wa Thiong'o</li> <li>◇ “Body Ritual Among the Nacirema” – Horace Miner</li> </ul>	DBP #8
	10/13	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Discussion of Technology and Society</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “How We Sold Our Souls—and More—to the Internet Giants” – Bruce Schneier</li> <li>◇ “How Digital Advertising Works” - Dina Srinivasan</li> </ul>	ESS #2
9	10/18	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Introduce Argumentative Essay (Essay #4)</li> <li>◇ Brainstorming Ideas for Argumentative Essay</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Starting Your Research” (EaA)</li> <li>◇ “Strategies for Supporting an Argument” (EaA)</li> </ul>	DBP #9
	10/20	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Propositional Logic and Logical Fallacies</li> <li>◇ Arguments: Classical, Rogerian, Toulmin</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>◇ “Analyzing and Constructing Arguments” (EaA)</li> </ul>	—
10	10/25	<p><b>In-Class Activities:</b></p> <ul style="list-style-type: none"> <li>◇ Introduce Annotated Bibliography (Essay #3)</li> <li>◇ Three ‘Levels’ of Thesis Statements</li> <li>◇ Tools to Find Sources for Annotated Bibliography</li> </ul>	DBP #10

		<b>Readings:</b> ◇ “Annotating a Bibliography” (EaA) ◇ “Finding Sources” (EaA)	
	10/27	<b>In-Class Activities:</b> ◇ Testing Sources: <i>CRAAP</i> , <i>SIFT</i> , and <i>RADAR</i> ◇ Locate Sources for Annotated Bibliography  <b>Readings:</b> ◇ “Assessing Source Credibility for Crafting a Well-Informed Argument” – Kate Warrington, Natasha Kovalyova, and Cindy King	—
11	11/1	<b>NO CLASS – HOLIDAY</b>	—
	11/3	<b>NO CLASS – HOLIDAY</b>	—
12	11/8	<b>In-Class Activities:</b> ◇ MLA Formatting for In-Text/Paraphrased Citations ◇ MLA Formatting for Bibliographical References  <b>Readings:</b> ◇ “Synthesizing Ideas” (EaA) ◇ “Quoting, Paraphrasing, and Summarizing” (EaA)	DBP #11
	11/10	<b>In-Class Activities:</b> ◇ Giving Effective Peer Feedback (SPARK & RISE) ◇ Individual Conferences and Peer Editing	RD #3
13	11/15	<b>In-Class Activities:</b> ◇ (“Alternative”) Facts vs. Opinions / Viewpoint Diversity  <b>Readings:</b> ◇ “Is Google Making Us Stupid?” – Nicholas Carr ◇ “The Dumbing of America” – Susan Jacoby Sunday ◇ “Our Semi-Literate Youth? Not So Fast” – Andrea Lunsford	DBP #12
	11/17	<b>In-Class Activities:</b> ◇ “Act Like a Man” Box / Sexual vs. Gender Identity ◇ Gender Performativity  <b>Readings:</b> ◇ “Gender in the Classroom” – Deborah Tannen ◇ “From He to She in First Grade” – Laurie Frankel	ESS #3
14	11/22	<b>In-Class Activities:</b> ◇ Discuss Identity and Imagined Communities  <b>Readings:</b> ◇ “The Secret Life and Terrifying Journey of a White-Collar Undocumented Immigrant” – Vesna Cremona ◇ “Two Ways to Belong in America” – Bharati Mukherjee	DBP #13

	11/24	<b>In-Class Activities:</b> <ul style="list-style-type: none"> <li>◇ Giving Effective Peer Feedback (SPARK &amp; RISE)</li> <li>◇ Individual Conferences and Peer Editing</li> </ul>	RD #4
15	11/29	<b>In-Class Activities:</b> <ul style="list-style-type: none"> <li>◇ Intersection of Class, Education, and Perception</li> </ul> <b>Readings:</b> <ul style="list-style-type: none"> <li>◇ “Against School” – John Taylor Gatto</li> <li>◇ “I Just Wanna Be Average” – Mike Rose</li> </ul>	DBP #14
	12/1	<b>In-Class Activities:</b> <ul style="list-style-type: none"> <li>◇ “Cancel Culture”/Political Correctness/Mental Health</li> </ul> <b>Readings:</b> <ul style="list-style-type: none"> <li>◇ “When Taking Anxiety Medication is a Revolutionary Act” – Tracy Clayton</li> <li>◇ “Add Cake, Subtract Self-Esteem” – Caroline Knapp</li> <li>◇ “If You Can’t Fast, Give” – Maysoon Zayid</li> </ul>	ESS #4
	12/6	<b>NO CLASS – HOLIDAY</b>	—
16		<b>In-Class Activities:</b> <ul style="list-style-type: none"> <li>◇ Discuss Guidelines for Semester Portfolio</li> <li>◇ Work on Critical Self-Reflection for Portfolio</li> </ul>	DBP #15
	12/8	<b>Readings:</b> <ul style="list-style-type: none"> <li>◇ “How to Write About Africa” – Binyavanga Wainana</li> </ul> <b>Viewing:</b> <ul style="list-style-type: none"> <li>◇ “The Danger of a Single Story” – Chimamanda Ngozi Adichie</li> </ul>	
17	12/13	<b>In-Class Activities:</b> <ul style="list-style-type: none"> <li>◇ Student Presentations</li> </ul>	
	12/15	<b>NO CLASS – EXAM WEEK</b>	PORT

This syllabus was reviewed and approved by the coordination of the respective academic area or department. All sections of this course must follow this syllabus. Any changes or adjustments to this syllabus must be approved by the coordinator responsible for this academic area or department and must be reflected in the Curricular Design system.

During the 202110 SEMESTER the learning process for the courses has been designed according to the approved plans respecting the required distancing within each classroom area. Some classes will be entirely face to face, some courses will have hybrid learning modality (combined face to face and virtual synchronous learning), other classes will be completely virtual (without any face to face learning) and there will be some ON LINE classes for students enrolled in that learning modality. Each syllabus should be designed according to the learning modality. Each course according to its learning modality has integrated technological, telematic tools and alternative methodologies to facilitate learning during the transition to normality. All the learning activities aim to guarantee the accomplishment of the academic plans for

undergraduate and graduate programs and sustain the students' continuous learning; to protect the physical integrity of students, preserving educational quality and academic rigor and to respect the right to work, to preserve the personal health of faculty, administrative and support staff.