

**ENG K101: College Composition/Fall Semester 2006**

Three Rivers Community College; Thames Campus Rm 226/Mon & Wed Class 9:00-10:20

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## **SYLLABUS**

### **COURSE DESCRIPTION**

**College Composition engages students in critical observation, reading and writing.**

This course prepares students for the exposition, analysis, and argument required in college writing, and for meeting the conventions of college English. Writing assignments require that students develop their own points of view and demonstrate understanding of complex ideas and issues. Methods for research, including use of the library, appropriate documentation, and incorporation of sources in original papers, will be taught through assigned writings. A placement test is required prior to enrollment.

### **REQUIRED TEXTS**

**Cultural Conversations: The Presence of the Past** by Dilks, Hansen, and Parfitt

**Portfolio Keeping: A Guide for Students** by Nedra Reynolds

**A Writer's Reference** by Diana Hacker

**Research and Documentation in the Electronic Age** by Diana Hacker

**A Paperback Collegiate Dictionary**

### **COURSE OVERVIEW**

Students attending College Composition may come to class expecting to receive a formula for effective writing skills, something that they can memorize or expect to apply to all situations, and always "get right". Learning to write is more complex than that. In order to be able to write well in college, you need to **be able to read and comprehend ideas**, to **think critically** and **make connections**, to understand how others interpret your **word choices**, and to **revise your writing** until your words actually communicate what it is that you want to express. **Learning to write takes hard work, application, lots of practice**, and frequent frustration. In the end, it's worth the effort. As you build your skills as a reader and writer, you strengthen your ability to succeed in college and in the job market. You will become more confident as you realize that **you are developing the skills necessary to express your ideas** in ways that others will understand and respect.

**Good writing techniques** do not occur in a vacuum. We **need a context** for our writing practice, **subjects** that we can discuss, debate, and reflect upon---**common topics** that will enable us to **share ideas** and **improve our communication skills**.

During this semester, we will read selections from the six chapters in our Cultural Conversations text. The **themes** we will explore are as follows:

**GENDER** (17-126)

**AFRICAN-AMERICAN IDENTITY** (127-208)

**DISABLED PERSONS** (209-309)

**THE UNCONSCIOUS** (311-441)

**NONVIOLENCE** (443-525)

**THE FRONTIER** (527-654)

All of the reading selections and writing assignments we will focus on this semester will be on various aspects of these topics. They are very broad, so there will plenty of room for us to explore all kinds of ideas and approaches—enough room to accommodate individual differences, styles, and points of view. We will be **re-reading and re-writing** about these topics. **We will begin with fairly informal writing**, some writing that allows for personal reflection and will give you space to write about your own experiences and/or the experiences of people that you know. **Finally, we will work on writing that formally incorporates “outside sources”**. In formal writing, we will utilize library and on-line sources to research and develop an idea, or to support a point of view.

**We are going to write a lot in this class!** When you first look at the schedule of assignments, you may even begin to panic at how much writing there is. When you read that the final Presentation Portfolio should be twenty pages long, you might think to yourself, “Twenty pages! I can’t even fill a page with my writing. . . how will I ever write twenty pages?” Do not panic. **Everything that we do in class and each assignment that we undertake will gradually build into a body of work that will easily fill your portfolio.**

By the time we reach that point in the semester, you will be amazed at how much writing you have produced; and how the quality of your writing has improved. **If you apply yourself** to each assignment as the semester unfolds, you will have no problems coming up with the final portfolio. We will start small and each writing assignment will build on the one before. This will allow you to expand and develop your ideas. You will be surprised at how much you have to say.

**ENG 101** is designed to build specific skills and abilities. When you **successfully complete this course** you should be able to:

- \***Read** challenging essays and identify the main ideas and points of view in each one
- \***Compare** and/or **contrast** various perspectives on a topic
- \***Analyze** a particular perspective or argument on a topic and evaluate its relative merits
- \***Develop your own perspective** on a topic and **state it clearly** in a written “thesis”
- \***Support the thesis** with specific and detailed evidence from readings, research, and/or personal observations and experience
- \***Document** information from other sources using **MLA parenthetical format**
- \***Recognize the reader** as an intrinsic element in writing and employ strategies that will

engage the reader

- \***Employ strategies** for effective “global” **revision of writing**, including attention to organization and paragraph coherence
- \***Employ strategies** for effective **editing**, including attention to **grammar and usage**
- \***Conduct basic library research**, including accessing basic print media and electronic databases
- \***Collaborate with others** in analyzing writing, developing points of view, and conducting research

**PLEASE NOTE:** IF AS A RESULT OF YOUR PLACEMENT TEST, YOU WERE ADVISED TO TAKE ENG 075, OR ENG 108 AND YOU HAVE NOT YET DONE SO, YOU PLACE YOURSELF IN A VERY **SERIOUS** DISADVANTAGE IN THIS CLASS. IT WILL BE VERY DIFFICULT FOR YOU TO ACHIEVE THE OBJECTIVES OF THIS COURSE WITHOUT BASIC SKILLS. I STRONGLY ADVISE YOU TO TAKE 075 OR 108 BEFORE TAKING ENG 111.

### **GRADING**

Your grade will be based on the following.

**Mid-semester Working Folder** (including reading responses, peer reviews, post-writes, And drafts) 20%

**Late-semester Working Folder** (including reading responses, peer reviews, post-writes, And drafts) 20%

**Class participation and research exercises** 10%

**Final Presentation Portfolio** 50%

THERE WILL BE **NO FINAL EXAM** IN THIS COURSE!

You are probably wondering, “What is a Working Folder?” and “What is a Presentation Portfolio?” These questions will be answered in class, and in depth in your required textbook, **Portfolio Keeping**. A brief description follows:

**The Working Folder** is a place where you will **keep ALL of your writing assignments** for this class---your drafts, peer reviews, post writes, and exercises. It will be collected and graded---once at midterm, and once toward the end of the semester, although I will see each assignment as you do it, and will give you feedback at each step of the process. Keeping up with assignments, completing them thoroughly and some depth, giving them your time and effort---all of these are aspects that I will take into consideration when I evaluate and grade your work.

The **components** of the Working Folder are:

\***Written responses** to the readings (some are short one-or-two-paragraph answers to questions; some longer one-or-two-page answers)

\***Essay Drafts**

\***Post Wntes and Peer Reviews**

\*All of my written **comments** on your work

I will see most of the pieces of writing as they are written; I will comment on them and give them back to you. **You need to submit them on time. Keep them in good order in your folder after I return them to you.** Some of these pieces (but not all) will be revised and polished for the Final Presentation Portfolio. One will include a **MLA “Works Cited” page.**

IT IS NECESSARY TO BRING YOUR WORKING FOLDER WITH YOU TO EVERY CLASS, AS WELL AS ALL TEXTBOOKS.

The Presentation Portfolio is a collection of your best work, polished and refined to the best of your ability. Toward the end of the semester, you will have an opportunity to review the writing projects that you have been working on during the semester. You will evaluate them and make some choices, and then revise them for inclusion in a final "Presentation Portfolio".

Everything that you have learned about writing throughout the semester should be reflected in the works that you present. Although you will have some choice in what you will include (not everything in the Working Folder needs to be revised and included), there are some requirements.

The required elements of the Presentation Portfolio are as follows:

- \*At least 20 pages of written work on the topics we have been discussing during the semester **MUST** be included.
- \*Among these 20 pages, there **MUST** be two papers that use specific references from the readings to support and develop your point of view. One of these **MUST** use specifics from the class readings, and the other **MUST** incorporate "outside" research. The specifics from class readings and from outside sources **MUST** be properly cited using **MLA parenthetical style**.
- \*A reflective essay or "Cover Letter" **MUST** be included, one that introduces the writing in the portfolio, examines the choices that you have made, and evaluates your performance as a writer in this class. (This piece SHOULD be about 2 pages, and is counted as part of the 20 pages.)
- \*The collection of writing included SHOULD show some variety of style and depth of analysis. (In addition to longer, formal essays, you COULD also include a shorter response paper, or a "personal experience" essay that you worked on during the semester.)

PLEASE **NOTE**: Although I encourage you to consult tutors in the Writing/Tutoring Center (Appointments: 892-5773) at any time during the semester, please be sure that the writing included in your Presentation Portfolio reflects your own work. Tutors are available to guide you in the learning process, not to edit or revise your work for you!!

### **CLASS PARTICIPATION**

Sharing your ideas with others, both in discussion and in writing, is an important part of this class. It is important that you attend class, that you come in with your assignments prepared on the due date, and that you enter into the discussion. This will help you explore and develop the ideas that you will write about. Being frequently absent or ill prepared will negatively affect your grade.

### **OTHER EXPECTATIONS AND REQUIREMENTS**

\*Promptness and Courtesy: We are all **ADULTS** and I do not wish to insult anyone in regard to these issues, however I feel that it is necessary to state classroom policy.

When a person walks into class late, leaves early, or walks in and out of the room, or is rude and disruptive, I consider that to be unnecessary behavior that will not be tolerated. Please arrive on time with all the required materials and be ready to remain in the classroom for the full class. (If you must visit the lavatory just leave quietly and discreetly. If you **MUST** leave class for any other

reason, please let me know at the beginning of class.) It is never "OK" to leave class early just 'cause you want to.

\*Class Discussion: Courtesy is expected in class discussion as well. We all need to listen attentively to each other, and to be respectful of points-of-view that may differ from each other. We need to make sure that everyone has a chance to participate.

\*Format and Promptness of Assignments: Handwritten work will not be accepted. Writing performed in class will naturally be handwritten, but the assignments which are turned in for evaluation **MUST** be word-processed or typed using margins no more than 1", standard type size (about 12 point) and plain font will be used (no italic or script). If you are not yet comfortable with using a computer, please visit the Campus Computer Lab or Campus Tutoring Center (TASC) and get some help. Whenever I specify number of pages, I mean typed pages of approximately 250 words per page. **I expect you to submit all work on time.** Late work will result in a lower grade!

\*Academic Honesty: **Plagiarism** is a violation of academic honesty. It happens when you take credit for someone else's work and submit it as your own, either intentionally or merely through sloppy documentation of sources. Any plagiarized work in any Portfolio will result in an F on that portfolio, and possibly an F for the semester. In class, we will discuss how to avoid plagiarism, using paraphrasing and proper MLA (Modern Library Association) parenthetical format.

\*Time Management: Please be aware that you will need more on-campus time than just class time. You may need to spend time working with a tutor on your writing, or meeting with me at some time to discuss your work progress. You will also need to spend time researching in the library, and you will probably need to spend time in the Computer Center. **PLAN** for this in your schedule.

### **STUDENTS WITH DISABILITIES**

Any student with a hidden or a visible disability that may require classroom modifications should see me about this within the first week or two of class. I will request that you meet with one of the Learning Disabilities Counselors on campus so that an appropriate plan can be devised to meet your needs.

### **WITHDRAWAL FROM CLASS**

**Sept 4<sup>th</sup>. Labor Day: NO CLASS! And Oct 9<sup>th</sup>, Columbus Day: NO CLASSES!** Up until **Nov 4<sup>th</sup>**, a student may officially **withdraw** from class at the Registrar's Office for any reason **without the signature** of faculty, but may receive a Partial Tuition Refund by **Sept 10<sup>th</sup>, which is also the last day to Add/Drop. NO CLASS on Nov 21, as that is the week of Thanksgiving Break (NO CLASSES Nov 21-26)!** **Nov 28 is the last day to withdraw WITH Instructor or Advisor signature** Monday **Dec 11<sup>th</sup> is the last day of classes.** Any student who merely stops attending this class, but does not officially withdraw will receive a grade of F for the semester. There are **NO withdrawals after Nov 28!** Please review your Student Handbook or the Course Registration booklet for more detailed information. I am **including dates** for you to refer to. They are listed on additional pages at the end of the Syllabus.

### **MESSAGES AND CONFERENCES**

Because I am usually only on campus on the night I teach, I encourage you to **set up an appointment with me** to discuss your progress in the course or to talk about any difficulties that you may be experiencing. **Please feel free to talk to me at any time.** I have a **PHYSICAL mailbox on campus**

(in back of 1<sup>st</sup> floor next to copier and faculty coffee room) if you want to leave a note. I have a **VOICE-mailbox, designed expressly for STUDENTS to leave messages. I am capable of understanding almost any situation if you choose to discuss it with me!** Let's have an interesting and academically rewarding semester! Remember that **we will be re-reading and re-writing** as we focus on developing our responses to the text. A **WRITER'S REFERENCE** by Hacker is a resource that you will use throughout your college experience. We will refer to it often as a self-editing tool and grammatical guide.

**Bring your dictionary to all classes. We will get in the habit of looking up words that we do not know, and learn to apply them in context. If there is a word in the readings that you are unfamiliar with, mark it and look it up before proceeding! We will be annotating in our texts!!!!!!!!!!!!!! We will be writing **RESPONSES** to the assigned readings; **in our Journal notes.** **Some of these reactions/responses will be developed into ESSAY IDEAS for your Portfolios.****

## SCHEDULE OF ASSIGNMENTS

### INTRODUCTION

This course is built on the assumption that **good academic writing develops out of a sustained process of revision**. We will engage in thoughtful discussion on a variety of subjects, reflecting personal points-of-view while taking into account the views of others. It is one of the purposes of education to help students question their assumptions, and to develop broader perspectives on many issues.

What you discover in the process of reading and writing and revising promises to be exciting and difficult, confusing and entertaining, challenging and rewarding, instructive and transformative. You will, I think, learn to revel in the meaning, the life, the **energy that occurs in the relationship between what you read and what you think: between what the texts reveal and what you make them mean** to you. I anticipate that you will realize that academic writing is most satisfying when it becomes a process of discovery rather than a process of statement.

**Revision is the key to everything that we will do in this class.** I vow to revise my ways of thinking about you, about what we read, about what you write. I ask you to engage in a process of revision that calls into question what you think about teachers, what you think about reading, and what you think about writing. In order to stimulate this process, **I will assign challenging assignments that will require RE-READING and RE-WRITING of your spoken and written responses.**

Because **this is a revision-centered course** you are required to take an active part in peer groups and in class discussions. You will produce essays adding up to a minimum of 20-25 pages of typed, double-spaced prose (one-inch margins). Each essay will be accompanied by at least one rough draft (draft may be handwritten). Rough drafts and final drafts will be kept in a folder that will be collected at the middle and end of the semester. Your portfolio will, in essence, comprise a major part of your grade for this course. The requirements have been explained in the first part of this syllabus, and will be discussed as we progress through the assignments.

Our **SYLLABUS** is not written in stone. It may change according to our focus on themes. **Reading and Writing assignments need to be completed by the dates specified below.** We will also occasionally include handouts/articles of interest for In-class Writing.

We will have a **scheduled LIBRARY DAY to be announced....**  
**You will be introduced to Research methods for your MLA Paper.**

## SCHEDULE OF ASSIGNMENTS

### WEEK 1: Mon 8/28 and Wed 8/30

Introductions. We will **review the SYLLABUS** and look over the texts that we will be using this semester. **Short in-class essays.**

### NO CLASS ON MON 9/4: LABOR DAY

### WEEK 2: Wed 9/6

**Reading Due: Portfolio Keeping.** Introduction, 1-7 and Part One, 9-22.

**READ** from **Cultural Conversations**, Introduction 1-15 and "The Frontier" Chapter 6: SCAN 540 (Turner), **READ** 555-557 (C.W. Dana), 557-562 (Theodore Roosevelt), 562-564 (Plenty Coups), and 564-569 (Albert Yava).

### WEEK 3: Mon 9/11

Use **Idea for Rereading** 569, #1. Use **Idea for Writing** on 570, #2. **Be prepared to discuss ideas** for your **Frontier Essay rough draft**. Topics will be discussed in class.

### Wed 9/13

**Reading Due: Portfolio Keeping**, 23-30. **Write** about Taking Stock #5, 30.

**Rewrite Frontier Essay draft.** **Reading Due: Cultural Conversations**, 587-603 (Jane Tompkins). Use **Idea for Rereading** 603, #2. Use **Idea for Writing** 604, #2. This is beginning of your **FRONTIER ESSAY rough draft**.

### WEEK 4: Mon 9/18

**Reading Due: Cultural Conversations**, 615-624 (Leslie Marmon Silko). Use **Ideas for Rereading** 625, #2. Use **Ideas for Writing** 625, #1. **Take notes**, as this idea will be developed in class. **Peer-Response Groups** will share ideas/approaches, and discuss each other's work today. **Portfolio Keeping** 25, Taking Stock #4 will be completed in class. **Begin revising Frontier Essay rough draft** using notes from homework on Silko and Tompkins.

### WED 9/20

We will use some class time today for **one-on-one discussions** (with me) about your progress so far. People will be able to read and rewrite in class, so be sure to **bring ALL materials with you**. We will discuss applications from **A Writer's Reference**, and ways that we can effectively use the text in our rewritten essays.

### WEEK 5: Mon 9/25

**Reading Due: Cultural Conversations** Chapter 2, "African American Identity" 127-128 and 153-154 (Marcus Garvey) and 155-156 (Anna Julia Cooper) 159-162 (W.E.B. DuBois). **Reading Due: Cultural Conversations**, 163-171 (Alice Walker). Use **Ideas for Rereading** 172, #3. Use **Ideas for Writing** 172, #1. **Peer Group** work will utilize the **drafts of Frontier Essays for class discussion**.



Wed 9/27

**Reading Due: Cultural Conversations** 200-205 (Joan Morgan). Use **Idea for Rereading** 205, #2. Use **Ideas for Writing** 206, #2 OR #3. These ideas will constitute **African-American Identity DRAFT** and **ESSAY** ideas

Mon 10/2

**We will review ALL Working Portfolio Contents that we have developed thus far.** We will decide which ones are to be rewritten, and **discuss possible themes** for (Individual) **Ideas for Research Paper** using cross-chapter interests and correlations. Please **organize your Working Portfolio** with **First Drafts** of each assignment so far, **Peer-Review Sheets** (when applicable), and **Rewritten Essays**.

**WEEK 6: Mon 10/2**

**Reading Due: Portfolio Keeping**, Part Two, 31-39. We will explore elements of the text in class today. **Reading Due: Cultural Conversations** Chapter 1 "Gender" 17-19,

Wed 10/4

**READ** 19-41 (Virginia Woolf). Use **Ideas for Rereading**, 41, #2. Use **Ideas for Writing** 42, #2. **Read** 43-46 (Charlotte Perkins Gilman) and 46-53 (Virginia Woolf). Read "The Four Marys" 53. Use **Idea for Rereading** 63, #2. **Begin GENDER ESSAY DRAFT** ideas

**NO CLASS on Mon 10/9: Columbus Day**

**WEEK 7: Wed 10/11**

**Reading Due: Cultural Conversations** Read 78-81 (Audre Lorde). Use **Idea for Rereading** 81, #2. Use **Idea for Writing** 82, #2. **Portfolio Keeping**. 36-39 In class:

**Mon 10/16** We will explore connections and contrasts between the writers that we have read so far in this course. Ideas for Portfolio organization will be discussed. **Peer Group** discussions and **Review Sheets** will be evaluated. **Begin deciding** on your possible **Research Paper Topics**. **Frontier, African-American, and Gender ESSAY Re-Writes will be included.**

Wed 10/18

**\*MIDTERM WEEK** will be here soon. Please be putting **finishing touches on your re-writes!** **Include all Ideas** that you have not yet completed. Be prepared to **submit Working Portfolio I** for evaluation!!

**WEEK 8: Mon 10/23**

**Working Portfolios I** are due. We will work on these in class.

Wed 10/25

**Reading Due: Cultural Conversations**, Chapter 3 "Disabled Persons", 209-210, and 210-221 (Helen Keller). Use **Ideas for Rereading** 221, #1. Use **Ideas for Writing** 222, #2.

**Mon 10/30**

Read 223-224 (Charles Dickens), 224-225 (Alexander Graham Bell), 226 (Mark Twain), 227-228 (Anonymous) and 228-233 (Helen Keller). Use **Ideas for Rereading** 234, #1 OR #2. Use **Ideas for Writing** 234, #2. Begin **DISABLED PERSONS ESSAY** drafts.

**Wed 11/1**

We will **review Working Portfolio I Contents**: This Week marks **MIDTERM**. I will evaluate all of the work that you have produced to this point. Have Essays and Rewrites ready for my perusal and assessment!! **I will meet with each of you INDIVIDUALLY.**

**WEEK 9: Mon 11/6**

**Reading Due: Cultural Conversations**, 280-297 (Simi Linton). Use **Ideas for Rereading** 298, # 2, and **Ideas for Writing** 298, #2.

**Wed 11/8**

**Read** 299-307 (Slackjaw). Use **Idea for Rereading** 307, #1 and **Ideas for Writing** 307, #1 OR #2. **Read Portfolio Keeping**, 40-43. **Rewrite/add to DISABLED PERSONS ESSAY** drafts.

We will discuss "Choosing the Entries" from your **WORKING FOLDER I** and you will begin **WORKING FOLDER II**: both will contain **entries** for the **FINAL PRESENTATION PORTFOLIO**. Discussion of "**Reflective**" writing, and the Introductions (**Cover Letters**) that you will prepare. I will begin handing back Portfolios and discussing assessment thus far.

**WEEK 10: Mon 11/13**

**Reading Due: Cultural Conversations**. Chapter 4 "The Unconscious" 311-314. **Read** 314- 349 (Freud). Use **Ideas for Rereading** 356, #1 OR #2. Use **Ideas for Writing** 357, #3. Beginning of the **UNCONSCIOUS ESSAY** drafts.

**Wed 11/15**

Please prepare extensive notes for this reading, as we will discuss it in class at length: In Peer Groups and as a Whole. **The Chronology of Dora's treatment**

**WEEK 11: Mon 11/20**

**Reading Due: Cultural Conversations**, 389-404 (Carol Gilligan). Use **Ideas for Rereading** 406, #1. Use **Ideas for Writing** 406, #1. The **UNCONSCIOUS ESSAYS** Drafts/rewrites.

We will conduct an overview of the authors we have read thus far. A **compilation of ideas and reactions will be created in Peer Groups**, and shared with the class as a Whole.

**NO CLASSES TUESDAY 11/21st through SUNDAY 11/26<sup>TH</sup>: Thanksgiving Recess**

**WEEK 12: Mon 11/27**

**Reading Due: Cultural Conversations**, Chapter 5 "Nonviolence", 443 Intro and 444-459 (Mahatma Gandhi).

Wed 11/29

Use **Ideas for Rereading** 460, #2. Use **Ideas for Writing** 460, #2. **Read** 464-465 (Leo Tolstoy) and 467-469 (Jawaharlal Nehru). **Idea for Writing** 471, #2. Begin drafts for **NONVIOLENCE ESSAYS**.

We will discuss how Nonviolence has been used and observed by all of us, what we feel is effective and/or ineffective about it. All will share **Peer Group** discussions.

WEEK 13: Mon 12/4

**Reading Due: Cultural Conversations**, 471-486 (Martin Luther King, Jr.). Use **Idea for Rereading** 486 #1 OR #2. Use **Ideas for Writing** 486 #2 OR 487, #3.

Wed 12/9

We will review all **Presentation and MLA Paper drafts/Rewrites and Reflective Letter**.

WEEK 14: Mon 11/11: LAST DAY OF CLASSES (NO WED class this week!)

**Read** 487-495 (Susan Griffin). Use **Ideas for Rereading** 496, #3. Use **Ideas for Writing** 496, #1. **NONVIOLENCE ESSAY**

We will discuss **Peace Studies: What are they? Rewrite NONVIOLENCE ESSAY**. We will review the aspects of a properly cited MLA "**research paper**". We will use time in class to go over the **development of your extended essay**, and discuss the quality of rewritten essays in the Portfolio.

This last meeting will be devoted to compilation of your written work into the **Presentation Portfolio**. You will have **time to rework your essays in class**, so that your Peer Groups and Professor can help you make changes and firm up ideas. We will discuss your **Working Portfolio II**, which will contain all other work that you have accrued since your **Midterm Working Portfolio I** has been evaluated. We will also work on the **Reflective Letter. Portfolio Keeping READ 44-51**.

Tuesday, December 12<sup>th</sup> through 20<sup>th</sup>: FINAL EXAM WEEK

WEEK 15: Mon 12/18

You will show me your **Presentation Portfolio** and your **MLA RESEARCH PAPER**. We will discuss the process and works-in-progress. We will work individually on any last minute details that you may not have covered sufficiently. We will work out any "last minute details". Your **Actual Final Presentations will be today!**

Anyone who is not yet ready will present on Wed 12/20. (Final Grades are due 12/22).

This is your "FINAL"! You will hand in your "polished" **Presentation Portfolio**, with your **Reflective Letter**, and your **MLA Research Paper**. We will discuss your work one-on-one and we will determine your quality of work on these projects. Remember, since we are not having a Final Exam, your Portfolio and Research Paper will serve as your Final. **ALL students MUST attend the final class.**