

WRIT 150
Writing and Critical Reasoning



Issues in Aesthetics
Fall 2022

Dr. Patricia R. Taylor



Section 64250

MWF 9:00-9:50

GFS 229

Section 64370

MWF 10:00-10:50

GFS 114

See Blackboard for individual class

Zoom information.

Dr. Patricia Taylor

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Office: JEF 102B



Sign up for Office Hours:

<https://bit.ly/2OTJtQY>



Office Hours Zoom Link:

<http://rb.gy/9ys8pk>

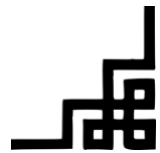




Syllabus

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Course Description

Writing 150: Writing and Critical Reasoning introduces techniques writers use to produce college-level academic writing. We will focus on strengthening your ability to interpret, criticize, and use ideas and information from a variety of sources and to employ those sources to advance your own ideas and argumentative positions. At the conclusion of the semester, you should be able to write an essay that explores relevant issues, dialogues with outside sources to advance your own argument, persuades through reasoned analysis, exhibits sound logic and solid support, and expresses ideas clearly and concisely.

However, writing is not merely about presenting a fully formed final product. As Ta-Nehisi Coates once wrote, “the best part of writing is not the communication of knowledge to other people, but the acquisition and synthesizing of knowledge for oneself.” We will echo Coates, and writers like him, who value the writing process as a form of inquiry and self-education.

Our work this semester will also encourage you to develop your thinking as it relates to our course thematic, “Issues in Aesthetics.” This is not a class on art appreciation or a systematic discussion of the philosophy of aesthetics, but we will interrogate some elements of aesthetic experiences using these guiding questions:

- What are the relationships between subjective and objective aesthetic criteria?
- How are we affected by an artwork’s venue or medium?
- What does it mean to be a fan of a particular work or kind of art?
- What can or should we find valuable in “tacky” or otherwise denigrated aesthetics?

The rest of this syllabus will help you understand the details of what will be expected of you, and how you can get the most from this class.

Below: “Eight Views of the Xiao and Xiang Rivers” by Sesson Shukei, c. 1564 CE. Creative Commons 0 <https://art.thewalters.org/detail/91847/eight-views-of-the-xiao-and-xiang-rivers/>



Course Outcomes

By the end of the semester, students should have made progress in their ability to:

1. Respond to a significant issue or question in a corresponding rhetorical situation (rhetorical judgement);
2. Create a nuanced position or stance that contributes to ongoing cultural or scholarly conversations (argument);
3. Critically and ethically analyze evidence, ideas, language, and assumptions in order to draw reasoned conclusions (reasoning);
4. Critically and ethically develop one's own ideas in relationship to the ideas of others (sources);
5. Organize work on multiple levels to develop logical and persuasive arguments to address the rhetorical situation (organization);
6. Use rhetorical, generic, stylistic, and mechanical conventions appropriate to the genre, audience, argument, and/or purpose of the work (conventions);
7. Implement multiple tools and strategies for developing projects, evaluating what works for themselves or individual contexts (process);
8. Critically evaluate their own and others' work (evaluation).

The first six of these outcomes are directly tied to the rubric I will use for giving feedback in this class. The final two outcomes reflect the process we will use in class to develop the skills for the other outcomes. All are *transferable* abilities that will be useful in other courses, future employment, and other areas of life.

Pandemic Conditions

If the past few semesters are any indication, pandemic conditions are unpredictable and will continue to shift. **In our physical classroom, I ask all students to wear a mask, and wear it properly.** No student (or professor) should have to disclose medical conditions that may put them at additional risk from the virus, and I want everyone to feel as safe as possible.

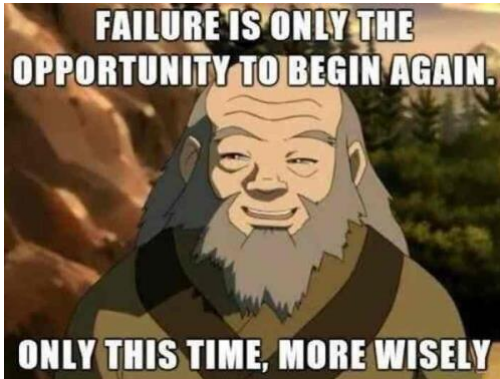
For the moment, you should assume we are meeting in person. However, there is a chance that the State of California, Los Angeles County, USC, or I will make the decision that our classes must move online. If this happens, I will send an e-mail clarifying exactly what to expect. If we do move online, the syllabus could be subject to significant changes if it will keep us safe and learning. I'll do my best to be compassionate and understanding with you, and hope you will do the same for me. I ask for your help and commitment to making our class work in spite of all the constraints we may face.

During our course we will use USC email, Office 365, Blackboard, Zoom, and Google Apps as our main online platforms, though I may add other platforms as necessary. When in doubt about what is happening with our class, check your e-mail and then Blackboard, as all updates will be sent out through one or both platforms.

Quality Failure A Teaching Philosophy

One of the greatest hindrances to a student's active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, fear of not getting a good grade on a project, fear of what one's family or friends might think. For some students, this fear means they choose not to take risks, always playing it safe. For others, it can be crippling: they might not turn work in because it isn't as good as they think it should be, or they may not even try to complete the work because they are afraid it may prove they aren't good enough.

However, I believe that the ability to fail well is an important skill, perhaps even more important than doing something "right" the first time. If we fail because we took important risks, are intentionally challenging problematic norms, or are in the process of learning



something difficult, then even large failures can be more valuable than superficial success. Edward Burger argues that "individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation." Embracing failure, he writes, can result in "a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind

that sees a world of unlimited possibilities." As a teacher, my job is to provide you with opportunities to fail well so you see those possibilities and learn as much as you can. I value curiosity, risk taking, persistence, integrity, revision, and self-awareness more than simply meeting requirements.

However, there are different types of failure, and they are not all equally valuable. Typically, high quality failures require care and positive intentions in the process, and reflection and learning after the fact; low quality failures tend to come from carelessness, ignoring constructive criticism, or not trying to improve after the fact. My goal as a teacher is to try and provide room for high quality failures and accountability for low quality failures.

It is worth noting that what is "high" or "low" quality might differ based on the student. If you know you have particular difficulties that you are already aware of, please speak with me during office hours so we can work out the best ways to handle them together.

Grading Contract

A Labor-Based Approach

Our class will be using a labor-based grading contract; the premise is that evaluating writing students on their product using traditional grades at the beginning of the semester reinforces fear of failure rather than offering room for high quality failures. Traditional grading requires students to master skills immediately rather than offering room to develop them over time and with repeated practice. A labor-based grading contract is an extension of trust to students: if you put in a good faith effort to do the work, you will learn and improve.

Thus, this contract thus guarantees a “B” grade for any student who completes all the labor for the class on time, puts in a good faith effort on all assignments and class work, and contributes positively to our class environment. The labor-based contract focuses on these elements because the skills we will develop sequentially build on one another, and often require communal work for improvement.

A “B+” “A-” or “A” can be earned by meeting all of the requirements for a B on the grading contract and through exceptional quality in your final portfolio, with 70% of your grade coming from Writing Project 4 (WP4) and 30% from the final reflective essay.

Grades below a B are determined by the number of lapses in work or responsibility according to the chart below. Penalties are cumulative. If you earn an A- on the portfolio and have 3 lapses in academic responsibility and 1 late essay, your final grade will be a B-; if you earn a B and have 4 absences, 2 missing AWAs, and 3 lapses in academic responsibility, your grade will be a C-. These penalties are applied from the starting point of your grade on the final portfolio or a B, whichever is higher. **There will be ways to erase some penalties—see the next few pages!**

Contract Lapses

Grade	Attendance	Writing Projects	Homework / AWAs	Academic Responsibility
B or Higher	0-3 absences	0 late	0-2 late or 1 missing	0-2 lapses
1 step lower	4 absences		3 late	3 lapses
2 steps lower	5 absences	1 late	4 late or 2 missing	4 lapses
3 steps lower	6 absences		5 late	5 lapses
4 steps lower	7 absences	2 late	6 late or 3 missing	6 lapses
5 steps lower	8 absences		7 late	7 lapses
6 steps lower	9 absences	3 late	8 late or 4 missing	8 lapses
7 steps lower		4 late	9 late	9 lapses
Course Failure	10 absences	1 missing	10 late or 5 missing	10 lapses

Attendance

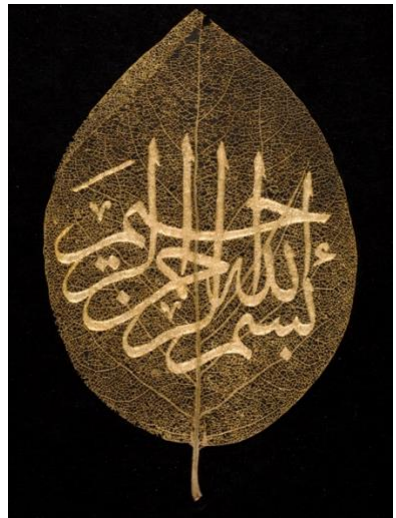
Because this class is both a workshop on writing and a seminar on critical reasoning, it depends on your consistent attendance as well as your active engagement and participation. One of my greatest pleasures as a teacher is seeing and hearing your minds at work during class, and your participation is essential for much of the work of the class—as Asao Inoue puts it, “One cannot learn a fundamentally social and contextual practice like language if one isn’t physically present in the room with other bodies that are practicing language too.”

According to the contract, you can have three “open” absences to be used for any reason, but additional absences result in penalties. More than nine absences and you cannot pass the class. However, there are instances when a fourth absence is unavoidable, especially in a time of COVID. I thus offer attendance make-ups to void the penalty on the contract. You may “make up” three additional absences if you contact me before 8AM on the day in question, attend online (or watch the class recording, or do additional reading), and/or complete an additional assignment (usually a variation on a class activity or a reflection on the recording) within 48 hours or by a deadline we negotiate together in advance.

I do not guarantee that I will grant all requests for make-ups, because there are some class sessions that can’t be easily made up. Save your open absences for these instances—you can use your make-up absences before you use the open ones. If you have unique circumstances that might require you to be online for more than three classes, please talk with me as soon as possible to discuss options.

Left: “Snared.” Kara Walker, 2013. <https://www.artsy.net/artwork/kara-walker-snared-2>

Right: “Caligraphic Composition.” 19th Century. <https://www.khalilicollections.org/collections/islamic-art/khalili-collection-islamic-art-calligraphic-composition-cal154/>



Turning in Work

All assignments must be submitted via Blackboard by 8AM on the due date unless otherwise noted in the course schedule or on the assignment sheet. While I will not comment on assignments that are turned in by e-mail, if you have technical difficulties with Blackboard, an e-mail can serve as a placeholder until the issues are resolved. Don't forget to ask for any extensions in advance!



Word Counts: While the assignment sheets for most writing projects include recommended word or page counts, these are not hard minimums or maximums. I assess your work on the intellectual and rhetorical work you do rather than on length requirements. If you are more than a hundred words over or under, the main concern is whether you have properly understood the intellectual and rhetorical tasks set for you.

File Formats: Title your file name with your last name, first name, assignment designation, and file extension (e.g., Stark, Tony, WP1.docx). All students have access to a free copy of Microsoft Office, and you will need to use it (see QR code). **Unless the directions specify otherwise, all projects must be turned in as a Word document.**



Page Format: Make sure your papers are formatted according to MLA Style Guidelines (see QR code to the right for a full guide from the Purdue OWL).



1. First Page: in the upper left-hand corner of the first page (but not in the header), list your name, the professor's name, the course, and the date, each on their own line.
2. Center the title. Do not underline, italicize, re-size, or place your title in quotation marks. Write the title in Title Case (standard capitalization), not in all capital letters.
3. Create a running page header in the upper right-hand corner (1/2 inch from the top and flush with the right margin) that includes your last name, followed by a space and the page number.
4. Double space everything but outlines and charts, with no extra space between paragraphs. Paragraphs should be indented 1/2 inch.
5. Include a works cited on the final page of any assignment with sources. Alphabetize the entries and use a hanging indent.

Late Work and Extensions

I can give extensions on some class work without penalty. If you are concerned about your ability to meet a deadline, please **e-mail me with a request for an extension and a specific new deadline you think you can meet, which I will either approve, modify, or deny.** When suggesting a new deadline, brevity is generally better for your own sake: you generally need to keep making progress and not fall behind over the course of the semester. In the vast majority of cases, requests must come at least twelve hours before the deadline passes.

Also, remember that according to the grading contract, turning in an incomplete or imperfect project is usually better than turning in a late paper, and a late paper is better than turning in nothing. Turning in nothing for a major paper will result in failing the class; turning in a late paper is only 2/3 of a letter grade drop; turning in work that doesn't quite meet standards is considered a lapse of academic responsibility and won't result in a lowered grade unless you have multiple lapses. I reserve the entire right to determine whether a submission is evidence of sufficient effort to be considered an acceptable paper, a lapse in academic responsibility, or simply proof that a paper is underway and will be turned in late.

Below: "Gloucester Cathedral," Michael D. Beckwith. <http://www.michaeldbeckwith.com/-churches-and-cathedrals->



Academic Responsibility

Academic responsibility is a broad category that encompasses any number of areas where your effort goes a long way to helping your own and your classmates' learning, but where low quality failures are common. Positive answers indicate a fulfillment of academic responsibility; negative answers indicate a lapse in academic responsibility.

1. Preparation for class

- a. Do you come to classes—in person or on-line—having completed any readings or other requested preparation?

2. Behavior in class

- a. Do you arrive on time? If you are late to class, or had to leave early, did you send me an e-mail so I can update your status for the class?
- b. Do you actively engage in every class, but without dominating discussion? (This can include asking or answering questions, responding to peers in discussion, taking notes, working collaboratively in pairs or small groups, etc.)
- c. Are you civil and respectful in class discussions? (You are encouraged to disagree with other people's positions, but please be kind; avoid using derogatory or insulting language, ad hominem attacks, etc.)

3. Comportment in individual conferences

- a. Do you arrive on time to scheduled conferences?
- b. Do you come prepared with a copy of your work and a way to take notes?
- c. Are you thoughtful and responsive to feedback?

4. Effort on assignments

- a. Was the assignment complete?
- b. Does the assignment represent a good faith effort to meet the prompt and its requirements, including things like topic, word count, formatting, proof-reading, and so forth?
- c. Is the assignment your own work, original to this class, with all sources cited?

This list is not necessarily comprehensive, but it should give you a general sense of what the expectations for your behavior are.

Free Pass

Each student can receive one "Free Pass" in case they break the terms of the contract. It erases one breach: one absence, one late assignment, or one lapse of academic responsibility. The only exception is it cannot erase a missing paper. I will apply it automatically at the end of the semester to whatever breach is causing the greatest harm to your grade.

Stay in Contact

Always stay in contact with me if you have any issue preventing you from coming to class, turning work in on time, or doing your best in any way. I want to help. I can't help if I don't know what is going on.

Feedback and Record Keeping

All assignments will receive a score out of 4 on Blackboard for record keeping purposes:

- 4: the assignment is on time and meets the minimum requirements
- 3: the assignment is late but otherwise meets the minimum requirements
- 2: the assignment is on time but does not meet minimum requirements
- 1: the assignment is late and does not meet minimum requirements
- 0: the assignment was not turned in

These are not points that will be used to compute your grade, only a way to keep track of the potential lapses for the grading contract. **Ignore Blackboard's claim about what your overall grade is.** Use the chart on page eight of this syllabus instead.

The Writing Projects in each of the first three units (WP 1, 2, and 3) will receive written comments (usually a combination of marginal comments on specific elements, a rubric, and a paragraph or two of overall written feedback) as well as a number indicating the amount or kind of revision I expect the paper would need to do well if graded by another faculty member from the Writing Program according to our standard rubric:

- 1: an excellent piece of work with only minor surface areas needing revision (roughly equivalent to an A or high B)
- 2: a solid piece of work with one or two substantive areas that would benefit from revision (roughly equivalent to a B or high C)
- 3: meets the minimum standards in most areas but needs holistic revision (roughly equivalent to a C or high D)
- 4: does not meet the minimum requirements in multiple areas, and/or constitutes a breach of academic responsibility (equivalent to a D or F).

These numbers are merely for your own reference, and will be reported to you within the comments, rather than within the gradebook. I generally aim to comment on all WPs within two weeks of the due date.

Right: Walt Disney
Concert Hall, Downtown
Los Angeles.



Conferences and Office Hours

Much of this course will be tailored to your individual needs as a writer. This will be accomplished by regular one-on-one conferences with me, both required and optional. My regular office hours will normally be MW from 11:15 AM-12:15 PM on Zoom, and you can reserve 15-minute timeslots in advance at <https://bit.ly/2OTJtQY>.



I am available for conferences at other times by appointment; if you cannot attend currently scheduled office hours, send me an e-mail with your schedule of availability for 2-3 consecutive business days and I will do my best to find a time to meet with you. I may also schedule additional office hours as needed throughout the semester. These will be listed on the same calendar for sign-ups.

For required individual conferences, you will need to:

1. Sign up for the meeting using the Office Hours link above
2. Have a copy of your essay, either printed or electronic, to reference during the conference.
3. Come with questions about how you can improve your work, and
4. Be prepared to take notes.

During the meeting, we will discuss different avenues for improving your work. Missing a required conference will be considered an absence that cannot be made up.

Email

I try and answer any questions via e-mail addressed to ptaylor7@usc.edu within 24 hours during the work week unless there are exceptional circumstances. On weekends I may take longer. I do not comment on whole projects outside of office hours or the normal class revision and grading process, but I am happy to look at one or two small pieces of a project if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an introduction asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail.



Academic Integrity

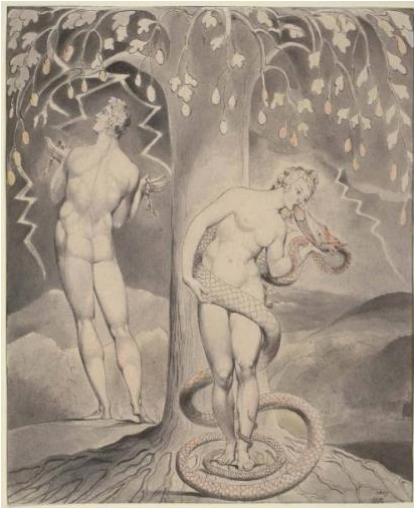
In academic writing, we regularly build on the ideas and texts of others. However, when we use another person's ideas, language, or syntax—whether directly, in summary, or in paraphrase—we must formally acknowledge that debt by signaling it with a standard form of academic citation. Failing to do so is considered plagiarism. For the purposes of the grading contract, plagiarism on assignments will be considered either a lapse of academic responsibility, a late paper, or a missing paper, depending on the severity or type of plagiarism.

I reserve the right not to extend the use of the free pass to plagiarism breaches. The issue may also be referred to the Office of Student Judicial Affairs and Community Standards.

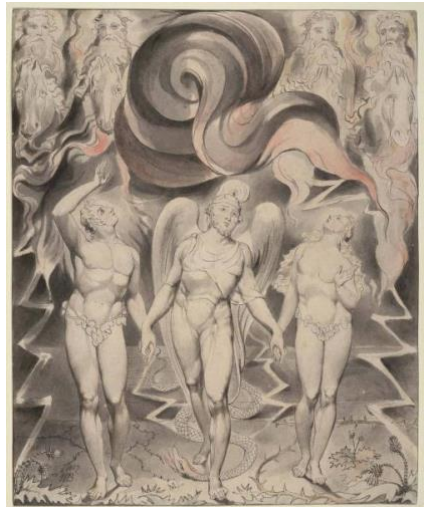
You commit plagiarism if you do ANY of the following:

- Use the internet or another source to “get ideas” that you use without citing
- “Cut and paste” or modify and include text, images, or sound in a project without citing
- Put another person’s ideas “in your own words” without documenting the source.
- Submit a project created by someone else, including a tutor, while claiming to be the author.
- Submit a project created in whole or part for another course (including high school) without the permission of both instructors.
- Take another person’s expressions—a word, phrase, or longer passage—without telling your reader what has been done. This is considered plagiarism even when your own ideas are being expressed.

If you have questions about using sources during the semester, visit the USC Writing Center, the Purdue OWL (link on page 9), or, of course, my office hours. If you are ever tempted to plagiarize because of stress or lack of time, talk to me first so I can help. Don’t let stress tarnish your record.



Left: “The Temptation and Fall of Eve.” William Blake, 1807.
From the Illustrations for *Paradise Lost*.
<https://emuseum.huntington.org/objects/2/illustration-9-to-miltons-paradise-lost-the-temptation>



Right: “The Expulsion.” William Blake, 1807.
From the Illustrations for *Paradise Lost*.
<https://emuseum.huntington.org/objects/62/illustration-12-to-miltons-paradise-lost-the-expulsion>

Resources

Writing Center

The USC Writing Center is open to all students of the University and offers free consultations for any type of writing assignment. I highly encourage you to visit the center during the semester for additional feedback on assignments for this or other courses. To make an appointment, create an account through their online system. When you meet with the consultant, bring a copy of the relevant assignment sheet and a copy of whatever draft materials you have ready, and be prepared with specific questions or issues that you would like to work on.



Counseling and Mental Health

1 (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.



National Suicide Prevention Lifeline

1 (800) 273-8255 – 24/7 on call.

Free, confidential support to people in suicidal crisis or emotional distress.



Relationship and Sexual Violence Prevention Services (RSVP)

1 (213) 740-9355, press “0” after hours – 24/7 on call.

Free, confidential therapy services, workshops, and training for situations related to gender-based harm.



USC Campus Support and Intervention

1 (213) 821-4710

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.



Student Basic Needs

This website directs students to resources to help them meet their basic needs related to food, housing, finances, and technology.





Office of Equity and Diversity (OED)

Main Office – 1 (213) 740-5086; Title IX – 1 (213) 821-8298

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.



Diversity at USC

1 (213) 740-2101

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.



The Office of Student Accessibility Services

1 (213) 740-0776

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.



Trojans Care for Trojans / Harassment Reporting

Trojans Care for is an initiative within the Office of Campus Wellbeing and Crisis Intervention that empowers USC students, faculty and staff to take action when they are concerned about a fellow Trojan challenged with personal difficulties. This private and anonymous request form provides an opportunity for Trojans to help a member of our Trojan Family. This resource can also be used to report discrimination and harassment.



USC Emergency – 24/7 on call

UPC: 1 (213) 740-4321

HSC: 1 (323) 442-1000

Emergency assistance and avenue to report a crime.



USC Department of Public Safety – 24/7 on call

UPC: 1 (213) 740-6000

HSC: 1 (323) 442-1200

Non-emergency assistance or information.

Course Schedule

WPs (Writing Projects) and AWAs (Ancillary Writing Assignments) **must be turned in on Blackboard before 8AM Pacific Time unless otherwise noted.** If due dates on this schedule conflict with those on Blackboard, assume whichever is earlier is correct until you can contact me for clarification.

This schedule is subject to change in case of plagues, fires, and a variety of other apocalyptic events, or even simply to improve student learning. I will give as much advance notice as possible if changes are necessary; please check your e-mail and Blackboard regularly.

Wk	Day	Date	Required Reading or Preparation	Assignments Due
1	M	8/22	Syllabus Joy, "What are Aesthetics?" hooks, "Critical Thinking"	
	W	8/24	Harris, "Introduction" Introduction to Writing 150 WP1 Prompt	AWA 0: On Beauty [Started in class on 8/22]
	F	8/26	Seymore, "How Beauty Feels"	AWA 1: Free Writing
2	M	8/29	Harris, "Forwarding"	
	W	8/31	Logical Outline Video	AWA 2: Fact/Idea List
	F	9/2	W150 : Thesis Statements (41-45); Introductions (64-70)	AWA 3: Draft question <i>Sign up for Conferences</i>
3	M	9/5	NO CLASS, Labor Day	
	W	9/7	NO CLASS, Conferences	AWA 4: Logical Outline due at least 15 min. before Conf.
	F	9/9	NO CLASS, Conferences	
4	M	9/12	W150 : Revision (85-86)	AWA 5: Rough Draft
	W	9/14	W150 : Reflection (97-98)	WP1 Final Draft (8AM)
	F	9/16	WP2 Prompt Coming to Terms video McLuhan, <i>The Medium is the Massage</i> (selections)	AWA 6: Reflection
5	M	9/19	Harris, "Countering" Berger, <i>Ways of Seeing</i> , Part 1	
	W	9/21		AWA 7: Fact/Idea List or Mind-Map
	F	9/23		AWA 8: Draft Question <i>Sign up for Conferences</i>
6	M	9/26	NO CLASS, Conferences	AWA 9: Logical Outline due at least 15 min. before conf.
	W	9/28	NO CLASS, Conferences	

Wk	Day	Date	Required Reading or Preparation	Assignments Due
	F	9/30		AWA 10: Partial Rough Draft
7	M	10/3	W150 : The Paragraph (57-63)	AWA 11: Full Rough Draft
	W	10/5		AWA 12: Peer Review Letters
	F	10/7	Crisp, "Of Proprietors and Poachers"	WP2 Final Draft (8AM)
8	M	10/10	WP3 Prompt Gallagher, "The Assault on Creative Culture"	AWA 13: Fact/Idea List or Mind-Map
	W	10/12	W150 : Research Basics (99-100, 108-110) Zotero Explainer Video	AWA 14: Draft Question
	F	10/14	NO CLASS, Fall Break	
9	M	10/17		AWA 15: Synthesis Matrix <i>Sign up for Conferences</i>
	W	10/19	NO CLASS, Conferences	AWA 16: Outline or Draft due at least 15 min. before conf.
	F	10/21	NO CLASS, Conferences	
10	M	10/24	Paramedic Method Video	Sentences for Peer Review
	W	10/26		AWA 17: Rough Draft
	F	10/28		AWA 18: Peer Review Letter
11	M	10/31	Freakonomics, "Don't Worry, Be Tacky" (Podcast selections)	WP3 Final Draft
	W	11/2	Burnett and Miller, "What Would Dolly Do?"	
	F	11/4	Finn, "Good Taste is All About Class Anxiety"	
12	M	11/7		AWA 19: Draft Question
	W	11/9		
	F	11/11		AWA 20: Prewriting <i>Sign up for Conferences</i>
13	M	11/14	NO CLASS, Conferences	AWA 21: Outline or Draft due at least 15 min. before conf.
	W	11/16	NO CLASS, Conferences	
	F	11/18		AWA 22: Rough Draft
14	M	11/21		AWA 23: Peer Review
	W	11/23	NO CLASS, Thanksgiving	

Wk	Day	Date	Required Reading or Preparation	Assignments Due
	F	11/25	NO CLASS Thanksgiving	
15	M	11/28	Reflective Essay Prompt	WP4 Final Draft
	W	11/30	Sample Reflective Essays	
	F	12/2		AWA 24: Prewriting
16			Reflective Essay due at time of Final Exam (See classes.usc.edu for schedule)	