In 1989, legal scholar and critical-race theorist Kimberlé Crenshaw developed the framework of “intersectionality” as one analytical tool to understand how oppression and discrimination work in the neoliberal state. Intersectionality, as sociologists Patricia Hill Collins and Sirma Bilge would later understand it, “gives people better access to the complexity of the world and themselves” (2016). And, as political scientist Ange-Marie Hancock puts it, intersectionality is a form of “border crossing” that asks us to stand in an intersection, real or imagined, and to understand critically what comes together in that juncture (4).

In this section of English 185, we will pull from a range of readings on intersectionality across disciplines—including perhaps legal scholarship, sociological analysis, and work in new media studies, bioethics, and literary studies—in our exploration of intersectionality as a useful tool for understanding what, how, and why we write. Furthermore, we will enact novelist Margaret Atwood’s assertion that all “good writing takes place at the intersections, at what you might call knots, at places where the society is snarled or knotted up.” As we explore various snarled, knotted up intersections through class discussions and readings, we will compose responses designed to enter existing conversations on intersectionality, engage with a variety of academic discourse communities, and develop research methods and pathways of inquiry.
Course Learning Objectives

A liberal arts education is preparation for full participation in public life, participation that includes being an informed citizen and voter, but also communicating and leading. Oxford College recognizes the importance of the intersection of critical thought with the writing process, effective communication (written and oral), and future leadership, providing you with both a liberal arts education and attention to your development as a communicator. English 185 is Oxford's gateway writing course, providing you with preparation for writing in college and beyond, but also preparing you to maximize your ongoing growth as a writer in your three Continuing Writing courses.

As you begin your liberal arts journey, First-Year Writing is designed to demystify the connection between academic writing and inquiry in a variety of disciplines so that you benefit most fully from your writing and learning in other courses. More generally, the course is designed to help you think critically about written communication, as well as related processes like reading and research, and how these vary across communities and situations. The course is intended to give you the tools and experiences you need to become a thoughtful, flexible writer who is able to continue adapting and learning beyond the course.

Toward these ends, English 185 is designed around the following Student Learning Outcomes.

<table>
<thead>
<tr>
<th>Disciplinary Awareness</th>
<th>Demonstrate awareness of the connection between writing and inquiry across a range of disciplines and purposes.</th>
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<tbody>
<tr>
<td>Reading</td>
<td>Adapt reading strategies for a diverse range of texts, attending to the purpose and context of both the reader and writer.</td>
</tr>
<tr>
<td>Rhetorical Awareness</td>
<td>Ask meaningful questions about writing situations and unfamiliar genres using rhetorical concepts such as audience, purpose, exigence, situation, and community.</td>
</tr>
<tr>
<td>Adaptability</td>
<td>Make purposeful choices about multiple dimensions of writing such as argument, organization, evidence, language, and design.</td>
</tr>
<tr>
<td>Research</td>
<td>Locate, evaluate, and integrate research sources ethically and fittingly for a writing purpose.</td>
</tr>
<tr>
<td>Processes</td>
<td>Adapt writing processes to different contexts and occasions, using flexible strategies and tools for discovering and reviewing ideas, giving and receiving feedback, revising and editing writing, and working with other writers.</td>
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</table>

“Good writing takes place at intersections, at what you might call knots, at places where the society is snarled or knotted up.”

- Margaret Atwood

Kimberlé Crenshaw, Legal Scholar, Feminist and Critical-Race Theorist: How is this framework useful for thinking about identity and the practice of writing?

Intersectionality is “a framework … to trace the impact of racism, of sexism, other modes of discrimination, where they come together and create sometimes unique circumstances, obstacles, barriers for people who are subject to all of those things.”

Grade Distribution

I follow Emory’s grading system on a ten-point scale.

Essay Grades (General Rubric):

A/A: 90-100
“A/A-” assignments have an original compelling thesis that is clearly articulated and supported effectively with relevant evidence. The structure is logical and engaging, and the paper is free from grammatical and mechanical errors.

B/B: 80-89
“B/B-” assignments meet the requirements of “A” papers, but fall short in one or two respects.

C/C: 70-79
“C/C-” assignments have a thesis of average quality, an argument that is fully presented to the reader, but obscured by problems with grammar, mechanics, and/or organization.

D/D: 60-69
“D/D-” papers have a poor thesis or do not have a thesis at all, lack organization and clarity, and/or contain many stylistic, grammatical, or proofreading errors.

F: < 59
“F” assignments have no thesis, poor organization, and many grammatical, stylistic, and proofreading errors.

*Note: assignment specific rubrics discussed in class during assignment introduction.

Note on Student Work: Student work submitted as part of this course may be reviewed by Oxford and Emory faculty/staff for the purposes of improving instruction and enhancing Emory education.

Required Texts*


(Recommended)

* All of our thematic cluster readings will be found either on Canvas or accessed via hyperlinks on the Syllabus.
* No student should be unable to purchase the required texts for this course because of financial difficulty. If you have issues purchasing the texts, please do not hesitate to see me within the first week of the semester.
* Available in Campus bookstore or online.

*Note: Your Overall Grade will be based on the following assignments & percentages:

- “I-C” Reading Journals and “DG” (15%)
- Project 1: “My Megaminx” Literacy Narrative (15%)
- Project 2: YouTube/U-Turn (15%)
  - YouTube First Draft (2.5%)
  - U-Turn Second Draft (10%)
  - Process Blog (2.5%)
- Project 3: PPPP (25%)
  - P1: Literacy Narrative→Autoethnography (5%)
  - P2: Autoethnography→Proposal (5%)
  - P3: Work in Progress Presentation (5%)
  - P4: Exploratory Research Paper (10%)
- Project 4: Why iWrite: ePortfolio with Reflective Cover Letter (15%)
- Class Participation, Workshops, In-Class Activities and Writings (15%)
Our Personal Learning Goals:

Sustained Thematic Engagement:
Critically engage the framework of intersectionality through composition, course readings, evaluation and analysis, and class discussion.

Reflective Thematic Awareness:
Develop values for a personal and cultural understanding of intersectionality.

Semester Intersection Overview:

Picture yourself occupying the middle of a four-way traffic intersection. You look around you; you have four directions to choose from. Each of the 4 major projects in this course serves as a pathway of inquiry. In taking each path, you will enact skills important for effective critical thinking and writing at the college level as well as develop disciplinary awareness through practicing specific skillsets and expanding your vocabularies. By the end of the course, you will come back to the middle of the intersection prepared to journey down new roads in your future coursework, discourse communities, and beyond.

The “intersectional” reading schedule is build around the following 10 thematic clusters:

<table>
<thead>
<tr>
<th>EDUCATION &amp; INTERDISCIPLINARITY</th>
<th>GENDER, Part 1 (Roles &amp; Violence)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CITIZENSHIP STATUS, NATIONALITY</td>
<td>GENDER, Part 2 (Geography &amp; Fluidity)</td>
</tr>
<tr>
<td>RACE, FAITH, and POLICE VIOLENCE</td>
<td>AGE &amp; ABILITY</td>
</tr>
<tr>
<td>CLASS and The WEALTH GAP</td>
<td>MENTAL HEALTH &amp; DIGITAL LIFE</td>
</tr>
<tr>
<td>SEXUALITY</td>
<td>ENVIRONMENT &amp; NATURE</td>
</tr>
</tbody>
</table>

"Education is not the learning of facts, but training the mind to think."
- Albert Einstein

* R-E-S-P-E-C-T & Safe Space Policy *

All students are expected to be respectful of others and their opinions and to act with decorum.

Furthermore, our classroom provides an open space for the critical and civil exchange of ideas. Some readings and other content in this course will include topics that some students may find offensive and/or traumatizing. I'll aim to forewarn students about potentially disturbing content, and I ask all students to help create a safe-space atmosphere of mutual respect and critical sensitivity. No student will be penalized academically for failing to engage with material that is offensive and/or traumatizing by leaving the classroom. I strongly encourage each student to meet with me one-on-one to discuss any material he or she feels may be emotionally challenging either before or after the material is discussed.
Assignment Overview:

“I-C” Reading Journals (10 blogs, 250-500 words) (Introduced 1/16)

For each thematic cluster reading in the syllabus, you should post a 250–500 word blog post response to the appropriate Canvas discussion board before class time on the day we discuss the readings. With this journal, you have the flexibility of choosing how to engage with the course keywords, cluster themes, and readings through your own critical thought and idea generation processes. While I encourage you to read all readings and complete all journaling opportunities, 7 completed blogs will count as full completion credit. In addition, you are responsible for signing up for 1 DG (8 options on the syllabus) in which you and at least one of your classmates will help facilitate class discussion on the assigned thematic cluster.

*Completion Credit.
*Less formal writing than official essays but counts toward the final portfolio.

Project 1: “My Megaminx” Literacy Narrative (5 pages)

- Introduced 1/21; Peer Review 1/28; Due 2/4

In this first project, you will engage with our course framework and keywords (Identity and Intersectionality) through determining a social or cultural group to which you belong and writing a narrative essay to describe how you came to learn you were a part of that group. Guidelines will be discussed during our first full week. Upon completion, you will meet one-on-one with me to assess your writing and develop a personal roadmap for semester success. You will return to this essay and adapt it in Project 3, P1.

Project 2: “YouTube,” U-Turn (5 pages, revised)

- Introduced 3/3; Peer Review 3/31; Final Version Due 4/2; Optional Revision Due 4/9

Part One: YouTube (3/19)
Part Two: U-Turn (4/2)

Following WC visit and peer workshop (3/19; 3/31), you will revise and resubmit your essay, expanding your summary and description into an essay that analyzes the visual rhetoric (total of 5 pages) deployed in your chosen texts.

Part Three (Reflection): 500-word reflective process blog (Due after assignment fully complete). (By 4/9)

Project 3: PPPP (By end of Project: Total of Revised 10 pages)

Introduced in Full 2/20

- Part One: Literacy Narrative→Autoethnography (5 pages Adapted) (3/17)
  - Meeting with Me (3/4, 3/5)
- Part Two: Autoethnography→Proposal (2 page Addendum) (3/24)
  - P3 and P4 Workshop Day (4/14).
Assignment Overview Continued:

- Part Three: Work in Progress Project Presentation (4/16, 4/21, 4/23)
- Part Four: Exploratory Research Paper (Revised and Adapted, Total of 10 pages) (Due 4/27 by Midnight)

Project 4: Why iWrite: ePortfolio with Reflective Cover Letter (2–3 pages) (Due During Exam Week) Introduced 4/14

In this final project, you will curate what you consider to be your strongest writing of the semester across all major and minor assignments (including reading journals, in-class workshops, and activities) and reflect upon your writing, revision, and curatorial process through a cover letter.

Projected Course Calendar*

*All items in the calendar are subject to change at the professor’s discretion pending student needs.
*An Insider’s Guide to Academic Writing = AIGAW

Generally when possible, the bulk of your week’s reading will be completed over the weekend for Tuesday’s class discussion.
Most Thursdays, time will be set aside for in-class writing, group-work, and workshops.
Week One: iWRITE
DEFINITIONS, STRUCTURES, FOUNDATIONS, & PATHWAYS

Tuesday 1/14

Course Introduction and Writing Activity
In-Class: Read Joan Didion, “Why I Write” (1971)(PDF online)

Thursday 1/16

Identity and Intersectionality, Defined.
- Read: “Identity,” Keywords for American Cultural Studies; Mary Romero, “Where Does Intersectionality Come From?: Coining the Term” (38–41) (PDF online); Romero, “The Rubik’s Cube Metaphor” (10–11); Hill Collins & Bilge, “What is Intersectionality?” (1–2)
- Watch: What is Intersectionality? (Video, Queer 101, YouTube); Intersectionality (Video with transcript, Khan Academy)


Introduce “I-C” Reading Journals Assignment
*Remember: You are required once weekly to respond to one of your peers’ post in the discussion board.

Week Two:

Tuesday 1/21

Academic Writing, Reading, and Rhetoric, Defined.
- Read: AIGAW, Chapters 2, “Writing Process and Reflection” and 3, “Reading and Writing Rhetorically”; Barnet & Bedau, “Critical Thinking” and “Writing as a Way of Thinking,” 1–11; 13–20 (PDFs online).

In-Class: Lecture: Writing as Thinking. Developing Academic Habits of Mind.
Discuss: “Making Sense of College-Level Writing Assignments” (Glenn)
Rhetorical Triangle Overview
Writing a Rhetorical Analysis (Student Choice of 1 reading below)
  - Margaret Atwood, “Introduction: Into the Labyrinth” (xiii–xxiv)
  - Toni Morrison, “Peril” (vii–ix) and “Home” (17–20)
  - Toni Morrison, “Nobel Lecture 1993”

Introduce “My Megaminx” Literacy Narrative Assignment

Thursday 1/23

Cluster 1: EDUCATION & INTERDISCIPLINARITY
- Read: AIGAW, Chapter 1, “Inside Colleges and Universities”; “Defining the Work of the
### Week Three:

**Tuesday 1/28**

- **Read:** “Love and Death in Mississippi” (My Literacy Narrative Model)

*In-Class:* “My Megaminx” Literacy Narrative Peer Review

**Thursday 1/30**

- **Read:** *AIGAW*, Chapter 6, “Reading and Writing in Academic Disciplines”; *Active Reading Strategies* and Active Reading (PDF online)
- **Watch:** Rules for Paraphrasing and Summarizing

*In-Class:* Active vs. Passive Reading Strategies/ Summary and Paraphrase Lecture and Practice; Interview Sharing and Peer Review.

**Writing Center Visit.**

### Week Four:

**Tuesday 2/4**

**Cluster 2: CITIZENSHIP STATUS, NATIONALITY**

- **Watch:** John F. Kennedy, “We Are a Nation of Immigrants”
- **Read:** Gloria Anzaldúa, “Preface to the First Edition” and “To live in the borderlands means you” (216–217); José Antonio Vargas, “My Life as an Undocumented Immigrant”; *Overview* of the Undocuqueer Movement; also make sure to watch the *UndocuQueer Manifesto*; Mary Romero, “Undocuqueer Intersectionality” (115–120) (PDF online); Jeremy Adam Smith, “Our Fear of Immigrants”; Bryan Washington, “Lockwood” (1–5); Gary Younge, “As Migrants We Leave in Search of a Future, but We Lose the Past”
- **Do:** “I-C” Reading Journal 2 / DG 1

*In-Class:* The Tree Activity

“My Megaminx” Literacy Narrative Due by 12 Midnight.

**Thursday 2/6**
• **Read:** *AIGAW*, Chapter 5, “Academic Research” and Chapter 8, “Reading and Writing in the Social Sciences”; Louis Menand, *How Cultural Anthropologists Redefined Humanity,* *The New Yorker*

• Please **bring** in one “scholarly article” sourced via the Library databases using the keyword / search term “Immigration.” Make sure you have read the article at least once before class.

**In-Class:** Review *AIGAW* Chapter 6, Translation of a Scholarly Article (132–138). You will orally translate and summarize the selected article you bring to class. Audience: Instructor and Peers who have not read the article.

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**Week Five:**

Tuesday 2/11

**Cluster 3: RACE, FAITH, and POLICE VIOLENCE**


• **Watch (SKIM):** Kimberlé Crenshaw, “The Urgency of Intersectionality” (YouTube TED Talk)

• **Do:** “I-C” Reading Journal 3 / DG 2

**Begin In-Class:** “The Urgency of Now” Micro-Assignment: Write a persuasive letter, modeled after MLK, to an individual (politician or policy maker) or a collective (clergy, etc.) where you urge them to take action on how you view intersections of Race, Faith, and Police Violence.

• Another Model: Edward O. Wilson, “Letter to a Southern Baptist Minister” (PDF online)

“My Megaminx” Literacy Narrative Optional Revision with Revision Statement Due by 12 Midnight.

Thursday 2/13

• **Finish:** Your “The Urgency of Now” Letter. Upload and bring to class.

**Cluster 4: CLASS and The WEALTH GAP**

• **Watch:** *Wealth Inequality in America*


• **Do:** “I-C” Reading Journal 4 / DG 3

**In-Class:** Prepare for the Wealth Gap and Higher Education Mock Debate
Week Six:

Tuesday 2/18

- **Read:** *AIGAW*, Chapter 4, “Developing Arguments”; “Countering Opposing Arguments” (PDF online)
- **Please bring** in one advertisement (printed out or sourced from a physical magazine, etc.) that you feel is “classed.” Be able to articulate who you think is the advertisement’s intended audience.

**In-Class:** The Wealth Gap and Higher Education Mock Debate; Rhetorical Triangle Refresher and Rhetorical Analysis of Advertisement Activity

Thursday 2/20

- **Read:** *AIGAW*, Chapter 9, “Reading and Writing in the Natural Sciences”; Rachel Carson, “A Fable for Tomorrow” (1–3); “A Fable about Science and Climate Change”
- **Read:** *Writing an Election Manifesto*, André Muhle, “A Manifesto about Writing Manifestos”

**In-Class:** “Field” Trip and Observation Report (Weather Permitting); Introduce Election Manifesto Activity

**Introduce PPPP Assignment.**

Week Seven:

Tuesday 2/25

**Cluster 5: SEXUALITY**

- **Read:** Audre Lorde, “Age, Race, Class, and Sex: Women Redefining Difference” (PDF online); Audre Lorde, From Zami: A New Spelling of My Name (3–11)(PDF online)
- **Watch:** Ian McKellen reads “Dear Mama” from *Tales of the City*
- **Bring:** Browse the *When I Came Out* website. Locate one “story” that you respond to from any of the dropdown “story” categories. Screenshot & Copy, Paste it into a document to bring to class.
- **Do:** “I-C” Reading Journal 5 / DG 4

**In-Class:** Sexuality and the Iceberg (Mini-Lecture)
- *Hemingway Editor* Exercise
- Handout on Synthesis Matrix for 1-1 Consults

Thursday 2/27

**No traditional Class. Professor conferencing.**

- **Read:** *AIGAW*, Chapter 7, “Reading and Writing in the Humanities”; “Developing a
Strong, Clear Thesis Statement” (PDF online); George Saunders, “What Writers Really Do When They Write”

Review Project 2: YOUTUBE U-TURN Assignment. Email Professor 1 question about the assignment.
  • My Model: Is there Life Beyond the Pop Lifecycle for Christina Aguilera?
  • Another Model: Inda Lauryn, “Dear Taylor Swift: If Your Feminism Ain’t Intersectional, It Ain’t Sh*!”

Week Eight:

Tuesday 3/3
Cluster 6: GENDER, part 1 (Violence)
  • Read: Charlotte Perkins Gilman, “The Vintage” (253–257; follow the link and scan to page 261); Alice Sebold, Prologue, from Lucky (PDF online); Rebecca Solnit, “A Rape a Minute, a Thousand Corpses a Year”; Andrew Romano, “Why We Need to Reimagine Masculinity”; “What is Toxic Masculinity?”; Peggy Orenstein, “The Miseducation of the American Boy”
  • Watch (SKIM): “Is There a ‘Rape Culture’ on College Campuses? Watch the Debate.”
  • Do: “I-C” Reading Journal 6 / DG 5

In-Class: Election Manifesto Delivery and Recitation; Close Reading of “The Vintage,” Research Question and Thesis Development, Student Interpretation
  • My Model: “‘The Vintage’ Faulkner” (PDF online)

Thursday 3/5

No Official Class.
Prepare for ONE on ONE CONSULTS pre-scheduled at agreed upon time (3/4 or 3/5) to discuss PPPP and MIDTERM Progress. This meeting counts as your attendance for this class date.

Mid-Term Reports due 3/4.

Week Nine:

3/9–3/13
NO Class Spring Break

Week Ten: Why iWrite Midterm Refresher

Tuesday 3/17
LIBRARIAN VISIT on Academic Research (Vanessa)

Read:
- George Orwell, *Why I Write*
- Elie Wiesel, *Why I Write: Making No Become Yes*
- Terry Tempest Williams, *Why I Write*
- N.A. Turner, *12 Lessons on Writing by Stephen King*

In-Class Writing & Workshop.
**PPPP P1 Due by Midnight.**

Thursday 3/19

**Cluster 7: GENDER, part 2 (Geography and Fluidity)**
- **Watch:** *New Deep South: Kayla*
- **Read:** *Intersectionality: What Is It, and Why Is It Important?* (Page 3 ONLY); Samantha Allen, “Crossroads” from *Real Queer America* (PDF online); Kate Bornstein, *Welcome to Your Gender Workbook,* from *My Gender Workbook* (1998); *The Advocate,* Maurice Willoughby story
- **Do:** “I-C” Reading Journal 7 / DG 6

**YOUTUBE Part 1 Due by Midnight.**

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**Week Eleven:**

Tuesday 3/24

**Workshop Day: YouTube Essay**

**In-Class Invention Activity: MY “GENDER TROUBLE” ARTISTIC TEXT:**
- Return to guidelines from AIGAW Chapter 7, “Artistic Texts” and “Creating an Artistic Text” (180–181). Please complete only PART 1. You may use any artistic medium to complete this project. It need only be a “rough” draft. This artistic piece should represent your understanding of gender.

Please bring your “artistic text” to class 3/26. There will be an in-class writing assignment on that day where I will ask you to complete Part 2 and Part 3.

**PPPP P2 Due by Midnight.**

Thursday 3/26

**In-Class:** MY “GENDER TROUBLE” ARTISTIC TEXT Parts 2 and 3.

**Cluster 8: AGE & ABILITY**
- **Read:** Temple Grandin, *Autism and Visual Thought* (You are required to read only the first section); Angela Lemus-Mogrovejo, *Disability Justice Must Include All Marginalized*
Identities”; Rob. J. Quinn, “Writing and Disability: Powerful Together”; Cheryl Marie Wade, “I am not one of the”

- **Do:** “I-C” Reading Journal 8 / DG 7

**Week Twelve:**

Tuesday 3/31

- **Read:** Anne Lamott, “Shitty First Drafts”; Murray, “Revising Your Own Manuscript”

**In-Class:** YOUTUBE Essay Peer Review.

**In-Class:** Lecture on Revision and the Editorial Process.

**LIBRARIAN RETURN VISIT** on Presentation Strategies (Vanessa).

Thursday 4/2

**Cluster 9: MENTAL HEALTH & DIGITAL LIFE**

- **Read:** William Stryon, from *Darkness Visible* (3–20); Udoka Okafor, “On Living with Depression, and the Dangers of our Culture of Silence”
- Nicholas Carr, “Is Google Making Us Stupid” (PDF online); Danah Boyd, “Wikipedia as a Site of Knowledge Production” (PDF online); Moya Sarner, “The Age of Envy: How to Be Happy When Everyone Else’s Life Looks Perfect”; Clifford Stole, “Isolated by the Internet” (648–655) (PDF online)

- **Do:** “I-C” Reading Journal 9 / DG 8

**YOUTUBE** Part 2 Due by Midnight.

**Week Thirteen:**

Tuesday 4/7

- **Read:** *AIGAW*, Chapter 10, “Reading and Writing in the Applied Fields”
- **Nursing Perspective:** Elizabeth Burgess-Pinto and Ann Little, “Incorporating Intersectionality as a Paradigm in Nursing Education: Why Don’t We Act on What We Know?”
- **Listen:** “Calling the Shots in the Year of the Nurse and Midwife”
- **Law/Journalism:** Andrew Sullivan, “What’s So Bad About Hate?” (469–485) (PDF online)
- **Bring:** Printed out copy of YouTube Essay Draft.

**In-Class:** Damages Activity

Class Visitors TBD

Thursday 4/9
Cluster 10: ENVIRONMENT & NATURE

- **Read:** Greta Thunberg, “Wherever I Go I Seem to be Surrounded by Fairy Tales” (85–95) (PDF online); Jonathan Safran Foer, “My Life as a Dog” (245–252) (PDF online); Alice Walker, “Am I Blue?”; Wallace Stegner, “Wilderness Letter” (1960); Deb Aronson, “The Nurture of Nature”; Mary Oliver, “Wild Geese”
- **Watch:** Causes and Effects of Climate Change
- **Do:** “I-C” Reading Journal 10

**In-Class:** Lecture: Elements of a Reflection Essay

**YOUTUBE Blog Due by Midnight.**
**YOUTUBE Optional Revision with Revision Statement Due by Midnight.**

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**Week Fourteen:**

Tuesday 4/14

**In-Class:** Workshop DAY; PPPP P3 Presentation Preparation and Practice
PPPP P4 and YOUTUBE Essay Final Questions

**Introduce Project 4: Why iWrite Portfolio**
- **Read:** REGINALD SHEPHERD, “Why I Write” (188–197) (PDF online)

Thursday 4/16

**PPPP P3 Presentations**

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**Week Fifteen:**

Tuesday 4/21

**PPPP P3 Presentations**

Thursday 4/23

**PPPP P3 Presentations**

- Last day of class.

**PPPP P4 Due 4/27 by Midnight.**

**Project 4 Portfolio + Cover Letter Due During Exam Period: 4/29–5/1 and 5/4–5/6**
LATE WORK AND REVISION
All late work must be pre-approved by the professor except in extenuating circumstances, i.e. a medical emergency. Extensions will not be granted the day an assignment is due. All late work is due the next class meeting after the original date posted in the syllabus unless otherwise stipulated by the professor. Late work will be deducted 5 grade points for every day it is late unless otherwise specified by the professor. Unapproved late work will not be accepted. However, you are allowed to revise one assignment, with no guarantee for a higher grade, per the professor’s approval. The lectures, class discussions, group work, or other daily class work or homework exercises in a writing class cannot be reconstructed for a student who has been absent; therefore, daily work missed due to tardiness or absence (for any reason) cannot be made up. Students may arrange to turn in major-grade work in advance or online only if allowed.

ATTENDANCE & TARDINESS
Students are expected to attend class with thoughtful and active classroom participation. In a writing heavy course, in which we will often engage in numerous in-class writing workshops, it is imperative that you come to class. More than 5 unexcused absences results in class failure, and I recommend no more than 3 course absences. However, if you must miss class, please email the professor in advance. (For more on Emory Oxford’s regulations, visit here). Students are expected to come to class prepared with tasks completed, texts, homework, and pen/laptop in hand, ready to go on time and awake. If you arrive to class after roll has been taken (and I strongly advise you do not), it is your responsibility to approach me and make sure your presence is recorded. Otherwise, you may automatically be counted absent. Late arrivals disrupt class and prevent both the late student and his/her classmates from benefiting from the entire period of instruction, discussion, and workshop activities. NO LAPTOPS or devices unless instructed to use them.

EMAIL
I will attempt to respond to each email within 24 hours of receipt during normal business hours. Weekend and late night email inquiries are not encouraged.

Emory Oxford Honor Code and Academic Misconduct
Emory Oxford takes plagiarism cases and all academic misconduct very seriously. The Honor Code applies to all assignments, in and out of the classroom. All work in this course must be entirely your own and entirely original to the requirements of this course in this semester. The Emory Oxford College Honor Code can be read here: http://oxford.emory.edu/catalog/regulations/honor-code.html.

Religious Holidays Arrangements
Instructors are encouraged, not required, to accommodate students’ academic needs related to religious holidays. Students must inform professors by the end of the second week of class each semester of any planned religious observances that conflict with class attendance, and make mutually agreeable arrangements to complete any work missed. If you need guidance negotiating your needs related to a religious holiday, the College Chaplain, Rev. Lyn Pace, ppace@emory.edu, Candler Hall 202, is willing and available to help. **Please be aware that Rev. Pace is not tasked with excusing students from classes or writing excuses for students to take to their professors. Emory’s official list of religious holidays may be found at http://www.religiouslife.emory.edu/faith_traditions/holidays.html.
**Emory Oxford Title IX Reporting**

Every Emory employee who is informed about an allegation of sexual misconduct involving any student is required to notify a Title IX Coordinator either directly or through their relevant reporting structure. However, employees who serve in a professional role in which communications are afforded confidential status under the law (e.g., medical providers, therapists, and professional and pastoral counselors) are not bound by this requirement but may, consistent with their ethical and legal obligations, be required to report limited information about incidents without revealing the identities of the individuals involved, to a Title IX Coordinator or Deputy Title IX Coordinator. All members of the Emory community are encouraged to promptly report incidents of sexual harassment and discrimination. For more information, visit: [http://sexualmisconductresources.emory.edu/policies/index.html](http://sexualmisconductresources.emory.edu/policies/index.html)

**Office of Accessibility Services (OAS)**

If you have a documented disability and have anticipated barriers related to the format or requirements of this course, or presume having a disability (e.g. mental health, attention, learning, vision, hearing, physical or systemic), and are in need of accommodations for this semester, we encourage you to contact the Office of Accessibility Services (OAS) to learn more about the registration process and steps for requesting accommodations at oas_oxford@emory.edu. If you are a student that is currently registered with OAS and have not requested or received a copy of your accommodation notification letter, please notify OAS immediately. Students who have accommodations in place are encouraged to coordinate with their professor during the first week of the semester, to communicate specific needs for the course as it relates to approved accommodations. Accommodations may not be implemented until the instructor is provided an accommodation letter and discusses the accommodation plan for this course face to face with the OAS student. Accommodations may not be implemented retroactively. For additional information regarding OAS, please visit the website: [http://equityandinclusion.emory.edu/access](http://equityandinclusion.emory.edu/access)

**Emory Oxford Counseling and Career Services (CCS)**

Free and confidential counseling services are available at the Emory Oxford Counseling and Career Services located in Murdy Residence Hall, First Floor.

**Oxford Writing Center**

The Writing Center, located in Pierce Hall 117, usually opens in the third or fourth week of the semester. Consultants in the Oxford Writing Center are available to support Oxford College students as they work on any type of writing assignment and/or text, at any stage of the composing process. Consultants can assist with a range of projects, from traditional papers and presentations to websites and other multimedia projects. They take a similar approach as they work with students on concerns including idea development, structure, use of sources, grammar, and word choice. They usually do not proofread for students. Instead, they discuss strategies and resources students can use as they write, revise, and edit their own work. All students, monolingual and multilingual, are welcome to visit the Writing Center tutors.

**Ask IT and CANVAS Help**

Many technological problems can be resolved through Oxford’s AskIT. For technical issues with Canvas, click on the “Help” tab. You’ll find many resources, including a 24/7 hotline: (844) 765-2516.