

## **ENG 101: Writing In/Of Environment**

Date, Time, Location: MWF 11:00am-11:50am Callaway Center N204 (008)  
MWF noon-12:50pm Callaway Center N204 (001)

**Instructor: Christina M. Colvin**

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Office Hours: Monday and Wednesday, 1:00pm-2:00pm

Office Location: Callaway Center N212-A

Course Website: [www.ColvinCourses.com](http://www.ColvinCourses.com)

### **Course Topic and Description**

In this course, we will analyze and compose within natural, built, and digital environments that inspire, facilitate, and constrain writing. In so doing, we will expand your critical reading and writing skills, rhetorical knowledge, and familiarity with historic and ongoing issues pertaining to "the environment."

While writing produced by students will constitute the major texts of this course, additional readings will include environmental writing from a range of genres, textual modes, and historical contexts. This focus will enable us to interrogate ways texts explicitly and implicitly address the influences of environment on writing processes. We will also explore the rhetorical features of physical places to assess how environments may themselves be analyzed as texts. Finally, we will ask what writing and rhetoric have to do with urgent environmental crises such as mass species extinction, resource depletion, and global climate change.

As a section of Expository Writing, this course will train you to communicate clearly and effectively through frequent informal and formal writing assignments, field work, creative exercises, oral presentations, and collaborative work. This course also participates in the Domain of One's Own Program. You will build and maintain a personal website and compose with a variety of digital tools.

### **Course Outcomes**

*Rhetorical composition.* You will compose texts in multiple genres, using multiple modes with attention to rhetorical situations. By composing a variety of texts using a number of composing technologies, you will demonstrate understanding of audience, purpose, and constraints. You will use and adapt generic conventions, including organization, development, and style.

*Critical thinking and reading resulting in writing.* As you undertake scholarly inquiry and produce your own arguments, you will summarize, analyze, synthesize, and evaluate the ideas of others. You will encounter the ideas of others in a variety of texts generated both inside and outside the classroom: print, visual, aural, oral, and spatial. You will learn accepted and ethical ways to integrate other texts into your work and how to rightly handle citation and adaptation. You will use writing as a critical thinking tool.

*Writing as process.* You will understand and practice writing as a process, recursively implementing strategies of research, drafting, revision, editing, and reflection. In learning about your own writing process and doing guided reflective writing about that process, you will learn to critique your work and the work of others. You will also become aware that it usually takes multiple drafts to create and complete a successful text.

*Familiarity with environmental writing and the concept of writing as ecological.* You will identify and describe several ways humans interact with and represent "the environment" as well as how the concepts of wilderness, Nature, and sustainability have been recently engaged by writers and thinkers from multiple disciplinary perspectives. You will apply these terms to your own writing process to deepen your experience of writing as a situated, relational practice.

## Description of Course Assignments and Grade Weights

### Response Blog (15%)

For each of the dates indicated on the course schedule below, you will post an entry of *at least* 350 words to your website's blog. In each post, respond to one or more of the specific readings associated with the due date.

Writing blog posts will allow you to develop your public writing voice; you should anticipate that these posts will be read not only by me, but by a larger audience that includes your peers. You may even choose to continue writing in your blog after the conclusion of the course! Oftentimes, your blog entries will be used to generate class discussion, so keep in mind as you write that you may be called on in class to discuss the content of your posts. Further, writing blog posts will allow you to engage and explore the readings, topics, and writing strategies brought up during class more thoroughly than our class exercises and discussion allow.

On the dates indicated, blog entries are due by 9:00am. Late blog entries (ie., those posted after 9:00am on a due date) will earn a "zero."

### Emory-as-Environment Project (10%)

For this project, you will conduct a rhetorical analysis of a space on Emory's campus that is invested in the concept of sustainability and/or the environment. A few recommended places include Lullwater Preserve, Hahn Woods, or one of the many gardening projects across campus. During your visit to one of these locations, you will ask a series of questions pertaining to the space's physical features, audience, setting, and purposes. The questions you ask during your visit should include, but are not limited to, those that fall within the following categories:

- Physical features  
What kind of sensory information does the space provide? What do you hear, see, smell, and touch? What enhances your experience of the space? What detracts from it? What birds, mammals, fish, water, plants, trees, and rocks do you notice? What trash, debris, or other indications of human traffic do you see? What cultural values do the space's features suggest? What parts of the space seem regularly maintained? What rhetoric is obvious in the form of signs, displays, and maps? What rhetoric is less explicit in the form of gates, fences, entrances, paths, lawn maintenance, and available seating?
- Audience  
Who is welcome to use the space? What goes on in the space on a daily basis? Describe the kinds of activities you witness.
- Setting  
Where is the space located? Where are the entry points to the space located? Are these locations more urban, suburban, or rural? Who lives nearby? Who can easily access the space (walkers, drivers, individuals with disabilities)? How is the space integrated into or set apart from the surrounding area?
- Purposes  
How do you feel in the space? How do you think you are meant to feel? How do you think you are meant to behave? What does the space encourage or discourage you from doing? Are there any symbolic meanings attached to the features of the space? How do those meanings operate in the space? What conceptions of nature, recreation, exploration, and social conduct does the space promote?

The goal of this assignment is for you to analyze the argument made by your chosen public space. Describe the argument made by the public space, and support your claims with clear, detailed evidence gathered from your visit and close study of the space.

Completed Emory-As-Environment Projects will be posted to your course website. They should be 600-750 words in length, follow proper grammatical and mechanical conventions, and include, at minimum, three relevant, explanatory photographs from your visit to supplement your analysis (digital cameras are available for checkout from the [Music and Media Library](#) if needed). Each photograph should be accompanied by brief, 1-3 sentence captions that supplement your analysis and provide explanatory context.

### Advertising Environments Project (10%)

For this project, you will develop an argument about the definition, use, implied value, and/or rhetorical function of "the environment" in either a printed advertisement or internet commercial (you may use a television advertisement available for viewing on the internet).

You might ask some version of the following questions to help you get started: What ideas about the environment does the advertisement advance? How does it use the environment or a conception of Nature? What is Nature good for, according to the ad? How does the environment work, what does it look like, and how does this construction serve the ad's goals? What rhetorical appeals does the ad employ? What values/investments/preoccupations/assumptions does the advertisement reveal or depend on? What does the ad suggest about humans' relationship to environment? If a human is portrayed, why? If an animal is portrayed, why?

The above questions do not exhaust the range of inquiries you can and should pursue as you assess your ad. Rather than attempt to answer these questions directly, your project should develop an argument based on what these (and other) questions help you realize and conclude about your ad.

Your project must include the following components:

- A reproduction of your ad, either via a YouTube video or similar link (embedded or hyperlinked) or a scan of a print ad
- Three images: if you choose a printed advertisement, you must incorporate at least three cropped "close ups" of specific sections of the ad that you closely analyze as a means to support your argument. If you choose a commercial, use a free screen shot utility such as [Greenshot](#) or [Snapzen](#) to freeze and reproduce at least three moments that you closely analyze as a means to support your overall argument. All close ups/screenshots should be integrated into the body of your text and engaged at length with reference to the ad and your argument as a whole
- A thoughtful, in-depth analysis of the ad's visual rhetoric (and, as is appropriate, aural rhetoric) as well as a thorough, developed articulation of how your analysis supports your argument about the concept of "the environment" advanced by the ad
- Incorporation of a range of "moves" described in Graff and Birkenstein's "*They Say / I Say*"

Completed Advertising Environments Projects will be posted to your course website. They should be 600-750 words in length and follow proper grammatical and mechanical conventions.

### Learning with Trees: Conversation Letter (15%)

By drawing on your experience in Hahn Woods with Trees Atlanta, respond to one of the writers we have read so far in the course by writing them a personal letter. Describe how working and learning in the area has enhanced or complicated your understanding of urban environments, Nature, or the relationship between humans and the natural world. Then, discuss how your hands-on experience might be used to help understand, support, or challenge the ideas advanced by the writer to whom you choose to respond. Employ the writing strategies suggested in "*They Say / I Say*" as appropriate. Direct your letter to the writer of your choice, and integrate an analysis of his/her ideas and words with your own. Feel free to include photographs with captions and/or other visual materials and multimodal support throughout your letter.

Completed Conversation Letters will be posted to your course website. They should be 800-900 words in length and follow proper grammatical and mechanical conventions.

### Group Infographics (10%)

In small groups comprised of three to four students, you will research and design infographics using the free utility [Piktochart](#). The goal of this assignment is to acquaint you with basic research methods and familiarize you with strategies for synthesizing large amounts of information into a succinct multimodal argument. Your infographic should aim to educate community members and digital audiences about a local environmental issue of your choice. Possible issues may include invasive species removal or regulation, wildlife conservation, recycling, water use, land use, sustainable development, urban forestry, and emission regulation.

As you begin, think about what you need to do to communicate a) the importance of your issue, b) the fundamental background necessary to understanding your issue and c) past, current, and future responses, governmental, activist, or otherwise, to the issue. How will your infographic synthesize the large amounts of information you uncover? What is most essential to emphasize in order to get your point across?

When you present your infographic to the class, you should be able to articulate the relationship between the graphic layout of your infographic and the educational goals of your infographic. How did you combine words, text, color, directed movement, and other elements to create meaning?

### Research Project (20%)

Four components will be included in the calculation of your grade for your research project. Due dates for each component are listed on the course schedule.

Research Project components:

1. Topic and Form Declaration
2. Researched Argument
3. Works Cited Section
4. Reflection

*For the Topic and Form Declaration*, post a 200-word overview of your intended research focus and the form you intend your project to take. At least one of your sentences should take the form of a research question. At least one of your sentences should also provide a brief explanation of why you'd like your project to take a particular form. Consider: what are the possibilities and constraints of various forms? How do you expect such possibilities and constraints to support your argument? How will users and/or readers interact with/experience your argument differently depending on the form you choose? While I encourage your ideas to change as you research and think, you should use the topic and question(s) you establish here as a rough guide for your work as you delve fully into the research process.

Your project might incorporate or take the form of one or more of the following:

- Interactive webtext with images and captions, hyperlinks, and/or video support
- Narrated slidecast (uploaded with [SlideShare](#) or other application/software)
- Prezi
- YouTube Video
- Podcast series
- Tumblr
- Dramatic performance
- Real or simulated interviews
- Documentary or mockumentary
- Podcast
- Digital parody or adaptation
- A form or genre not listed here

*For the Researched Argument*, compose a multimodal argument developed in response to your research question. Your argument must engage an issue having to do with nature, sustainability, or ideas about the environment.

Your project should include 1500-1800 words authored by you regardless of the form you choose to compose your argument in. You can produce these words in a range of ways, and you should select a method appropriate to your research project's aims. For example, should you choose to create a video as part of your argument, you might include a script to accompany the video as well as introductory, supporting, and concluding material as appropriate.

Your project must include a *minimum* of four sources. These sources should be integrated into your text (via a combination of cited summary, paraphrase, and direct quotes in quotation sandwiches) and engaged with at the level of language, ideas, and argument as is appropriate for the development and support of your argument.

- At least one of your sources must be a scholarly (that is, "peer-reviewed") journal article.
- At least one of your sources must be primarily print-based (such as a book chapter).

Each of the sources you use in your project will serve one or more of the following functions articulated by the BEAM vocabulary (Background, Exhibit, Argument, and Method). In addition to meeting the minimum number of sources required, you must also consider *how you will use each source* in your argument and when answering your research question. Therefore:

- You must treat at least one of your total number of sources as a "Background" source.
- You must treat at least one of your total number of sources as an "Exhibit."
- You must treat at least one of your total number of sources as an "Argument" source.
- Include a "Method" source as is appropriate for the argument you make in your research project.

Keep in mind that, to fully answer your research question, you may need to include several Background sources, several Exhibit sources, and so on.

Also keep in mind that you might be able to use a single source to serve multiple purposes. For example, you could engage one article as both a "Background" and an "Argument" source, depending on your treatment of the article in your project.

*For your Works Cited Section*, post a list of your sources cited in MLA style either at the bottom of your Researched Argument as it appears on your website or on a Page easily accessible and clearly labeled on your website's main menu.

*For your Reflection*, compose a 300-500 word assessment of the form of media and/or genre you chose as a means of presenting, developing, and supporting your argument. What did you learn about the relationship between argumentation and form by composing in the way you did? How did the possibilities/constraints of your form or forms facilitate your expression? What might you have done differently and/or what other forms might you have incorporated? Post this reflection either at the bottom of your Researched Argument as it appears on your website or on a Page easily accessible and clearly labeled on your website's main menu.

### Digital Portfolio (10%)

Throughout the semester you will assemble a portfolio of your work. The portfolio will include short writing assignments, drafts, reflections about writing in progress, and final drafts. Toward the end of the semester, you will use this collection as evidence to argue in a reflective letter that you have achieved the learning outcomes for the course.

This course proudly participates in the Emory Writing Program's Domain of One's Own initiative. To get started, visit and follow the instructions at [emorydomains.org](http://emorydomains.org). Domain registration costs \$12.00.

After registering your domain on [emorydomains.org](http://emorydomains.org), install WordPress:

[http://docs.emorydomains.org/building\\_a\\_website/install\\_wordpress](http://docs.emorydomains.org/building_a_website/install_wordpress)

Then, take some time to customize your site via WordPress! Customization will help make your site reflect your interests and personality.

Throughout the semester you will each curate a WordPress-based website to host and showcase your portfolio of work. No prior experience with web design or digital authoring is required for successful completion of course assignments. Your work will be published to the web and available to audiences beyond the class and university. Additionally, while you are required to include the items listed below, you are encouraged to add more content (including additional blog entries, follow-ups to class discussion, etc.) to your site. You are also encouraged to customize your site.

In addition to the more polished assignments of the course, your Digital Portfolio will also include a continually updated Works-in-Progress page. On this page, you will post drafts, peer review reflections, as well as in-class work and compositions-in-the-making. Each addition to your Works-in-Progress page should be clearly dated for organizational purposes and ease of review. You will use this page to aid in reflection, drafting, and revision.

To receive full credit, your website *must* include the following items:

- Five blog entries\*
- Works-in-Progress page\*
- Emory-as-Environment Project\*
- Advertising Environment Project\*
- Conversation Letter\*
- Group Infographic\*
- Four Research Project Components\*
- Optional revisions of major projects, posted to an independent page (not the same page as the original version of the project)
- 200-350 word Personal or Welcome Statement
- 750-1250 word Reflective Portfolio Letter
- External Links Page (optional)

\*You will produce these pieces as part of the progression of the course; I describe them more fully above.

Create blog entries using the "Posts" link on your WordPress dashboard. Create all other items as static "Pages" directly accessible from your site's landing page. For instructions on how to create both "Posts" and "Pages" in WordPress, as well as how to customize your site, refer to the following tutorials:

1. To add pages, make your "About" page the first page your user sees, reassign the post page, and manage themes:  
[http://docs.emorydomains.org/building\\_a\\_website/configure\\_wordpress\\_on\\_your\\_domain](http://docs.emorydomains.org/building_a_website/configure_wordpress_on_your_domain)
2. To build custom menus in WP:  
[http://docs.emorydomains.org/building\\_a\\_website/wordpress/working\\_with\\_custom\\_menus](http://docs.emorydomains.org/building_a_website/wordpress/working_with_custom_menus)
3. To customize your site using plugins:  
[http://docs.emorydomains.org/building\\_a\\_website/installing\\_plugins](http://docs.emorydomains.org/building_a_website/installing_plugins)

### Class Participation (10%)

The success of this course depends on your active, engaged class participation. Be prepared to respond to the day's assigned readings with class discussion, in-class writing, and/or group collaborations. It should go without saying that you are required to have completed all of the assigned readings prior to the beginning of the session; you are also required to have the text we are discussing open to the proper page during class.

You will give several in-class presentations during the semester. These presentations will be factored into the calculation of your Class Participation grade.

You are expected to attend all class sessions. You are, however, permitted three absences without penalty. If you exceed three absences from class, your overall, final grade for the course will drop by 1/3 of a letter (ie. a final grade of a “B” will become a “B-”). Your grade will continue to drop 1/3 of a letter for every additional absence thereafter. Missing seven or more classes will result in an “F.” I take attendance every day.

You are expected to come to class on time. Every three late arrivals to class will count as an absence. In short, three tardies equal one absence. Such an absence will count towards your total number of missed classes.

**Contact/Communication**

Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email. It is your responsibility to check your Emory-based email account at least once every 24 hours.

**Grading Scale and Rubric**

This class is graded on the scale described below:

<b>Grade/Scale</b>	<b>Description</b>
A 4.0, A- 3.7	Extremely high quality work, effort, and performance beyond minimum requirements. Excellent attendance and substantial contributions to discussions.
B+ 3.3, B 3.0, B- 2.7	Well-written work that continues to improve. A level of effort and performance beyond minimum requirements. Good attendance and contributions to discussions.
C+ 2.3, C 2.0, C-1.7	Generally competent work and a level of effort that meets course requirements. Regular attendance and contributions to discussions.
D+ 1.3, D 1.0	Work that is uneven in quality or suggests incompetence. Minimal contributions to discussions.
F 0.0	Incomplete or unacceptable work. No real effort to participate in class discussions. Four or more absences.

**Required Texts**

*“They Say, I Say”*: *The Moves that Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein  
 All other required texts will be made available through our course website or Course Reserves.

**Late Work**

All assignments must be turned in on the date and time indicated. Late submission of a major assignment will reduce the highest achievable grade of that assignment by 1/3 of a letter (ie. a “B” project will become a “B-”). The assignment’s grade will continue to drop 1/3 of a letter for every additional 24-hour period the assignment is not submitted in full. Blog entries submitted after the due date will earn a zero.

**Electronics**

Since we are composing multimodally throughout the course, you are encouraged to bring to class and operate laptops, tablets, and smart phones. The classroom is equipped with desktops that we will use regularly. I encourage you to develop best practices for negotiating among virtual communities and the real time of the

classroom. What choices can you make to remain attentive to your peers and me, while at the same time engaging with digital resources?

### **Public Nature of the Course**

Please consider all writing for this class to be "public." Part of becoming an effective writer is learning to appreciate the ideas and feedback of others. In this course, our purpose is to come together as a writing community. Avoid writing about topics that you wish to keep private or that you feel so strongly about that you are unwilling to listen to the perspectives of others.

### **Cooling-Off Period**

When I return a graded assignment to you, I request that you read my comments about your work carefully and wait 24 hours before coming to speak with me about your grade. I have found that asking for this "cooling-off" period results in more productive discussions about graded work.

### **Resources for Students**

*Emory Writing Center.* The Emory Writing Center offers 45-minute individual conferences to Emory College and Laney Graduate School students. It is a great place to bring any project—from traditional papers to websites—at any stage in your composing process. Writing Center tutors take a discussion- and workshop-based approach that enables writers of all levels to see their writing with fresh eyes. Tutors can talk with you about your purpose, organization, audience, design choices, or use of sources. They can also work with you on sentence-level concerns (including grammar and word choice), but they will not proofread for you. Instead, they will discuss strategies and resources you can use to become a better editor of your own work. The Writing Center is located in Callaway N-212. Visit [writingcenter.emory.edu](http://writingcenter.emory.edu) for more information and to make appointments.

*Tutoring for Multilingual Students.* If English is not your first language, you may benefit from working with specially trained ESL Tutors. The tutors are undergraduates who will support the development of your English language skills. Like Writing Center tutors, ESL tutors will not proofread your work. Language is best learned through interactive dialogue, so when you come to an ESL tutoring session, be ready to collaborate! ESL tutors will meet with you in designated locations across campus (visit the ASST program to view the list), and they will help you at any stage of the process of developing your essay or presentation. You may bring your work on a laptop or on paper. Each regular appointment lasts 50-55 minutes. Please note that you may only schedule two ESL tutoring appointments per week (Sunday-Saturday). In Spring 2016, additional drop-in tutoring without appointment will be offered on three Sundays at the end of the semester: on April 17 and 24 as well as on May 1 from 4-6pm, near the circulation desk on the second floor of Woodruff Library (by the EPASS sign). During drop-in hours, tutors will be able to help you for a few minutes with your assignment. For more information and to schedule a regular appointment via ASST, please view our website: <http://college.emory.edu/oue/student-support/esl-program/esl-tutoring.html>. Tutoring starts this semester on January 19.

*Access and Disability Resources.* I strive to create an inclusive learning environment for all. I am invested in your success in this class and at Emory, so please let me know if anything is standing in the way of your doing your best work. This can include your own learning strengths, any classroom dynamics that you find uncomfortable, ESL issues, disability or chronic illness, and/or personal issues that impact your work. I will hold such conversations in strict confidence. Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources <http://www.ods.emory.edu/index.html> to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to your professor at the beginning of the semester, or when the letter is received.

*Academic Advising Office.* For medical, personal, or other concerns that may affect your academic life, the Academic Advising Office may be of use to you. The Academic Advising Office respects your confidentiality. To learn more, go to <http://college.emory.edu/home/academic/advising/advising.html>.

*Emory Counseling Services.* The Emory Student Counseling Center provides free and confidential counseling for students. To learn more, call (404) 727-7450 or go to <http://studenthealth.emory.edu/cs>.

*Academic Integrity.* We will follow the Emory College Honor Code, available at [http://catalog.college.emory.edu/academic/policy/honor\\_code.html](http://catalog.college.emory.edu/academic/policy/honor_code.html). I take plagiarism and other forms of academic dishonesty seriously. Should I suspect that you engage in academic dishonesty in this course, I will refer the case to Emory's Honor Council. You may also receive an F on the assignment(s) in question.

### **Schedule of Classes, Readings, and Assignments**

*Schedule Changes.* Please be aware that this schedule is tentative and may change as the course progresses.

*Exam Period.* Class will not meet during the College's scheduled exam period.

#### **Week One, January 13-15**

WED. *In class:* Introductions; syllabus review

FRI. *In class:* Initial reflection writing

#### **Week Two, January 18-22**

MON. Martin Luther King, Jr. Day; no class

WED. *Read:* Kathleen Blake Yancey, "Made Not Only in Words: Composition in a New Key"

FRI. *Read:* "They Say, I Say" Chapters 1 and 2 and David Orr, "Four Challenges of Sustainability"

*Due today:* Set up your Domain and email the link to your website to [cmcolvi@emory.edu](mailto:cmcolvi@emory.edu) before the beginning of class

#### **Week Three, January 25-29**

MON. *Read:* "They Say, I Say" Chapter 3

*In class:* You will work in groups of 3-4 to determine the main argument of an assigned short text and present a concise summary of the text to the class.

WED. *Read:* Henry David Thoreau, "Where I Lived, and What I Lived For"

*Due today:* Blog post 1: Yancey and/or Thoreau

FRI. *Read:* Rob Nixon, "Slow Violence and Environmental Storytelling" and excerpt from Rachel Carson, *Silent Spring*

#### **Week Four, February 1-5**

MON. *Read:* William Cronon, "The Trouble with Wilderness; or, Getting Back to the Wrong Nature"

WED. *Read:* Lisa Benton Short and John Ronnie Short, "The City and Nature"

*Due today:* Blog post 2: Cronon and/or Lisa and John Short

FRI. *In class:* Tree walk, meet in Hahn Woods

*Read:* "They Say / I Say" chapters 4 and 5 and prior to class, explore the following websites:

- Sustainability at Tyson Foods: < <http://www.tysonsustainability.com>>
- Sustainability Snapshot, Smithfield < <http://www.smithfieldfoods.com/sustainability-snapshot>>

- Spy Drones Expose Smithfield Foods Factory Farms < <http://factoryfarmdrones.com/>>

**Week Five, February 8-12**

MON. *Read:* Peer's project

*In class:* Writing workshop

WED. No class; professor out of town

FRI. *In class:* Peer review, complete Emory-As-Environment Projects. You will read and evaluate the projects of the members of your peer review partner according to the provided grading rubric. Your grade for this exercise will be determined by the thought and effort you put into your reviews as well as your reflection on the review process. At the conclusion of the in-class review session, you will submit 1) a "grade" for your peer's project determined according to the provided rubric, 2) 1-3 sentences describing what you learned about your writing or your project through the peer review session, and 3) your plan to revise your project.

*Due today:* Emory-As-Environment Projects

**Week Six, February 15-19**

MON. Emory-As-Environment Project presentations

WED. *Read:* Sy Montgomery, "Deep Intellect" and "Visual Rhetoric: Analyzing Visual Documents"

FRI. *Read:* Excerpt from Kimberly N. Ruffin, "Message of the Trees" from *Black on Earth: African American Ecoliterary Traditions*

*Due today:* Blog post 3: Ruffin and/or Montgomery

\*\*\***On Saturday, February 20**, we will be guided by the nonprofit group Trees Atlanta in the restoration of Hahn Woods. You should arrive at the meeting site no later than 8:55am and prepare to work until noon.

**Your participation in this event is required.**\*\*\*

**Week Seven, February 22-26**

MON. *Read:* Val Plumwood, "Prey to a Crocodile" and "They Say / I Say" Chapters 6 and 7

WED: *Read:* Sarah Jaquette Ray, excerpt from "'Maimed Away from Mother Earth': The Disabled Body in Environmental Thought and Literature"

*In class:* Visit from Access, Disability Services and Resources (ADSR)

*Due today:* Blog post 4: Ray and/or Plumwood

FRI. *In class:* Peer review, supporting paragraphs

*Due today:* A supporting paragraph from your Advertising Environment project

**Week Eight, February 29-March 4**

MON. *Read:* Peer's project

*In class:* Writing workshop

WED. *In class:* Peer review, complete Advertising Environment project. You will read and evaluate the projects of the members of your peer review partner according to the provided grading rubric. Your grade for this exercise will be determined by the thought and effort you put into your reviews as well as your reflection on the review process. At the conclusion of the in-class review session, you will submit 1) a "grade" for your peer's project determined according to the provided rubric, 2) 1-3 sentences describing what you learned about your writing or your project through the peer review session, and 3) your plan to revise your project.

*Due today:* Advertising Environment Projects

FRI. *In class:* Advertising Environment Project presentations

### **Week Nine, March 7-11**

No class; spring break

### **Week Ten, March 14-18**

MON. *Read:* Bill McKibben, excerpt from *The End of Nature* and "They Say / I Say" Chapters 8-10

WED. *Read:* Elizabeth Kolbert, "The Darkening Sea"

FRI. *Read:* Richard Pearson, "Protecting Many Species to Help Our Own" and explore the following three infographics:

- <[http://www.nytimes.com/interactive/2012/06/01/opinion/sunday/are-we-in-the-midst-of-a-sixth-mass-extinction.html?\\_r=0](http://www.nytimes.com/interactive/2012/06/01/opinion/sunday/are-we-in-the-midst-of-a-sixth-mass-extinction.html?_r=0)>
- <<http://i1.wp.com/www.savingspecies.org/wp-content/uploads/2013/09/biodiversity-infographic4-shark-finning.jpg>>
- <<http://www.greeniacs.com/images/stories/article/endangered-species-climate-change.jpg>>

*Due today:* Blog post 5: McKibben and/or Kolbert

### **Week Eleven, March 21-25**

MON. *In class:* Peer review, ways to respond

*Due today:* A paragraph in which you respond to and engage your writer at length

WED. *Read:* Peer's project

*In class:* Writing workshop

FRI. *In class:* Peer review, complete Conversation Letters. You will read and evaluate the projects of the members of your peer review partner according to the provided grading rubric. Your grade for this exercise will be determined by the thought and effort you put into your reviews as well as your reflection on the review process. At the conclusion of the in-class review session, you will submit 1) a "grade" for your peer's project determined according to the provided rubric, 2) 1-3 sentences describing what you learned about your writing or your project through the peer review session, and 3) your plan to revise your project.

*Due today:* Conversation Letter

### **Week Twelve, March 28-April 1**

MON. *Read:* Our English 101 research guide, designed by Outreach and Education Librarian Erin Mooney, located here: [http://guides.main.library.emory.edu/English\\_101\\_InOf\\_Environment](http://guides.main.library.emory.edu/English_101_InOf_Environment)

*Due today:* The "Finding a book assignment" located in the "Find Books" tab of the above research guide

*In class:* Meet in Woodruff Library Classroom 312 (3<sup>rd</sup> floor, Woodruff Library)

WED. *Read:* "Research Overview" and "Evaluating Sources of Information" available at <http://owl.english.purdue.edu/owl/section/2/8> from the Purdue Online Writing Lab

*In class:* Begin infographic research: following the instructional session with a librarian, your group will select a topic to research (see above for full description of Infographic assignment). In response to your topic, you will a) formulate a research question, b) identify the kind(s) of evidence needed to support that research question (with consideration given to disciplinary differences), and c) find at least one scholarly source and at least one unscholarly source that helps answer your group's research question. You will then synthesize the information you find into an infographic to be shared with the class.

FRI. *Read:* "They Say / I Say" Chapters 8-10

*In-class:* Work on infographics

### **Week Thirteen, April 4-8**

MON. *In-class:* Work on infographics

WED. *In-class*: Infographic presentations  
*Due today*: Research Project Topic and Form Declaration

FRI. *In class*: Infographic presentations  
*Due today*: Group Infographics

**Week Fourteen, April 11-15**

MON. *Read*: "How to Use a Source: The BEAM Method"

WED. *In class*: Reflective portfolio letter pre-writing

FRI. *In class*: Individual meetings

**Week Fifteen, April 18-22**

MON. *In class*: Individual meetings

WED. *In class*: Research Project presentations  
*Due today*: Researched Argument and Works Cited Section, posted to your website prior to class

FRI. *In class*: Research Project presentations

**Week Sixteen, April 25**

MON. *In class*: Course wrap-up: reflection, course evaluations  
*Due today*: Research Project Reflection, posted to your website prior to class; all optional revisions for previous major assignments

**May 1, 2016 by 4:00pm**: All components of Digital Portfolio finalized for review