

RWS 413: The Rhetoric of Comics

Schedule Number

COURSE INFORMATION

Class Days / Times: Varies	Instructor: RWS Faculty/ Ben Jenkins
Class Location: Varies	Preferred pronouns: He/Him
Mode: face-to-face	Email: bjenkins@sdsu.edu
Platform: Canvas	Office location: Varies
	Office hours: Varies

COURSE DESCRIPTION

Rhetoric scholar Kathryn Comer states that comics “rely on more than just linguistic and visual modes of communication; they combine words and images with gestural, spatial, and even audio modes into a truly multimodal experience.” This course offers an analytical look at the multimodal characteristics of comics, focusing on how visual rhetoric and sequential narrative are crafted within the genre to persuade and to convey meaning and messages to specific audiences. Students will identify, analyze, and evaluate the various modes of communication that comics creators utilize in telling their stories. Particular attention will be paid to comics using the medium to further arguments and narratives by and/or about people of color and historically marginalized communities. To reinforce the featured skills, we’ll move from theory to praxis as we help students utilize the rhetorical elements available through the comic medium in the creation of their own individual comic narratives and other multimodal texts.

LAND ACKNOWLEDGMENT

For millennia, the Kumeyaay people have been a part of this land. This land has nourished, healed, protected and embraced them for many generations in a relationship of balance and harmony. As members of the San Diego State University community, we acknowledge this legacy. We promote this balance and harmony. We find inspiration from this land, the land of the Kumeyaay.

DIVERSITY AND INCLUSION

At SDSU and in this class we celebrate students from all diverse backgrounds and perspectives. It’s my intention that every student’s learning needs are supported. To accomplish this goal, I aim to support you in every way possible--whether it be through direct support with course material and instruction or in directing you to resources provided by the university and community. I will utilize readings, authors, and viewpoints that reflect our diverse community. Please let me know if you have any suggestions on how to accomplish these goals, and to improve the effectiveness of the course for you and/or other students in the class

ESSENTIAL STUDENT INFORMATION

For essential information about student academic success, please see the [SDSU Student Academic Success Handbook](#).

- SDSU provides disability-related accommodations via the Student Ability Success Center (sascinfo@sdsu.edu | sdsu.edu/sasc). Please allow 10-14 business days for this process.
- Class rosters are provided to the instructor with the student's legal name. Please let me know if you would prefer an alternate name and/or gender pronoun.

PREREQUISITES

Completion of the General Education requirements in Communication and Critical Thinking.

STUDENT LEARNING OUTCOMES

1. Evaluate a variety of comic texts with respect to: the elements of visual rhetoric and sequential narrative (moment, frame, image, word, and flow) through a process of critical inquiry.
2. Analyze comic texts with sensitivity to their inclusion and representation of diverse cultural characters and stories.
3. Identify the creator's intended audience and purpose.
4. Construct an argument based on a set of readings.
5. Incorporate visual rhetorical ideas from mentor comics¹ and to use those ideas in the creation of their own comic.
6. Compose academic, comic and multimodal texts, employing flexible composition strategies and processes for invention, structure, drafting, reflection, feedback, revision, and editing.
7. Apply conventions of sequential narrative, visual rhetoric, and academic writing, including formatting, mechanics, organization, construction, grammar, spelling, and citation practices.

This course falls under General Education: Explorations of Human Experience CSU Area C, Humanities and Fine Arts.

Explorations courses are upper division courses which allow concentrated or thematic study. In Explorations there are three areas of study – Natural Sciences and Quantitative Reasoning, Social and Behavioral Sciences, and Humanities and Fine Arts. Among these areas are courses designated as cultural diversity courses. “Explorations”

¹ *Mentor Comics are comics that students will use as examples to inform their own storytelling. We'll read a number of diverse comics over the course of the class.*

courses take the goals and skills of “Foundations” courses to a more advanced level. This may find expression in one or more of the following pedagogical elements: greater interdisciplinarity, more complex and in-depth theory, deeper investigation of local problems, and wider awareness of global challenges. More extensive reading, written analysis involving complex comparisons of well-developed arguments, considerable bibliography, and use of technology are appropriate in many explorations courses. Courses narrowly centered within one aspect of a discipline are more suited to major study than general education, which encourages students to relate their learning across the range of their educational experience.

[CSU AREA C]

The Humanities and Fine Arts encompass works of the imagination, such as art, literature, film, drama, dance, and music, and related scholarship. Students better understand human problems, responsibilities, and possibilities in changing historical contexts and diverse cultures, and in relation to the natural environment. Students acquire new languages and familiarize themselves with related cultures. They gain the ability to recognize and assess various aesthetic principles, belief systems, and constructions of identity. Students acquire capacities for reflection, critique, communication, cultural understanding, creativity, and problem solving in an increasingly globalized world.

GOALS FOR GE COURSES IN THE HUMANITIES AND FINE ARTS

- Goal 1: Analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments.
- Goal 2: Develop a familiarity with various aesthetic and other value systems and the ways they are communicated across time and cultures.
- Goal 3: Argue from multiple perspectives about issues in the humanities that have personal and global relevance.
- Goal 4: Demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.

COURSE MATERIALS

Materials ² (including texts, readings, course fees, equipment, and any technology requirements)	Required or optional	Where and how it can be obtained
BOOKS		
Making Comics by Scott McCloud (2006)	Required	Purchase (\$22.99-New)

² Working with Pam Jackson, SDSU Popular Culture Librarian and Co-Director of the Center for Comics Studies, to find affordable comics and sources

Materials ² (including texts, readings, course fees, equipment, and any technology requirements)	Required or optional	Where and how it can be obtained
Making Comics “Chapter 5 ½: Making Webcomics”	Required	Free Online: Link Here
JOURNAL ARTICLES		
<i>From Comic Strips to Graphic Novels : Contributions to the Theory and History of Graphic Narrative</i> , edited by Daniel Stein, and Jan-Noël Thon, De Gruyter, Inc., 2013. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/sdsu/detail.action?docID=894123 .	Required	Free-Online via SDSU Library SDSU Library Link
<i>Chaney, Michael A.. Graphic Subjects : Critical Essays on Autobiography and Graphic Novels</i> , University of Wisconsin Press, 2011. ProQuest Ebook Central, https://ebookcentral.proquest.com/lib/sdsu/detail.action?docID=3445147 .	Optional	Free-Online via SDSU Library SDSU Library Link
<i>Baker, Michael G. Costume Culture: Visual Rhetoric, Iconography, and Tokenism in Comic Books</i> . ProQuest Dissertations Publishing, 2017.	Required	Free-Online via SDSU Library
Singer, Marc. “Black Skins’ and White Masks: Comic Books and the Secret of Race.” <i>African American Review</i> , vol. 36, no. 1, 2002, pp. 107–19, https://doi.org/10.2307/2903369 .	Required	Free-Online via SDSU Library
“Visual Rhetoric And/as Critical Pedagogy.” <i>The SAGE Handbook of Rhetorical Studies</i> , SAGE Publications, Inc, 2009, p. 391–, https://doi.org/10.4135/9781412982795.n21 .	Required	Free-Online via SDSU Library
Thompson, Katrina D. “The Stereotype in Tanzania Comics: Swahili and the Ethnic Other.” <i>International Journal of Comic Art</i> , vol. 8, no. 2, 2006, p. 228–.	Required	Free-Online via SDSU Library

Materials ² (including texts, readings, course fees, equipment, and any technology requirements)	Required or optional	Where and how it can be obtained
Robertson, Paul Lester. “Indians of the Apocalypse: Native Appropriation and Representation in 1980s Dystopic Films and Comic Books.” <i>Journal of Popular Culture</i> , vol. 51, no. 1, 2018, pp. 68–90, https://doi.org/10.1111/jpcu.12649 .	Required	Free-Online via SDSU Library
COMICS AND GRAPHIC NOVELS³		
Victor LaValle's Destroyer. Issue 1-6 by Victor LaValle (2018)	Required	Purchase or access on a CBR (\$14.59 New, Print)
This Place: 150 Years Retold (2019)	Required	Purchase or access on a CBR (\$27.91 New, Print)
Dark Spaces Wildfire: Volume 1 by Scott Snyder (2022)	Required	Purchase or access on a CBR (\$1.99 Digital)
Download a CBR (Comic Book Reader App). Multiple CBR platforms exist and most, but not all are free.	Optional	Various
Additional Readings will be made available through Canvas or through public online archives.	Required	Free-Canvas

COURSE DESIGN

Groups:

You'll be assigned a group to work with this semester. These groups are meant to be places of support where you can go to ask questions about the class, get help with readings or assignments, and to peer review writings and projects. I won't make you turn in any group assignments for points, but I may have groups post their notes on a particular reading. I'll have the groups decide how/when you'll get in touch with each other. I recommend at least sharing email addresses, but you may want to communicate via text or in another format.

³ *The comics and graphic novels listed are readings I would assign now if I were teaching the course. Readings will change based on the time the course is taught in order to focus on texts that are relevant at the moment.*

Communication:

Students are provided with an SDSU Gmail account, and this [SDSU email address](#) will be used for all communications. University Senate policy notes that students are responsible for checking their official university email once per day during the academic term. For more information, please see [Student Official Email Address Use Policy here](#).

My preferred gender pronouns are he him and his. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name and/or gender pronoun. Please advise me of this early in the semester so that I may make appropriate changes to my records.

Feel free to call me Ben, or Mr. Jenkins. Outside of our class sessions, the best way to get in touch with me is through email. Emails should be used to ask quick questions, or to request a time to meet. My email address is bjenkins@sdsu.edu. I will do my best to get back to you within 48 hours.

NOTE: Class rosters are provided to the instructor with the student's legal name. Please let me know if you would prefer an alternate name and/or gender pronoun.

Problems:

In the event of an emergency or extenuating circumstance*, you should contact me right away to make any necessary arrangements. Feel free to email me at any time. You can also visit me in my office or schedule a time to meet with me in person.

Technology:

While we'll be meeting face-to-face in this class, I'll have you complete individual and group assignments regularly on Canvas. For each essay and project we're working on, you'll have a corresponding Module where you will be able to find the readings and assignments for each week. The [Library Computing Hub](#) provides computing and technical support for students.

GRADING POLICIES

Assessment and Grading

Grading Writing Assignments and Essays:

While I grade holistically (meaning I look at a work as a whole rather than as a group of pieces, each worth a certain point value), I ask three questions when scoring written work:

1. Does the response provide a clear argument that directly answers the prompt?

2. Is there evidence and analysis to support the argument, and does the reasoning demonstrate the author's knowledge?
3. Is the response well formatted and written, free of grammatical, stylistic, and spelling errors?

Grade Explanation

- A. A work must exceed expectations and meet all three of the above criteria.
- B. Assignments are above average, but fall short in one of the three qualities. This may mean that the work is well written and has a clear argument but the evidence and analysis is lacking, or that the work has a good argument with analysis but has several writing/style errors.
- C. Assignments are average. They meet the prompt requirements but generally have some flaws in two out of the three expected qualities. For example, a C response may have a clear argument, but lack evidence and have writing errors.
- D. Assignments respond to the prompt in some way, but have issues with all three expected qualities.
- F. To receive an F a work may not have responded to the prompt, or may be missing.

Turnitin

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to [Turnitin.com](https://www.turnitin.com) for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to www.turnitin.com. However, if you choose this option you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material.

Participation

Participation is based on your participation in face-to-face class meetings, asynchronous discussion boards, journals, and weekly assignments. Most discussion board assignments will explicitly state a required number of interactions. Since this is a discussion based class, I expect you to regularly participate in our weekly class sessions.

Late Work

There is no late work accepted for weekly assignments (online discussions, weekly writing assignments) or for rough drafts or peer reviews unless you have spoken to me about special circumstances in advance of the due date.

There is late work allowed for final drafts of essays and large projects. Each day the assignment is late your grade will be deducted by 5%.

ASSIGNMENTS AND GRADES

Participation (130 pts.)

Participation is important to your final grade. Much of the course involves online and in-class discussions and work on various projects within each module. You'll be graded on your participation in class and group discussions, and the assigned work you complete within each module such as group analysis projects and discussion board comments.

GRADING RUBRIC FOR PARTICIPATION IN IN-CLASS DISCUSSIONS IN RWS 4XX

	Novice (no points)	Intermediate (1/2 of possible points)	Proficient (full points)
Frequency of Participation (4%)	Seldom comments in class	Comments in some classes but not all	Comments frequently in most classes
Preparedness (4%)	Shows no preparedness for discussions	Shows preparedness for discussions in some classes but not all	Shows preparedness for discussions in most classes
Quality of Participation (5%)	Shows little interest in asking questions to aid in understanding and in engaging other students about the discussion topics	Shows only some interest in asking questions to aid in understanding and in engaging other students about the discussion topics	Shows real interest in asking questions to aid in understanding and in engaging other students about the discussion topics
Total Percentage Points: 13%			

Weekly Class Discussion Board (120 pts.)

I'll provide a prompt for you to respond to each week that will usually revolve around our readings and in-class discussions. This will be a place for you to expand on those thoughts and discussions in a deeper way. This is also a good place for you to practice some multimodal communication techniques. You can create comics, a video, an audio recording, or simply a text entry to convey your thoughts and ideas. Due each Sunday by 11:59pm. You'll write one each week for 15 weeks, which means they are worth 8 points each. You get four points for writing the entry, and another four points for two responses to another student's writing. You can answer questions, offer suggestions, or respond to what they wrote and discuss your own thoughts.

GRADING RUBRIC FOR WEEKLY CLASS DISCUSSION BOARD IN RWS 4XX

	Novice (No points)	Intermediate (1/2 of possible points)	Proficient (full points)
Initial Comments on Discussion Board	Student does not respond at all, or does not address the prompt given.	Student responds to the prompt briefly (a few sentences to a paragraph) and does not discuss the various elements in great detail.	Student responds to the prompt in detail (a couple of paragraphs or more) and shows that they have thought about the prompt thoroughly.
Quality of First Response (2 points)	Responds briefly (a few words) that does not demonstrate that the student has really read or thought about the other student's post.	Responds in some detail (a sentence or two) to show that the student has read and thought about the other student's post.	Responds in great detail (a paragraph or two) to show that the student has read and thought about the other student's post.
Quality of Second Response (2 points)	Responds briefly (a few words) that does not demonstrate that the student has really read or thought about the other student's post.	Responds in some detail (a sentence or two) to show that the student has read and thought about the other student's post.	Responds in great detail (a paragraph or two) to show that the student has read and thought about the other student's post.
Weekly Point Total: 8			

Major Projects

PROJECT 1: ANALYSIS (250 POINTS)

1. Compose a multimodal essay, comic, or presentation based on your analysis of a comic text, which evaluates the elements of visual rhetoric and sequential narrative (moment, frame, image, word, and flow) through a process of critical inquiry. Analyze comic texts with sensitivity to their inclusion and representation of diverse cultural characters and stories. Locate and detail why the creator used these rhetorical and narrative elements to communicate with their intended audience. Fulfills SLO numbers: 1, 2, 3, 4, 5, 6, 7. Fulfills GE Goal numbers: 1, 2, 3, 4.

PROJECT 2: COMPARE AND CONTRAST (250 POINTS)

2. Compose a multimodal essay, comic, or presentation based on your analysis and comparison of two comics that are either about a marginalized community, or feature a main character from a marginalized community. Locate and identify each creator's use of visual rhetoric, sequential narrative and multimodal practices as they tell their stories, and specifically describe their portrayal of marginalized protagonists, antagonists and secondary characters. Detail the assumptions, stereotypes and the level of inclusivity of marginalized groups utilized by the authors. Analyze how these assumptions, stereotypes, inclusive/exclusive elements and the use of particular visual rhetorical decisions and sequential narrative techniques affect the intended audience's reading and understanding of the text and of the people being portrayed. Compare and contrast the creator's decisions as they tell their stories, keeping in mind their intended audiences. Fulfills SLO numbers: 1, 2, 3, 4, 5, 6, 7. Fulfills GE Goal numbers: 1, 2, 3, 4.

PROJECT 3: PRAXIS (250 POINTS)

3. A) Apply the conventions of sequential narrative and visual rhetoric including formatting, mechanics, organization, construction, grammar, spelling, and citation practices as you create your own comic with a complete story arc.

B) In a separate multimodal essay, comic, or presentation detail your intended audience and the rhetorical and narrative decisions you made to tell your story. Fulfills SLO numbers: 1, 2, 3, 4, 5, 6, 7. Fulfills GE Goal numbers: 3, 4.

Notes on Major Projects

PROMPTS:

I'll provide a specific prompt and grading rubric for each assignment.

CONFERENCES: (15 POINTS)

You are required to meet with me, or a tutor from the writing center to discuss your project before the final due date. You can attend a conference at any stage of the writing process. Discussions may include: understanding and discussing the prompt, discussing your outline, developing your rough draft, revising your rough draft, citing your sources, etc. Conference times with me will be available during office hours and by appointment. I'll provide a sign-up sheet for each essay. If you meet with a tutor in

the writing center, you'll need to send me the report of your meeting. They always send a report of what you discussed. The report will be sent to your SDSU Gmail address unless you change the email preference. If you are a student athlete, meetings with your athletic tutor DO NOT count as a conference with me or a tutor.

OUTLINES: (10 POINTS)

An outline will be required for each of the major assignments. These outlines are meant to help organize your thoughts and ideas for the rough draft. No late work.

ROUGH DRAFTS: (15 POINTS)

A full rough draft will be submitted to Canvas (or in person if it is a hard copy) by the date and time listed on the prompt. There will be no opportunity to submit rough drafts late.

PEER REVIEWS: (10 POINTS)

You will generally be required to peer review at least one project from one of your classmates after the rough draft due date, and before the final draft due date. I'll have specific questions for you to answer for each peer review. You'll be given a certain number of points for each peer review (numbers will vary based on the project/assignment). No late work will be allowed for peer reviews.

FINAL DRAFTS: (200 POINTS)

You will submit your final drafts to Canvas (or in person if they are hard copies) by the day and time listed on the prompt. You can submit final drafts after the due date/time, but they will drop by 10% each day they are late.

PROJECT REFLECTIONS:

These will be a required element due with each project. In the reflection, you discuss the process of creating your project. Specifically, you should discuss what worked well and what didn't work well. You could discuss: study habits, outlines, rough drafts, revision techniques, peer reviews, tutoring sessions, etc. Your reflection should be about one to two paragraphs long.

GRADED WORK:

My goal is to get grades back to you by the rough draft deadline for the next project. It usually takes me about two weeks, but may take longer.

REVISIONS:

Revisions are allowed for anyone who receives a D or below on their final project. If you want to complete a revision, you have to email me to set up a conference to discuss how you'll go about revising your paper. You can get points up to a high "C" level on your revision (points differ based on the writing assignment). There will be no revisions for the final essay.

Assignment Point Chart

Assignments	%	Points
Participation	13	130
Weekly Class Discussion Board	12	120
Project 1:	25	250
Project 2:	25	250
Project 3	25	250
Total	100%	1000

Class Grade Chart

A = 936-1,000	C+ = 770-799
A- = 900-935	C = 736-769
B+ = 870-899	C- = 700-735
B = 836-869	D = 600-699
B- = 800-835	F = < 600

TENTATIVE CLASS SCHEDULE

Important Dates

- Add/ Drop Deadline: Month____,Day____

Please note that the following schedule is approximate, as dates and topics may shift as the semester continues. Please refer to Canvas for current information regarding your assignment due dates.

Week/ Dates	Module/ Project	Items of Discussion and Major Assignments
Week 1 Mon-Sun Dates:	Module 1	<p>Class and group introductions Introduction to: Visual Rhetoric, Sequential Narrative, and Multimodal Communication</p> <p>Readings: Due by the start of the second day of class</p> <ul style="list-style-type: none"> • Chapter 1 of Comics and Sequential Art “Comics as a Form of Reading” by Eisner (Pages 1-5) <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> • Weekly Class Discussion Board
Week 2 Mon-Sun Dates:	Module 1 Add/Drop Deadline day/month at 7:59pm	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <ul style="list-style-type: none"> • Chapter 1 of Making Comics “Writing With Pictures” by McCloud (Pages 1-57) • Chapter 2 of Comics and Sequential Art “Imagery” by Eisner (Pages 7-21) <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> • Weekly Class Discussion Board
Week 3 Mon-Sun Dates:	Module 1	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <ul style="list-style-type: none"> • Chapter 2 of Making Comics “Stories for Humans” by McCloud (Pages 58-122) <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> • Weekly Class Discussion Board

Week/ Dates	Module/ Project	Items of Discussion and Major Assignments
Week 4 Mon-Sun Dates:	Module 1	Readings: Due by the start of the first day of class each week (unless otherwise specified) <ul style="list-style-type: none"> ● Chapter 3 of Making Comics “The Power of Words” by McCloud (Pages 128-157) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 5 Mon-Sun Dates:	Module 1	Readings: Due by the start of the first day of class each week (unless otherwise specified) <ul style="list-style-type: none"> ● Chapter 4 of Making Comics “World Building” by McCloud (Pages 158-183) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 6 Mon-Sun Dates:	Module 1	Readings: Due by the start of the first day of class each week (unless otherwise specified) <ul style="list-style-type: none"> ● Chapter 5 of Making Comics “Tools, Techniques and Technology” by McCloud (Pages 184-211) ● Chapter 5 ½ of Making Comics “Making Webcomics” (Online: Link Here) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board ● Outline for Project 1
Week 7 Mon-Sun Dates:	Module 1	Readings: Due by the start of the first day of class each week (unless otherwise specified) <ul style="list-style-type: none"> ● Chapters 6 and 7 of Making Comics “Your Place in Comics” and “Making Comics” by McCloud (Pages 212-255) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board

Week/ Dates	Module/ Project	Items of Discussion and Major Assignments
		<ul style="list-style-type: none"> ● Rough Draft for Project 1
Week 8 Mon-Sun Dates:	Module 1	Readings: Due by the start of the first day of class each week (unless otherwise specified) In-Class Peer Review Session for Project 1 Conferences Should be done no later than Friday Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board ● Final Draft and Reflection of Project 1
Week 9 Mon-Sun Dates:	Module 2	Readings: Due by the start of the first day of class each week (unless otherwise specified) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 10 Mon-Sun Dates:	Module 2	Readings: Due by the start of the first day of class each week (unless otherwise specified) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 11 Mon-Sun Dates:	Module 2	Readings: Due by the start of the first day of class each week (unless otherwise specified) Assignments: Due by by Sunday at 11:59pm (unless otherwise specified) <ul style="list-style-type: none"> ● Weekly Class Discussion Board ● Outline and Rough Draft for Project 2

Week/ Dates	Module/ Project	Items of Discussion and Major Assignments
Week 12 Mon-Sun Dates:	Module 2	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <p>In-Class Peer Review Session Conferences Should be done no later than Friday</p> <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> ● Weekly Class Discussion Board ● Final Draft and Reflection for Project 2
Week 13 Mon-Sun Dates:	Module 3	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 14 Mon-Sun Dates:	Module 3	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 15 Mon-Sun Dates:	Module 3	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> ● Weekly Class Discussion Board
Week 16 Mon-Sun Dates:	Module 3	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> ● Weekly Class Discussion Board ● Outline for Project 3 ● Rough Draft for Project 3

Week/ Dates	Module/ Project	Items of Discussion and Major Assignments
Week 17 Mon-Thur Dates:	Module 3	<p>Readings: Due by the start of the first day of class each week (unless otherwise specified)</p> <p>In-class Peer Review Session</p> <p>Conferences Should be done no later than Thursday</p> <p>Assignments: Due by by Sunday at 11:59pm (unless otherwise specified)</p> <ul style="list-style-type: none"> ● Weekly Class Discussion Board ● Presentations for Project 3
Week 18 Fri-Fri Dates:	Module 3	<p>Finals Week</p> <p>No Class</p> <p>Assignments: Due by by Friday:</p> <ul style="list-style-type: none"> ● Final Draft Project 3 with reflection