NATURE VS. ARTIFICE
Micah Goodrich

1. IN-CLASS WRITING PROMPTS: The final project of the course “Reification” asks the students to return to their initial concept of “nature/natural” from the beginning of the semester. In order for this final assignment to work, you only need to have them do one in-class writing prompt at the beginning of the semester asking the students to reflect, broadly, on “nature/natural” (you can phrase this question however you would like). What I like to do, however, is give students roughly ten writing prompts throughout the semester. These are ungraded (check, check plus, check minus), but they do several things:
   - Get students thinking and writing at the beginning of the class period
   - Gives the students topics and ideas to start class discussion
   - Serves as a sort of “mile marker” of thinking and writing throughout the semester
   - The prompts are on topics related to our class topic, but might not fit into a project assignment
     - I give the students physical objects, videos, poems, advertisements, commercials, signage, etc. rather than having them respond to a quotation.

2. TEXTS: In this course I have chosen texts primarily authored by women. The exception is Aristotle’s Physics & the translator, Robin Waterfield and Alex Garland’s Ex Machina, although we may argue that Ava, played by Alicia Vikander, is author of that text. The use of “nature” as a social organizing tool is grounded in the subjugation of women, queer folks, trans folks, people of color, disabled bodies, and lower class peoples. In my estimation it is critical to provide texts authored by scholars whose lives have historically been shaped by this discourse. I acknowledge that I currently have texts authored only by white, cisgender women, and I am hoping to show greater representation in future iterations of this course. Additionally, I begin this conversation with a classical Greek text, often privileged as the beginning of ‘Western civilization.’ While this is one way to begin the conversation about “nature/natural” as a discourse, I am looking to expand this archive as well to represent non-Western conversations on this topic.

3. ASSIGNMENTS: There are four major projects across the semester and each has two pre-writing assignments that prepare students for the main project of that unit. It is critical that the students feel immediate ownership over their projects and ideas at the beginning of the semester. In the first assignment sequence I have students locate an object outside in nature that they will use as their “text under consideration.” The major reading that accompanies the first unit is selections from Aristotle’s Physics, but the goal of the first unit is to center the student’s ideas and not bog them down with critical reading.
   IMPORTANT: In the syllabus packet below I have listed the assignments in the order that students will write them. At the beginning of each unit students will receive the writing assignments for that unit in a packet with the final project assignment on top because this is what students are writing toward. So, for example in Unit I: the assignments are ordered below as “Reaction Piece,” “Position Piece,” “Project I Assignment” since this is the order in which they will build to the final project assignment of that unit. However, when I hand out the assignment sequence to the students it will be ordered “Project I Assignment,” “Reaction Piece,” “Position Piece.” The same is true for all subsequent units.
4. The Academic Writer: While we will never have a text on rhetoric and composition that pleases everyone, there is much to like about Lisa Ede’s text. My general advice is to cherry-pick what you find particularly useful in The Academic Writer and create supplemental handouts or in-class assignments that help you bring Ede’s text to life in the classroom. Ede emphasizes the element of “design” in student thinking and writing, and this is something that I have translated into the goals of student projects. I want students to feel empowered by the act of creation (something that we discuss in Unit III of this course).

Please follow-up with me if you have other questions about this course: micah.goodrich@uconn.edu

Thanks,
Micah Goodrich
Summer 2017
ENGL1010: ‘SEC’ SEMINAR IN ACADEMIC WRITING

NATURE VS. ARTIFICE

TIME/LOCATION

Instructor’s Name: Micah Goodrich
Instructor’s Email: micah.goodrich@uconn.edu
Instructor’s Office Number / Office Hours: Austin 152 (Medieval Studies Library), TBD
Pronouns: He/Him/His

COURSE DESCRIPTION

The University of Connecticut's First-Year Writing (FYW) seminars are characterized by collaborative, student-driven inquiry. As a general education course, FYW prepares students for future academic work by asking them to use writing to enter into and contribute to active academic conversations. The instructor in an FYW seminar provides a site and offers contexts with readings, central questions, and directed discussion for the development of this ongoing work. Through cycles of writing, feedback, and reflection, students pursue writing projects in which they select and define places where they might advance the class conversation. Writing projects in this course will be grounded in a semester-long inquiry of a fairly specific topic.

COURSE INQUIRY

The political, social, ethical, and scientific uses of nature as an epistemological category govern debates over bodies and their rights. This course will investigate the long-standing debate between nature as the governing power of all things, the model of normative time and embodiment. Artifice, understood as antithetical to nature, is constructed as a feature of falsity, counterfeit, and without truth. We will begin by discussing the rhetorical “appeal to nature,” looking to how nature and the natural are used in scientific, ethic, and social discourse to justify what is deemed good, ideal, or inevitable. How does the binary opposition between nature and artifice seek to regulate human social interaction? If the unnatural is the opposite of natural, then is artifice unnatural as well? If a bird crafts a nest from twigs and leaves, is that bird nest artifice? Where do we draw these boundaries and how can we work to dismantle these ideologies? The rhetorical “appeal to nature” seeks to control sexuality, gender, race, and ability through the assumption that there is a natural way of existing in the world. Our class will challenge the binary between natural and artificial and look to moments of synthesis as well as dissolution. We will dissemble the idea that what is natural is just and what is unnatural is deviant, as well as trouble the notion that what is artificial and technological is at odds with nature.

COURSE OUTCOMES

By the conclusion of this course, you should be able to:

- See yourself as a writer and as someone who can compose to examine, develop, and communicate ideas in line with your goals and the situation.
- Discover, inhabit, and engage with others’ ideas in productive ways through our readings of complex texts; extend your ideas to new ground.
- Plan your writing as an act of communication to an anticipated reading audience.
- Practice writing as an act of inquiry and discovery, breaking down a perceived barrier between personal and academic writing.
- Reflect on and practice various writing processes (including drafting and revision); become accustomed to doing more than simple editing to change written work.
- Use digital technologies rhetorically
• Build facility with Information Literacy as defined by the university’s general education guidelines. Begin to develop more digital literacy with appropriate apps and interfaces.

TEXTS
• Selected readings

EVALUATION
There are two components of your grade in this seminar:

Engagement (25%)
One quarter of your final grade will be determined by your meeting of the class obligations regarding daily engagement, participation, and ongoing contribution to the work of the course. This work includes writing prompts, short writing assignments, in-class writing, writing group feedback, group and class-wide conversation, and, of course, timely and complete submission of all major projects. It is not enough to come to class each day – that is mandatory. For our course, this includes active engagement in all peer review sessions, revision work, attendance, lateness in both assignments and attendance, speaking in class in a consistent and engaged way, writing prompts, group work etc. The engagement grade reflects this combined effort, but most importantly the engagement grade suggests how present a student was throughout the course in all class meetings in terms of inspiring, conducting, and participating in an intellectual community. Showing up to each class and speaking once or twice is the default with which all students begin. Going beyond this to connect with your peers and their work is critical in earning a higher engagement grade.

Projects (75%)
Each of your four final projects will be assigned a grade according to the criteria described on the assignment prompt. The 75% of your final grade that is determined by your projects will reflect your performance in these projects: generating ideas, organization, research, execution, drafting, revision, etc. Nonetheless, this is a course that values risk, experiment, and the development that comes with practice and experience. Therefore, your final grade for this component will not be based on an average of your grades over the semester. Rather, it will reflect the level your work has achieved by the end of the course. What this means is that early assignments, although graded, will not bear the same weight as later assignments. Indeed, your final two projects will provide the most compelling evidence of the level you have achieved.

Please note: you cannot pass ENGL 1010 without submitting all four major projects. If a student fails to submit a project, that project will receive a zero “0” and the student will automatically fail the course.

▪ A “B” in this course is readily attainable. A “B” means high quality work that meets the expectations of the assignments and fulfills course requirements.
▪ An “A” means consistently excellent work that has a discernible impact on our ongoing exploration of these questions and topics.

DISABILITY AND ACCESSIBILITY
The First-Year Writing program is committed to making educational opportunities available to all students. If you have a physical, psychological, medical or learning disability that may impact your
course work, please contact the Center for Students with Disabilities (Wilbur Cross 204, 860-486-2020). They will work with you to accommodate your needs and provide me with a letter describing those accommodations. All information and documentation is confidential. Please contact me as soon as possible in the semester so that I can also make the necessary arrangements for your comfort in our classroom.

THE WRITING CENTER
The Writing Center employs tutors who work with students on their papers at any stage of the writing process—from brainstorming to reviewing final drafts to helping with specific difficulties you may have. This service is free and highly recommended for all students. You can sign up for an appointment on the Writing Center website.

INTEGRITY AND RESPECT
In this class, you may come into contact, and perhaps conflict, with communities whose ideals and perspectives may differ radically from your own. This will be a topic of discussion and interest, but it may also be uncomfortable, and we will seek to find meaning in those uncomfortable moments. As a class, we will maintain a sympathetic and compassionate outlook and keep an open mind throughout the course. [I will post trigger warnings about any upcoming texts, but if at any time you feel triggered by course content or discussion, please alert me and we will work out an alternative.] Additionally, in accordance with UConn policies and Title IX, this course will be a designated safe space for all students, regardless of background, ability, sexual orientation, gender identity, religion, socioeconomic status, race, or ethnicity. If you feel you have experienced discrimination or harassment at UConn, you can find support and resources at the Office of Institutional Equity. You may also contact Health Services, Counseling & Mental Health Services, and/or the Women’s Center. Please note that I am a mandatory reporter to the Office of Institutional Equity if I become aware of issues that may pose a danger to a student’s health or safety.

ACADEMIC INTEGRITY
While studying and making use of the ideas and texts of others is central to the writing we will be doing in this course, this must be done in an ethical and appropriate way. Please review and abide by the University’s code on academic misconduct (plagiarism and misuse of sources), which will be distributed in class and can also be found on the UConn Community Standards website; you will be held responsible for understanding these materials. Plagiarizing the work of others—passing off someone else’s work as your own—is a very serious offense, and anyone found plagiarizing will fail the essay or the course. Please let me know if you have questions about what constitutes appropriate use and citation of other people’s work.

MULTILINGUAL SCHOLARSHIP
This classroom is a multilingual and translingual space, and we speak and write across languages. Although “standard American English” is the lingua franca of our class discussions, all students have the right to their own language. I encourage you to speak to me about any concerns you have with language use (reading, speaking, and/or writing) in this course, and I encourage you to be respectful of your colleagues in this multilingual space.
COURSE COMPONENTS

Participation
This is a seminar rather than a lecture course. Most of the learning in a seminar comes from the experience of making and doing rather than from “lessons provided by an expert.” Thoughtful discourse is an essential part of this class, and you will frequently work in groups of various sizes, which means you will need to be considerate of and attentive to others. It is your responsibility to keep up with the reading, to contribute to class conversation in the form of analytical comments or questions, and to attend class regularly and on time. See attendance policy below.

Reading
Although ENGL 1010 is described as a writing course, the writing you do here has a very close relationship to reading. Lisa Ede says that like writing, reading “is an act of composing, of constructing meaning through language and images” (16). The process of writing begins with careful reading of a situation, written text, or various media. You will be reading to find ways into the conversation in which an author or text is participating. Many of these texts are multi-layered and complex, and you should expect to read most texts more than once.

Writing
You will compose four major projects totaling the equivalent of 30 pages of revised, polished prose in this course. In order to accomplish this, you will be doing ample writing along the way, including in-class writing, homework assignments, and drafts of these major projects.

Revision
Each major writing project will go through a drafting process in which you shape your ideas and experiment with ways to best communicate this work. You should expect to put significant time and effort into the revision process and for projects to shift, change, and develop as you revise. Only the final projects will be assigned a grade, but all of your work may contribute to your final grade in the course.

Conferences and Peer Review
Conferences and peer review are integral to the goals of this course. Through the drafting process of each major essay, we will use small group or individual conferences during, in addition to, or in place of regular class meetings. The quality of your involvement in these processes is a crucial factor in your participation grade in this course.

Information Literacy
ENGL 1010 provides the first stage of the University’s Information Literacy competency, including attention to university research and digital literacy. You should expect to use outside sources and scholarly research to inform your work throughout the semester. While all assignments will provide opportunities for developing Information Literacy skills, we will have at least one assignment that will be built with this specific purpose in mind.

Reflective Component
The reflective portion of the course includes any time spent on characterizing, reconsidering, or qualifying one’s work. Reflection happens throughout the semester, usually in ways that complement writing projects by providing opportunities for a writer to imagine alternatives or trace lines of thought or activity.
**COURSE CONCERNS**

If you have any questions about the course or your final course grade, please see your instructor as soon as possible. If that conversation is not productive, please see or contact an Assistant Director of First-Year Writing to further discuss the issues at firstyearwriting@uconn.edu or 860-486-2859.
COURSE POLICIES
ENGL1010: SEC
Micah Goodrich
Fall 2017

This document houses our “course policies,” that is, the specific code of conduct in this classroom space. Please review this carefully and chat with me if you have any questions, thoughts, or concerns.

ENGAGEMENT
Your engagement grade is essentially based on your presence in the class. You obviously cannot be recognized for contributing to the class discussions by not being present. It is always the better idea to come to class. If you must miss class for any cultural, religious, or familial reason please inform me in advance and I will accommodate your needs. One last comment about attendance in regard to weather: if the campus closes due to inclement weather, we will not have class. However, I will do my part in being present in all environmental conditions short of cracking volcanic earth, and I do expect you to be present in all weather that I am willing to brave.

IN-CLASS DISCUSSIONS
Being present in the classroom is non-negotiable. You must be an active contributor to our class discussions. This means that you participate frequently, stay on topic, and encourage discussion among your peers.

MUTUAL RESPECT & CLASSROOM ENVIRONMENT
This is an important one. Throughout the semester, we may read texts that introduce complex, diverse, and even controversial subjects. I want this class to be a space in which we all feel safe and comfortable to share our thoughts, ideas, and opinions. I want each of you to remember at all times that your thoughts and ideas are important and valuable. We must all consider that each one of us comes into the classroom with our own histories, experiences, identities, values etc. and each one of us deserves respect, care, and thoughtfulness in listening and communicating our ideas in a shared classroom space. You are writers and scholars. One of the goals of a university is to challenge us to apply pressure about what we know (and all that we do not know). I will never ask you to change your mind, but I will expect it will remain open in this course. That being said, I will not tolerate disrespectful or inappropriate comments in this classroom, and those students found to be making such remarks will be asked to leave immediately and will forego participation for that day. If there is one word you need to get very familiar with it is empathy.

USING WORK IN CLASS
Since this is a writing seminar we will all be producing, revising, and forwarding writing every day. As an essential component of this course, we will be engaging with each other’s work on a regular basis, and as such all writing and project based material will be up to workshop at some point in the classroom.

HANDING IN ASSIGNMENTS
When you hand in an assignment you will email the document to me in a .doc, .docx, or Google Drive format. You must name the file as follows: “Last Name_Project I.” (This is an example; obviously you must insert your own last name and the appropriate assignment.) If you are submitting a draft write “Last Name_Project I Draft”. This allows me to keep track of all of your
papers, making it easier for me to get things back to you in a timely manner. If you do not follow these directions, I will not accept it.

**Email Etiquette**

Since email is our main way of contacting and communicating with each other, it is imperative that you use proper email etiquette when writing or responding to an email with a university professor, instructor, colleague etc. What does this mean? First, always have something in the subject line – if you are sending an email to a potential job, graduate program etc., and you fail to add a subject for the email, chances are it is going right into the trash. *Always* write in a subject. Second, always address your email properly. This means, for example, “Dear Micah,” or “Hello Micah.” In all email exchanges with your university professors, instructors, and colleagues you should be courteous in your address and courteous in your sign-off, for example “Thanks, Student Name,” or “Best, Student Name.” Being courteous, considerate, and polite in emails ensures that the email is received and answered in a quick and positive manner. Lastly, avoid being too informal in your professional emails, for example, do not begin an email with “Hey!” or give a copious amount of personal information that the recipient does not necessarily need or want to read. Finally, I do not answer emails that are answerable on our syllabus – I am not Google, I am not a search engine.

**Electronics**

Basically do not use your cell phone. I encourage students to use technology that helps them to process material in class.
## Course Schedule

*The course schedule is tentative and subject to alterations throughout the semester.*

<table>
<thead>
<tr>
<th>Week/Day</th>
<th>In-Class Agenda</th>
<th>Due Next Class</th>
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<tbody>
<tr>
<td><strong>I</strong></td>
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<tr>
<td>Monday</td>
<td>Monday, August 28th</td>
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<td></td>
<td><strong>Unit I:</strong> “Appeal to Nature”</td>
<td>- Read Ede Chapter 1, “Writing Rhetorically”</td>
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<td></td>
<td>- Introductions, Syllabus</td>
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<td></td>
<td>- Writing Prompt 1</td>
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<td>Wednesday</td>
<td>Wednesday, August 30th</td>
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<td></td>
<td>- Project I Assignment</td>
<td>- Read Ede Chapter 2, “Reading Rhetorically”</td>
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<td>- Ethical Scholarship</td>
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<td>- Writing Prompt 2</td>
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<td><strong>II</strong></td>
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<tr>
<td>Monday</td>
<td>Monday, September 4th</td>
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<td></td>
<td><strong>Labor Day</strong></td>
<td>- Find Object</td>
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<td>No Class</td>
<td>- Write “Reaction Piece” (~400 words)</td>
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<td>Wednesday</td>
<td>Wednesday, September 6th</td>
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<td></td>
<td>- Writing Prompt 3</td>
<td>- Read selections from Aristotle’s <em>Physics</em>,</td>
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<td>- Present Objects</td>
<td>Book VIII</td>
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<td><strong>III</strong></td>
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<td>Monday</td>
<td>Monday, September 11th</td>
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<td></td>
<td>**“Appeal to Nature”</td>
<td>- Take photograph of Object</td>
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<td>- Discuss Objects</td>
<td>- Write “Position Piece” (~700 words)</td>
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<td>- Writing Prompt 4</td>
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<td>Wednesday</td>
<td>Wednesday, September 13th</td>
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<td></td>
<td>- Present Position Piece</td>
<td>- Write Project I Draft (~900 words)</td>
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<td>- Writing workshop</td>
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<td><strong>IV</strong></td>
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<td>Monday</td>
<td>Monday, September 18th</td>
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<td></td>
<td>- Paired Peer Review</td>
<td>- Revise Project I Draft</td>
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<td>Wednesday</td>
<td>Wednesday, September 20th</td>
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<td></td>
<td>- Revision Day</td>
<td>- Submit Final Draft of Project I</td>
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<td>by Friday, September 22nd</td>
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<td>- Read Haraway, Chapter 7, “A Cyborg Manifesto”</td>
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<td><strong>V</strong></td>
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<tr>
<td>Monday</td>
<td>Monday, September 25th</td>
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<td><strong>Unit II:</strong> “Nature &amp; the Machine”</td>
<td>- Read Ede, Chapter 5, “Analyzing &amp; Synthesizing Texts”</td>
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<td></td>
<td>- Discussion “A Cyborg Manifesto”</td>
<td>- Write Cyborg Theory (~400 words)</td>
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<td>- Writing Prompt 5</td>
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<td>Wednesday</td>
<td>Wednesday, September 27th</td>
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<td></td>
<td>- Present Cyborg Theory</td>
<td>- Read Ede, Chapter 11, “Multimodal Composing”</td>
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<td>- Student Discussion on Haraway</td>
<td>- Review Haraway</td>
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<td><strong>VI</strong></td>
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<td>Monday</td>
<td>Monday, October 2nd</td>
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<td>- Watch <em>Ex Machina</em></td>
<td>- Write “Project Plan” (~700 words)</td>
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<td>Meet in Video Theater II in HBL</td>
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<td>Wednesday</td>
<td>Wednesday, October 4th</td>
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<td>- Student Discussion on <em>Ex Machina</em></td>
<td>- Begin research on platforms</td>
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<td>- Review Project Plan</td>
<td>- Submit Project Plan: Friday, October 6th</td>
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<td><strong>VII</strong></td>
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<tr>
<td>Monday</td>
<td>Monday, October 9th</td>
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<td>- Writing Prompt 6</td>
<td>- Work on Project II</td>
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<td>- Multimodal platforms</td>
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<td>- Workshop Project</td>
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<td>Wednesday</td>
<td>Wednesday, October 11th</td>
<td>- Work on Project II</td>
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<tr>
<td><strong>VIII</strong></td>
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<tr>
<td>Monday</td>
<td>Monday, October 16th</td>
<td>- Work on Project Presentation for Wednesday</td>
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<tr>
<td>Wednesday</td>
<td>Wednesday, October 18th</td>
<td>- Read Arendt, <em>The Human Condition</em>, 12, 13, 18, 19</td>
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<td><strong>IX</strong></td>
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<tr>
<td>Monday</td>
<td>Monday, October 23rd</td>
<td>- Write “Challenge Piece” (~400 words)</td>
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<td><strong>Unit III:</strong> “Artifice &amp; Creation”</td>
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<td>- Topic Brainstorm</td>
<td>- Read Ede Ch. 6, “Making and Supporting Claims”</td>
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<tr>
<td>Wednesday</td>
<td>Wednesday, October 25th</td>
<td>- Writing Prompt 8</td>
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<tr>
<td>X</td>
<td>Monday</td>
<td>-Meet in Undergraduate Research Classroom in the HBL</td>
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<td>October 30th</td>
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<td></td>
<td>Wednesday</td>
<td>- Meet in Undergraduate Research Classroom in the HBL</td>
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<td>XI</td>
<td>November 1st</td>
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<td></td>
<td>Monday</td>
<td>-Writing Prompt 9</td>
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<td></td>
<td>November 6th</td>
<td>-Research Project Plan</td>
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<td>Wednesday</td>
<td>-Individual Conferences</td>
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<td>November 8th</td>
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<td>XII</td>
<td>Monday</td>
<td>-Individual Conferences</td>
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<td>November 13th</td>
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<td>Wednesday</td>
<td>-Revision Day</td>
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<td>November 15th</td>
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<tr>
<td>XIII</td>
<td>Monday</td>
<td>Unit IV: “Reification”</td>
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<td></td>
<td>November 20th</td>
<td>-Review Arendt</td>
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<td></td>
<td>Wednesday</td>
<td>-Write “Charge Piece” (~600 words)</td>
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<td>November 22nd</td>
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<tr>
<td>XIV</td>
<td>Monday</td>
<td>-Writing Prompt 10</td>
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<td></td>
<td>November 27th</td>
<td>-Portfolio Workshop</td>
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<td></td>
<td>Wednesday</td>
<td>-Workshop Project</td>
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<td>November 29th</td>
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<tr>
<td>XV</td>
<td>Monday</td>
<td>-Workshop Project</td>
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<td>December 4th</td>
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<tr>
<td></td>
<td>Wednesday</td>
<td>-Presentations of Project IV</td>
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<td>December 6th</td>
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*There is NO Final Exam for this course. Instead there is a Final Reflective Project that is due during Finals Week. Please review the Final Reflective Project Assignment for the date that it is due.*

**IMPORTANT DATES:**
- Monday, September 11th: Courses dropped after this date will receive a “W” (Withdrawal), Add/Drop via Student Administration closes today.
- Tuesday, September 12th: Late Add/Drop Begins. Must go to Registrar’s Office.
- Tuesday, September 26th: Dean’s Signature required to Add/Drop courses.
- Monday, October 23rd: Registration for Spring 2018 courses opens.
- Monday, October 30th: Last day to drop a course for Fall 2017.
- Sunday November 19th – Saturday November 25th: Thanksgiving Recess
- Friday, December 8th: Last day of Fall 2017 semester courses
ENGL1010: ‘SEC’ SEMINAR IN ACADEMIC WRITING

NATURE VS. ARTIFICE

TIME/LOCATION

Instructor’s Name: Micah Goodrich
Instructor’s Email: micah.goodrich@uconn.edu
Instructor’s Office Number / Office Hours: Austin 152 (Medieval Studies Library), TBD
Pronouns: He/Him/His

Semester Projects Outline:

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<td>P2: Cyborg! Theory</td>
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<td>P1: Appeal to Nature</td>
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<th>Unit III: “Artifice &amp; Creation”</th>
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<td>P3: Challenge Piece</td>
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<td>P4: Thingification Piece</td>
</tr>
<tr>
<td>P3: Artifice &amp; Creation</td>
<td>P4: Reification</td>
</tr>
</tbody>
</table>
WHAT YOU NEED:
  - Object(s) that you have found from nature to act as your text
  - (**In the next part of this assignment sequence you will need to take a picture, so you might read ahead to that assignment in case you have chosen an object that may change, move, or disappear)

REACTION PIECE PROJECT:
In your first assignment sequence you will find an object in nature (i.e. outside) to read as a text. As Lisa Ede reminds us, reading is a “situated activity” that allows you to draw upon your own experiences to make decisions, judgments, and critiques about texts that you encounter in the world. This reaction piece asks you to read a text in nature just as you might read graffiti, an advertisement, a blog post, or a text message. You should consider describing the object, react to the object, and reflect on the object’s situation in nature. In this way you begin to develop your own understanding of the text that you have chosen. You will build on these initial reactions in developing your first paper project.

DETAILS:
  - Please use 12 point Times New Roman font with 1” margins, double-spaced.

DUE DATES:
  - Reaction Piece: [1] full page (Approximately 300-400 words) by Wednesday, September 6th
WHAT YOU NEED:
- Object(s) that you have found from nature to act as your text
- Take a picture of your object

POSITION PIECE PROJECT:
Now that you have generated some ideas about your object you are able to take a position. Before you begin writing you should first take a picture of your object. Think back on Ede’s discussion of reading and analyzing visual texts (pp. 41-50): how you capture your object in a picture is a rhetorical choice.

Consider the following when taking a picture of your object:\footnote{1}{PROTIP: Look at Ede’s graph “Questions for Analyzing Visual Texts” on pp.43-44}
- \textit{Angle}: Will you face the object straight on? Stand above the object? Below it?
- \textit{Light}: What time of day will you capture this image? Sunlight? Cloudy day? Nighttime? Why?
- \textit{Color}: Do you want to present this image in color? Black and white? Instagram filter? Why?
- \textit{Environment}: What else is around the object that you want to capture? Why?

You have full creative license when taking a picture of your object, there is no right or wrong way. But remember that the choices you make are rhetorical choices. In this position paper your goal is to take a position on the image of your object and explain to a reader what the image conveys and why.

DETAILS:
- Please use 12 point Times New Roman font with 1” margins, double-spaced.
- Please use page numbers on the upper right-hand corner of the page.
- Please use the Last Name # format (Ex: Goodrich 12)

DUE DATES:
- Reaction Piece: [1] full page (Approximately 300-400 words): Completed!
- Position Piece: [2] full pages (Approximately 600-700 words) by Wednesday, September 13th.
I. WHAT YOU NEED
- Aristotle’s *Physics*, Book VIII
- Object(s) that you have found from nature to act as your ‘text under consideration’
- Photograph of your object from your position piece

II. YOUR PROJECT
Our “Unit I” of this course begins with “nature” as a philosophical, rhetorical, and ethical concept. In Aristotle's *Physics* he identifies N/nature as the “Prime Mover” of all things, a type of cosmic force that had later religious iterations aligning Nature with God. The stakes are high when nature is conflated with morality and ethics: to say that something is *natural* works through identifying its opposite, that is, what is *unnatural*. By putting *natural* and *unnatural* in opposition sometimes dangerously leads to the rhetorical fallacy “appeal to nature” to determine the moral goodness of an object, idea, or subject. The work of this unit is to challenge this binary (natural vs. unnatural) and find alternate ways to read nature.

For this assignment you have chosen an object in nature to “read” as a text. You close-read your object as a text in your reaction piece. You took a photograph of your object in nature, considered the environment, lighting, angle, color, etc., and extended your reaction into a position on your object. In this final paper project you will continue using your object in nature and the photograph of your object as your texts. How does your reading of your object in nature challenge Aristotle’s concept of N/nature as “Prime Mover”? In what ways does the object you chose breakdown the binary opposition between *natural* and *unnatural*? Use these questions as starting points to help you arrive at a specific question that you want to answer in this project. This project should be a culmination of the thinking you have been doing on your object and photograph. Now you are adding a careful consideration of a theory to test out the ideas you have already generated.

III. DETAILS
- The length of your paper should be a minimum of (4) full pages.
- You must have a work cited page and footnotes following the Chicago Style format.
- Please use 12 point Times New Roman font with 1” margins, double-spaced.
- Please use page numbers on the upper right-hand corner of the page.
  - Please use the Last Name # format (Ex: Goodrich 12)

IV. DUE DATES
- Reaction Piece: [1] full page (~300 words) by Wednesday, September 6th
- Position Piece: [2] full pages (~600 words) by Wednesday, September 13th
- Draft: [3] full pages (~900 words) by Monday, September 18th
- Final Draft: [4] full pages (~1200 words) by Friday, September 22nd
NOTE:

What is a successful project?
- Express a nuanced, creative, & thoughtful claim
- Use a variety of textual evidence to support claim
  - Including paraphrasing, direct quotations, & pointed summary etc.
- Use close reading of the ‘text under consideration’ as evidence
- Make specific moves to COME TO TERMS with theoretical material
  - Make specific moves to either forward, counter, or take an approach to said theoretical material → i.e. create, show, expand a conversation
- Free of spelling errors & basic grammar mistakes
- Use concise and specific vocabulary, i.e. define your terms
- Follow all formatting directions under DETAILS
  - My undergraduate advisor always said “You don’t serve duck confit in a trash bag.”
- Proper citations, both in-text and on the Work Cited page

What is an excellent project?
- An excellent paper will do all of the above and take risks. I privilege big ideas, radical thinking, & new knowledge in student writing


**CYBORG! THEORY**

Position Piece

ENGL1010: SEC

**WHAT YOU NEED:**


**CYBORG! THEORY PROJECT:**

You have just read Donna Haraway’s essay “A Cyborg Manifesto.” First, congratulations! That is a very challenging but rewarding text. We have discussed in class Haraway’s “cyborg theory,” locating intersections between gender, race, class, technology, and socially proscribed biological natures. In this position piece you will create *your own* Cyborg! Theory. To do this you will consider Haraway’s concept of the cyborg, reflect on your own ideas about nature/natural and artifice/artificial. Your Cyborg! Theory will act as your main frame for reading the film *Ex Machina*, so craft a thoughtful, responsible, and interesting position.

**DETAILS:**

- Please use 12 point Times New Roman font with 1” margins, double-spaced.

**DUE DATES:**

- Reaction Piece: [1] full page (Approximately 300-400 words) by Wednesday, September 27th
PROJECT PLAN
NATURE & THE MACHINE
ENGL1010: SEC

WHAT YOU NEED:

PLANNING YOUR PROJECT:
Before jumping into your multimodal project you will need to create a plan. Look to Lisa Ede’s discussion of medium, in the rhetorical situation (54-5) and in multimodal composing (319-21), to guide you in creating your plan. You already have one major component, your Cyborg! Theory, but you will need to consider the other elements in presenting an argument through a different medium than just text. Consider your “practical constraints” when choosing your medium: are you familiar enough with this medium to complete your project goal? What is the time constraint of conducting a project in a certain medium? You will be writing up your project plan in order to “pitch” the project to our class. You will want to consider a few things (do not answer these questions one-by-one but rather use them as a starting place to consider what it is that you want to do with this multimodal project):
  - What is your platform? [podcast, vlog, video essay, Prezi, poster, art forms, etc.]
  - What type of information do you want to present in this project?
  - How will you present this information?
  - Consider the aural, visual, aesthetic experience of presenting an argument

DETAILS:
- Please use 12 point Times New Roman font with 1” margins, double-spaced.

DUE DATES:
- Cyborg! Theory Position: [1] full page (~300-400 words) by Completed!
- Project Plan: [2] full pages (~600-700 words) by Friday, October 6th
I. WHAT YOU NEED

II. YOUR PROJECT
Our “Unit II” of this course focuses on the relationship between nature and machine. In Donna Haraway’s essay “A Cyborg Manifesto” we learn that the metaphor of the ‘female cyborg’ is one that ruptures the assumed relationship, rooted in and reinstated by patriarchal structures, between woman and nature. The technology of the automated machine as imitative is interwoven with the technology of gender: artificial intelligence, like gender, is learned behavior that is socially transformed from the artificial to the seemingly organic or “natural.” “Female” and “cyborg” represent what a patriarchal, masculinist, and militant authority fear in both: a betrayal of the organic, the origin, and the natural.

By this point you have already crafted your own “Cyborg! Theory” that troubles, extends, or reimagines Haraway’s position in her essay. Our text under consideration for the second unit is the film *Ex Machina*. For this assignment you will craft a project about *Ex Machina* in a multimodal platform that applies your Cyborg! Theory to your case text *Ex Machina*. In this project you will learn to analyze working theories of cyborgs in Haraway’s essay and the film *Ex Machina*. The goal of your project aims to synthesize these cyborg theories with your own position in order to make connections and create new knowledge. Depending on the platform that you choose for this project you will need to consider how you will present your argument aurally, visually, and aesthetically. These are questions that you will consider in the Project Plan before diving into the multimodal project.

<table>
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<th>YOU MIGHT CONSIDER:</th>
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<td>Podcast</td>
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<td>Video Blog (Vlog)</td>
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<tr>
<td>Video Essay</td>
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<tr>
<td>Prezi</td>
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* *We will discuss in class the available tools to use for these projects*

III. DETAILS
   ▪ The length of this project depends on the platform that you use
     ○ We will discuss this in the Project Plan stage
   ▪ You must have a work cited page and footnotes following the Chicago Style format.

IV. DUE DATES
   ▪ Cyborg! Theory Position: [1] full page (~300-400 words) by Wednesday, September 27th
   ▪ Project Plan: [2] full pages (~600-700 words) by Friday, October 6th
   ▪ Final Project: Presented on Wednesday, October 18th
     ○ The presentation of the multimodal project is the submission of the project alongside all writing that went into the creation of the piece
NOTE:

What is a successful project?

▪ Express a nuanced, creative, & thoughtful claim
▪ Use a variety of textual evidence to support claim
  ○ Including paraphrasing, direct quotations, & pointed summary etc.
▪ Use close reading of the ‘text under consideration’ as evidence
▪ Make specific moves to COME TO TERMS with theoretical material
  ○ Make specific moves to either forward, counter, or take an approach to said theoretical material → i.e. create, show, expand a conversation
▪ Free of spelling errors & basic grammar mistakes
▪ Use concise and specific vocabulary, i.e. define your terms
▪ Follow all formatting directions under DETAILS
  ○ My undergraduate advisor always said “You don’t serve duck confit in a trash bag.”
▪ Proper citations, both in-text and on the Work Cited page

An excellent project will do all of this, and…

▪ Take risks. I privilege big ideas, radical thinking, & new knowledge in student writing
ARTIFICE & CREATION
Challenge Piece
ENGL1010: SEC

WHAT YOU NEED:

- Ede, Lisa. *The Academic Writer*
  - “Understanding - and Designing - Academic Arguments,” 144-146
  - “Habits of Mind” & “Exploring a Topic and Finding a Focus,” 183-191
  - 18: “The Durability of the World,” 136-144
- Inquiry of choice that challenges the false dichotomy between nature and artifice

CHALLENGE PIECE:
You have just read selections from Hannah Arendt’s *The Human Condition*. In it Arendt discusses nature through the process of labor, work, and action. Instead of isolating nature in its noun form, Arendt theorizes the aspects of nature that highlight its capacity as a verb, its power in its activities and process. In this way we see nature as quite like artifice. Arendt writes, “Human life, in so far as it is world-building, is engaged in a constant process of reification, and degree of worldliness of produced things, which all together form the human artifice, depends upon their greater or lesser permanence in the world itself.”

In this challenge piece, you will articulate a central problem between nature and artifice in developing your driving question. Use selections from Arendt’s *The Human Condition* as your starting point to help you articulate the false dichotomy that you see in your chosen topic. Your inquiry should challenge the binary between “artificial” and “natural” and so you will want to choose your topic with care and thought. Consider the implications, for example, of an advertisement geared toward women to shave their legs, organic agricultural practices, a commercial selling a sleep-inducing drug, wind-farms etc. (Note: these topics are *off the table* unless you come speak with me directly). The idea here is to form a topic *around* a question that you want to answer.

DETAILS:

- Please use 12 point Times New Roman font with 1” margins, double-spaced.

DUE DATES:

- Challenge Piece: [1] full page (~300-400 words) by Wednesday, October 25th

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ARTIFICE & CREATION
Conversation Piece
ENGL1010: SEC

WHAT YOU NEED:
- (1) Academic Source: book, book chapter, journal article

CONVERSATION PIECE:
“Unit III” asks you to choose a topic of choice that challenges the false dichotomy between *nature* and *artifice*. In your “Challenge Piece” you used Arendt’s theory of creation and reiteration (nature and artifice) to challenge, critique, or trouble the topic that you chose for your third assignment. Since our third paper assignment is a research-driven assignment, you will be finding one additional academic source through the University of Connecticut Library to help you (1) extend or complicate Arendt’s theory and (2) articulate your claim, that is, an idea that you want to stake out on the topic you chose. This “Conversation Piece” asks you to take what Arendt’s says about creation and reiteration and put her ideas into conversation with another scholar’s idea, opinion, or theory. When you choose your additional academic source, consider the following:

- Is the source *relevant* to your research topic?
- What is the project of the piece? (i.e. what is the author trying to prove?)
- Who is the scholar citing? (i.e. who is the author in conversation with?)
- What evidence does the scholar present and *how*?
- What is similar or different to Arendt’s piece? How might you put these texts into conversation?

DETAILS:
- Please use 12 point Times New Roman font with 1” margins, double-spaced.

DUE DATES:
- Challenge Piece: [1] full page (~300-400 words) by Completed!
- Conversation Piece: [2] full pages (~600-700 words) by Monday, November 6th
I. WHAT YOU NEED

- (1) Academic Source: book, book chapter, journal article
- Topic of choice that challenges the false dichotomy between nature and artifice

II. YOUR PROJECT

“Unit III” of this course focuses on the role that creation plays in both nature and (art)ifice. Arendt establishes two figures that help to think through ideologies of creation: *homo faber* “man the maker” [labor] and *animal laborans* “the working creature” [work]. Arendt argues that creation through labor is anchored to biological processes of the human body, the need to labor for food, for example, to alleviate hunger. Differently, work does not compensate mortality, as it only provides an “artificial world of things” meant to “outlast and transcend” its creator. We have spent this unit critiquing the dichotomy between artificer and laborer, and still this model helps us to question the role of “creation” in natural and artificial phenomena.

By this point you have chosen a topic that troubles, extends, or reimagines the false dichotomy between nature and artifice. By putting Arendt’s theory about creation in conversation with your academic source, your third paper will investigate a topic that challenges the false dichotomy between nature and artifice. In this project you will learn to design an argument and participate in a scholarly conversation. The goal of your project aims to explain an issue that you have identified (i.e. what is at stake?), synthesize evidence to make new connections, and respond to a conversation about the issue at hand. This project may feel like a “traditional” academic essay, and we will discuss the benefits and limitations of this somewhat standardized genre, as well as the ways in which we can move beyond this format.

[Note: Your inquiry and topic may change from the Challenge Piece to the Conversation Piece to this final assignment. Allow your ideas and inquiry to be flexible. The way in which you began answering your question in this project may change when you encounter new research, texts, or ideas. This is the mark of learning - embrace it!]

III. DETAILS

- The length of your paper should be a **minimum** of (6) full pages.
- You must have a work cited page and footnotes following the Chicago Style format.
- Please use 12 point Times New Roman font with 1” margins, double-spaced.
- Please use page numbers on the upper right-hand corner of the page.
  - Please use the Last Name # format (Ex: Goodrich 12)

IV. DUE DATES

- Challenge Piece: [1] full page (~300-400 words) by Wednesday, October 25th
- Conversation Piece: [2] full pages (~600-700 words) by Monday, November 6th
- Draft: [4] full pages (~1000-1200 words) by Wednesday, November 8th
- Final Draft: [6] full pages (~1400-1600 words) by Friday, November 17th
  - VERY IMPORTANT: This should be submitted to me via email in .doc, .docx, or Google Drive format.
  - Make sure you save the document as “Last Name_Project III”
NOTE:

**What is a successful paper?**

- Express a nuanced, creative, & thoughtful claim
- Use a variety of textual evidence to support claim
  - Including paraphrasing, direct quotations, & pointed summary etc.
- Use close reading of the ‘text under consideration’ as evidence
- Make specific moves to **COME TO TERMS** with theoretical material
  - Make specific moves to either forward, counter, or take an approach to said theoretical material → i.e. create, show, expand a conversation
- Free of spelling errors & basic grammar mistakes
- Use concise and specific vocabulary, i.e. **define your terms**
- Follow all formatting directions under **DETAILS**
  - My undergraduate advisor always said “You don’t serve duck *confit* in a trash bag.”
- Proper citations, both in-text and on the Work Cited page

*An excellent paper will do all of this, and…*

- Take risks. I privilege big ideas, radical thinking, & new knowledge in student writing
“...where God creates ex nihilo, man creates out of given substance, human productivity was by
definition bound to result in a Promethean revolt because it could erect a man-made world only after
destroying part of God-created nature.”

WHAT YOU NEED:
- Writing Prompt 1

YOUR CHARGE:
The first bit of writing you created this semester, Writing Prompt 1, asked you to define “nature/natural.” In
this “Charge Piece” you will revisit your writing from Writing Prompt 1 and extend, revise, or challenge your
original claim from the first day of the semester. Between that first Writing Prompt and now you have read,
written, and created new ideas about nature and what is “natural,” so consider your body of work and
thought from the semester as you reconsider your initial claim.

DETAILS:
- Please use 12 point Times New Roman font with 1” margins, double-spaced.

DUE DATES:
- Charge Piece: [2] full pages (~500-600 words) by Monday, November 27th

---

“...where God creates ex nihilo, man creates out of given substance, human productivity was by definition bound to result in a Promethean revolt because it could erect a man-made world only after destroying part of God-created nature.”

WHAT YOU NEED:
- Arendt, Hannah. The Human Condition. (University of Chicago Press, 1958)
- Project portfolio from this course
  o All writing prompts, in-class writing, notes, drafts, papers, projects

THINGIFICATION PIECE:
“Unit IV” will build off of Hannah Arendt’s concept of reification, that is, the act of making objects and ideas material. To reify is a process of making, transforming, and considering. The word comes from the Latin res, a sort of catchall term that loosely translates as “thing,” and so the process of reification is the process of “thingification,” making things into other things.

In your “Charge Piece” you have re-examined your initial concept of “nature/natural” and now have a reified working theory. In your “Thingification Piece” you will apply your new working theory of “nature/natural” to one of your chosen projects from the semester. How does your new working theory of “nature/natural” change, alter, extend, trouble, revise, transform, modify your claim in that project? The idea here is to create new knowledge from what you have already produced. You are not re-writing your previous work. You are using your previous work to create a new, revised idea of “nature/natural.” This will act as a building block for the final assignment in this course.

DETAILS:
- Please use 12 point Times New Roman font with 1” margins, double-spaced.

DUE DATES:
- Charge Piece: [2] full pages (~500-600 words) by Completed!
- Thingification Piece: [4] full pages (~1000-1200 words) by Wednesday, November 29th

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I. WHAT YOU NEED

- Project portfolio from this course
  - All writing prompts, in-class writing, notes, drafts, papers, projects

II. YOUR PROJECT

You have been in the process of “reification” all semester. Remember finding a thing outside and taking a picture? You transformed that object into an idea through another object, a picture. That multimodal project? Yeah, that was thingifying your ideas on *Ex Machina* through multimodal text. Your research focused assignment on artifice and creation? That was a process of making, of transforming text through synthesizing varied perspectives into a project that was your own.

This final project asks you to reify your project portfolio from this course. You have already written your “Charge Piece” and your “Thingification Piece,” tasks that asked you to revise, extend, or recreate your initial concept of “nature/natural” at the beginning of the course. Now that you have your revised concept of “nature/natural” you must use your work to support this new claim. In this final project you will use the work that you have already produced to support your newly revised concept of “nature/natural.” In effect, you are reproducing and reifying your work from the semester into something else. Because this is a reification project, you may use any media that you wish – this final project on “nature/natural” can be multimodal or written, but you must discuss with me first which you choose.

Remember, it is the process of making, transforming, and considering that is paramount in this project.

III. DETAILS

- The length of your project should be a minimum of (6) full pages
  - Multimodal equivalent to (6) full pages.
- You must have a work cited page and footnotes following the Chicago Style format.
- Please use 12 point Times New Roman font with 1” margins, double-spaced.
- Please use page numbers on the upper right-hand corner of the page.
  - Please use the Last Name # format (Ex: Goodrich 12)

IV. DUE DATES

- Charge Piece: [2] full pages (~500-600 words) by Monday, November 27th
- Thingification Piece: [4] full pages (~1000-1200 words) by Wednesday, November 29th
- Final Project: Presented on Wednesday, December 6th
  - Multimodal Project: Must move beyond the multimodal project created in Unit II
  - Paper Project: [6] full pages (~1400-1600 words) by DATE

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**Must emphasize *making, transforming, and considering***

**Note:**

What is a successful project?

- Express a nuanced, creative, & thoughtful claim
- Use a variety of textual evidence to support claim
  - Including paraphrasing, direct quotations, & pointed summary etc.
- Use close reading of the ‘text under consideration’ as evidence
- Make specific moves to COME TO TERMS with theoretical material
  - Make specific moves to either forward, counter, or take an approach to said theoretical material → i.e. create, show, expand a conversation
- Free of spelling errors & basic grammar mistakes
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- Follow all formatting directions under DETAILS
  - My undergraduate advisor always said “You don’t serve duck confit in a trash bag.”
- Proper citations, both in-text and on the Work Cited page

An excellent project will do all of this, and…

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BIBLIOGRAPHY


