

City University of New York (CUNY)

CUNY Academic Works

Open Educational Resources

Queens College

2022

ENGL 110: College Writing (Comedy, Satire, & Persuasion)

Scott R. Kapuscinski

CUNY Queens College, Skapusci@gmail.com

[How does access to this work benefit you? Let us know!](#)

More information about this work at: https://academicworks.cuny.edu/qc_oers/53

Discover additional works at: <https://academicworks.cuny.edu>

This work is made publicly available by the City University of New York (CUNY).

Contact: AcademicWorks@cuny.edu

College Writing 110: Comedy, Satire, and Persuasion

Scott Kapuscinski

Email: skapusci@gmail.com

Office: My Computer (“Drop-Ins” on Bb Collab) ENGL 110: Mon/Wed 4:40pm-6:40pm. Your computer

Office Hours: *Mondays & Wednesdays 2:00- 3:00pm or by appointment*

Class Blog: **Blackboard**

Course Description: Many things are suggested by the terms “comedy” and “satire:” some of us might think of stand-up comedy or slapstick movies; others might think of puns or dirty jokes; still others might think of biting social commentary, mockumentaries or parodies; and others of us still might think of the theater and the ancient division of all drama into comedy and tragedy. Seth Rogen, Stephen Colbert, Shakespeare, Voltaire, Mel Brooks, Charlie Chaplin, Sacha Baron Cohen—can all these really belong to the same universe of comedy and satire?

This semester we will read jokes, watch television shows, read plays, listen to comedy, and look at satirical art while also reading some classic theories of humor, laughter and comedy. Along the way, we will be interested in seeing what psychologists, philosophers, literary critics, political scientists and biologists have to say about the subject. Although we may find it difficult to define these terms, this semester we will assume that by writing and thinking about this subject, we can enter a lively debate about comedy. There is also a great deal to be learned about writing by studying satire and comedy: jokes, like essays, are structured for maximum effect; satire uses rhetorical devices to persuade readers just as essays do; comedians and writers both must be masters of tone and point of view; and so much of comedy and satire hinges on the effects of language. Students will use our discussion of these devices of comedy and satire as jumping off points for thinking about and developing their own skills as writers.

Course Text: All assigned works will be posted on the class website:

Class Blackboard

You will also need to create a qwriting account in order to access the information and complete your assignments. Some group assignments will need to be posted on the website, as well as individual assignments, so it is important to create a qwriting account as soon as possible. You'll need to use your school issued email in order to create a qwriting account, so make sure that you can access yours. **You must have access to written text in class on the day assigned, either electronic or hardcopy.**

Learning Objectives for students will include:

1. Develop an awareness of the craft, rhetoric, and process of writing.
2. Identify strengths and weaknesses in their writing and articulate strategies for improvement.
3. Adapt the elements of writing—including thesis, audience, motive, evidence, analysis, and structure—to a variety of writing contexts.
4. Read critically and write fluently in a variety of genres, including the following possibilities in print and digital media: argumentative essays, narrative essays, ethnographic essays, case studies, blogs, letters to the editor, or wiki pages.
5. Understand the guidelines for a variety of assignments and to respond to these guidelines with imagination and ingenuity.
6. Articulate how rhetoric and ideas work together to produce meaning.
7. Revise and edit their work effectively.
8. Demonstrate a proficiency in methods of research and documentation, including the evaluation of secondary sources, annotation, integration of quotations, and proper citation according to a discipline appropriate guideline (such as MLA, APA, or Chicago).
9. Recognize the conventions and methods of various disciplines in the liberal arts and sciences.
10. Make connections with other courses in terms of both content and methods of critical inquiry.

Major Assignments:**Project #1: Explaining Humor (3-4 pages)**

Rough Draft Due WEEK 4 (Sep 16)

Final Due WEEK 5 (Sep 21)

The Assignment:

Using one of the theories of laughter or humor listed below explain why readers or audiences would find one of the texts also listed below funny. Point to specific passages or moments in the text that seem to fit the theory best and explain why. Use the “funny” text to *test* the theory, and be sure to fully demonstrate why the theory works or fails.

Comedy Sources:

Stand up comedians TBD by the class (Students submit clips from YouTube to the class discussion board)

Theoretical Sources:

Sigmund Freud, selections [*Jokes and Their Relation to the Unconscious*](#)

John Morreal, selections [*Taking Laughter Seriously*](#): “Can there be A Theory of Laughter?” “The Superiority Theory,” “The Incongruity Theory,” “The Relief Theory”

White & Billings [*The Well-Crafted Argument*](#)

Northrop Frye, “The Mythos of Spring: Comedy”

Project #2: Writing Arguments that Persuade (3-4 pages)

Rough Draft **Oct 7th**

Final Due **Oct 14th**

The Assignment:

Imagine that someone you know has read or viewed one of the texts below, but that you believe they have completely misunderstood it. They have either taken the text literally, or have taken the satirist’s argument at face value. In fact, they seem to think that the satirist is arguing the complete opposite point than the one you feel the satirist is actually making. Your task is to write an essay that convinces this person to understand the author’s satirical intent through a close analysis of rhetorical appeals – and how these appeals are even presented as intentional logical fallacies to exaggerate the ironic effect of the essay/article. In the process of writing your essay, consider your own efforts to write a persuasive argument. Your thesis can more generally address the author’s “true” intent to explore appeals and fallacies in order to convince the reader of satirical intent.

Sources:

[*A Modest Proposal*](#) Jonathan Swift ***OR*** [*Candide*](#) Voltaire

[*The Onion*](#)

[*The Hard Times*](#)

[*Reductress*](#)

[Master List of Logical Fallacies](#)

[White & Billings: Logical Fallacies](#) (Chapter 5)

Project #3: A Proposal for Further Study: Comedy, Satire, and Their Social Function (3-4 paragraphs)

Final Due WEEK 12 (Nov. 9)

The Assignment: This assignment asks you to point out an aspect of satire or comedy that you think needs to be studied in more detail. In particular, you should focus on some aspect of the social or cultural function of comedy or satire. You will need to come up with a research question: a topic that can be studied in further detail using secondary sources. This should be phrased as an open-ended question that can allow for further research but that can ultimately be answered with a clearly-defined thesis statement. You must then write 1-2 paragraphs explaining **why** this topic is worth studying and an additional paragraph explaining **how** you intend to research this topic: what kinds of questions will you ask about your primary source; what kinds of secondary sources will you look for; and what kinds of arguments will you use to make your case.

Framing the Topic: The research question should address the social or cultural function of satire or comedy. You essentially have a choice between 1) a *specific analysis* of how the satirical work in one source is a reflection of its time, whether that is truly contemporary, or sometime in the 20th century (depending on your source) or 2) a comparative analysis of how a chosen pair of these serves a similar social function for a particular event/cultural reaction. You might look at how *Sorry to Bother You* and *Modern Times* serve a similar function of addressing the ever-changing “modernity” of the world in which they were created. Alternatively, you could use a combination of the secondary sources listed and those from your own research to argue whether a chosen film (or combination of films) satisfies a theoretical description of a “comedy” or a “satire.”

Each research topic must have three elements: a primary source, a question about its broader social or cultural function, and a concern with the social function of comedy and satire more broadly.

Primary sources:

[Charlie Chaplin, *Modern Times*](#) (available on YouTube)

[Stanley Kubrick *Dr. Strangelove*](#) (available on Internet Archive)

Useful secondary sources:

[Northrop Frye, “The Mythos of Winter: Irony”](#)

[Robert C. Elliott, “The Satirist and Society”](#)

[Wyndham Lewis, “The Greatest Satire is Nonmoral”](#)

John Morreal, selections *Taking Laughter Seriously*: “The Social Value of Humor”

Project #4: Annotated Bibliography (4 pages)

Due WEEK 13 (Nov. 16)

Assignment: Build a bibliography of sources that are directly relevant to the topic proposed in assignment #3. Not all these sources will be used in your final paper, but they should be sources that *could* be used to complete the essay assignment. **UPDATED FOR NEW VIRTUAL REALITY CLASS/WORLD:** You must find several different kinds of sources: 3 REPUTABLE ACADEMIC ARTICLES (PEER-REVIEWED); 2 NEWSPAPER ARTICLES; 2 EXISTING SOURCES FROM OUR “COURSE CONTENT” PAGE. These sources may be about the primary text or about the more general cultural issue being studied.

These seven sources should be listed in MLA format in alphabetical order by last name. Each source must also include an annotation or a summary: 2-3 sentences that summarize the main argument of the source and 2-3 sentences that discuss how this source could be used to develop the argument of your essay.

Project #5: The Final Research Project (6.5 - 8 pages)

Due FINALS WEEK

Assignment: Develop a well-researched argument in response to the research question you posed for yourself in assignment #3. Incorporating 2 theoretical essays that we looked at together as a class and 2 sources from your library research, complete a final research paper that makes use of both your primary and secondary sources to support a thesis statement that answers the research question developed for assignment three.

TECHNOLOGY REQUIREMENTS:

These are unprecedented times in the world (how fitting that we are discussing global lit!) and the class will have to reflect these changes. As such, we are going to be working entirely online this semester and having a reliable internet connection is part of this reality. I will make every effort to avoid causing undue financial stress on you all through this, by posting videos and essays online, but your internet connection will be your lifeline. Please reach out to me if you foresee continuous difficulty in this area so we can work out an alternative that still allows you to produce what is required for the course.

READINGS/REQUIRED COURSE TEXTS:

All reading assignments will be available via Blackboard (these will include PDFs of text, and links to sources elsewhere on the web). Some sources, including short video clips, satirical images and short poems will be screened or distributed on campus and/or in class.

OTHER REQUIREMENTS AND EXPECTATIONS:

All papers are due on their assigned due dates. All drafts must be turned in when scheduled. Many of our assignments will be developed through several drafts and will be workshopped in groups in class. Failure to complete a draft or to participate in in-class activities related to the development of these drafts will result in lower grades on the final grade for that assignment. Late papers will be marked down one third of a letter grade for each day that it is turned in later (this includes days we do not meet). So, a paper due on Tuesday that would have received a B is reduced to a B- if turned in on Wednesday; a C+ if turned in on Thursday; a C on Friday, and so on.

We will be using Blackboard for online discussions, to distribute materials and turn in assignments outside of class. In the classroom we will use technologies together to view texts, to practice research techniques and to develop group projects. However, technological devices are only to be used when they are a part of our in-class activities. No laptops will be used unless it is necessary for a particular assignment, and under no circumstances will the use of cell phones or similar devices be permitted. There is to be no texting in the classroom, and phones should be turned off (not set to vibrate). Students will be expected to close out their outside lives as much as possible while we are in the classroom, and should not leave the classroom to take a phone call or spend time in the classroom communicating with people who are not in the room with us.

Additionally, students are expected to be courteous and respectful. Students should come to class on time, ready to contribute to our class discussions and with all assignments completed. When we are talking about texts or working in groups, students should stay focused on the topic and task at hand and should always speak with each other in a polite and respectful way. Of course, we will sometimes disagree on a subject, but we should always begin with an assumption that a person has a valid reason for an argument he or she is espousing. We will also engage in a good

deal of group critique of writing. When in groups, students should strive to offer honest, constructive criticism and should present it in a way that helps the other writer. Comments should always be focused on the writing itself and not the individual who produced the writing.

Evaluation / Grading:

Project 1: 15% (Rough draft 3%)

Project 2: 20% (Rough draft 5%)

Project 3: 10%

Project 4: 15%

Project 5: 25% (Rough draft 7%)

In-Class Writing/ Blog Posts: 15%

All assignments are graded based on the quality of the work produced and the amount of effort put into completing the assignment. It should be assumed that only the very best papers (those that properly answer the requirements of the assignment, have a clear thesis and argument, correctly utilize and cite sources, have a structure that fits the subject matter and an argument that is well-supported, and that are carefully written and that show signs of revision) will receive A's. Papers that do not meet these criteria will be marked down.

Blog posts and in-class writing will comprise 15% of the final grade. This grade is based on a student's level of engagement in group activities, low stakes assignments, blogging, and class discussions. The successful student will make an effort to contribute to discussions at least occasionally, will remain attentive during class, and will be an active member of his or her group when we engage in group work and peer reviews. Groups should make sure that work is distributed evenly among the members of the group (if tasks are not pre-assigned). Students will also be expected to participate in online activities outside of class, and should make sure early in the semester that they have access to our class Blackboard.

Pre-drafting exercises will be considered "low stakes" assignments, meaning they will be marked "pass" or "fail." They must have been fully completed, and they must show evidence of effort to receive a "pass." Some in-class assignments will not be collected for a grade. These writing activities are intended to help students formulate written responses to our readings or to prepare ideas for a paper.

Grades on formal papers submitted for a grade will be determined according to the following rubric:

Superior paper (A/A-)

Strong thesis. Smooth transitions. Solid paragraphs with topic sentences. Well-chosen textual evidence. Quotations carefully integrated into the paper. Paper is logically organized, and effectively makes its case. Sentence structure, grammar, and diction (word choice) are excellent.

The Good paper (B+/B)

Good argument and thesis, but the main argument may not be clear or may lack insight. The structure may wander and need focusing. Transitions may need some improvement. Counter arguments may not be addressed. Not all the evidence is well-chosen and some of it may not support the claims being made. There may be some grammatical errors and issues with sentence and paragraph structure.

The Borderline Paper (B-/C+)

The thesis may be vague, too general, or unoriginal. The structure of the paper may be disorganized, with weak transitions and paragraphs that need development. The paper may need more evidence from the text or may not use the best evidence to prove its points. Quotes from the text may not be properly integrated into the argument. There may be flaws in the logic of the paper. The paper may suffer from grammatical errors, run-on sentences and typos.

The “Needs Help” Paper (C/C-)

The thesis may be hard to identify or may be a vague restatement of something obvious. The structure may need a lot of reorganization. Transitions may be confusing and unclear. The evidence used may be weak, or statements may not be properly supported. There may be little effort to relate the evidence to the argument. Ideas may not flow. There may be major problems with grammar, sentence structure and diction.

The Failing Paper

Shows lack of effort or failure to comprehend the assignment. Difficult to understand. May have no thesis or argument.

The “0” Paper

Was not turned in or was turned in too late to count.

ACADEMIC INTEGRITY POLICY: Turning in someone else’s writing as your own is not acceptable in this or any other class. This is called plagiarism and is regarded as a serious academic offense. Papers should be entirely your own work, or should properly attribute ideas to their original sources. If ideas, phrases or sentences come from another source, they should be in quotation marks if they are taken word-for-word, and the source should be cited. Papers that are plagiarized in full or in part will receive a zero. More than one offence will result in an “F” for the course and the filing of a formal report. We will discuss the proper use of sources throughout the semester, but academic integrity policies go into effect on the first day of the semester, and students are expected to familiarize themselves with these policies. See <http://web.cuny.edu/academics/info-central/policies/academic-integrity.pdf>

WRITING CENTER: Located in Kiely Hall 229, tutors there are trained to help you revise your writing at various stages. If you believe you need additional help with your writing, or if I ask you to set up a regular meeting with a tutor, you should make an appointment at least one week prior to when an assignment is due. You can also get online help by visiting their website at <http://qcpages.qc.edu/qcws>.

SPECIAL ACCOMODATION: If you have a learning, sensory, or physical reason for special accommodation in this class, contact the Office of Special Services in 171 Kiely Hall at 718-997-5870 and please inform me.

COURSE CALENDAR

Week	Assignments: (Wednesday) Aug 26
1	<p><i>Elements of Academic Writing Quiz</i></p> <p><i>Pre-draft writing:</i> Why are funny things funny? (Due on the blog Aug 28)</p> <p><u>Read:</u></p> <p>John Morreal, selections <i>Taking Laughter Seriously</i>: “Can there be A Theory of Laughter?” “The Superiority Theory” (pg. 1-14)</p> <p>John Morreal, selections <i>Taking Laughter Seriously</i>: “The Incongruity Theory,” “The Relief Theory” (pg. 15-37)</p>
	<i>Writing Workshop: Close Reading; Identifying Key Details</i>
Week	Assignments: (Monday/ Wednesday) Aug. 31 & Sep. 2
2	<p><u>Assignments:</u></p> <p><i>Selection of 3 comedians</i></p> <p>Discussion of Morreall’s theories, examples of these in comedy routines</p>

	<p><u>Post to blog: A comedian's stand-up routine with a brief explanation of why you find this person funny. How do the jokes and the delivery both play a role in the humor?</u></p> <p><i>Read: Freud Jokes and their Relationship to the Unconscious Pp 1-45</i></p> <p><u>Assignments:</u> Gordon Harvey, "Elements of Academic Writing"/ Discussion of Freud's Techniques in Comedians</p> <p><u>Read:</u> Sigmund Freud, selections <i>Jokes and Their Relation to the Unconscious</i>, "The Purpose of Jokes" (pg. 90-116)</p>
	<p>Writing Workshop: <i>Audience</i></p>
Week 3	<p>(Wednesday only) Sep. 9</p> <p><u>Assignments:</u> Discussion of "Purpose" in jokes. Thesis workshop on establishing an argument for applying theories to comedic works</p> <p><u>Read:</u> Morreall "The Social Value of Humor"/ Fred White and Simone Billings, selected <i>The Well-Crafted Argument</i>, "What is an Argument?", "Classical Model)</p>
	<p>Writing Workshop: <i>Abstracting; Arguments</i></p>
Week 4	<p>(Monday / Wednesday) Sep. 14 & Sep. 16</p> <p><u>Assignments:</u> Discuss John Morreall, "The Social Value of Humor"/ Sample Essay (MLA-5)/ Discussion of Classical Argument Model <i>Homework: Compose Rough Draft for Paper 1 (3-4 Pages)</i></p> <p><u>Assignments:</u> BRING Rough Draft of Essay 1 to Class <i>Homework: Compose Final Draft of Essay 1</i></p>
	<p>Writing Workshop: <i>Thesis; Evidence</i></p>
Week 5	<p>(Monday/Wednesday) Sep. 21 & Sep. 23</p> <p><u>Assignments:</u> Final Draft of Essay 1 Due (Sep. 21) Introduction to Satire <i>Homework:</i> <i>Post an article from The Onion, The Hard Times, or Reductress to the class blog</i></p> <p><u>Assignments:</u> Discussion of articles/ writing about satire/ explaining satire</p> <p><u>Read:</u></p>

	Fred White and Simone Billings, selected <i>The Well-Crafted Argument</i> , "Reasoning: Methods and Fallacies" ; Master List of Fallacies
	Writing Workshop: <i>Tone; Irony</i>
Week 6	<p style="text-align: right;">(TUESDAY/Wednesday) Sep. 29 & Sep. 30</p> <p><u>Assignments:</u> Discuss, "Reasoning: Methods and Fallacies" & Master List of Fallacies Introduction to Swift/Modest Proposal</p> <p><i>Read:</i> Jonathan Swift "A Modest Proposal" <i>View:</i> Episode of <i>The Daily Show</i></p> <p><u>Assignments:</u> Discuss A Modest Proposal & The Daily Show, identification of Fallacies within Satire <u>On the blog:</u> Write a brief explanation of what societal roles satire serves in your opinion.</p> <p><i>Homework:</i> Review Pathos, Ethos, Logos <i>Read:</i> Secondary source comparing Swift & The Daily Show: "Modern Satirists Transformed The World Of Satire"</p>
	Writing Workshop: <i>Planning an Argument</i>
Week 7	<p style="text-align: right;">(Monday/ Wednesday) Oct 5th & Oct 7th</p> <p><u>Assignments:</u> Identify P,L,E in A Modest Proposal/ Daily Show/ Satirical News Articles Identify Fallacies in all of the above</p> <p><i>Homework:</i> Compose a Rough Draft for Project Two (3-4 Pages)</p> <p><u>Assignments:</u> Rough Draft of Essay 2 Due (Oct 7th)</p> <p><i>Homework:</i> Compose a Final Draft for Project Two (3-4 Pages) <i>Read:</i> Robert Elliott "The Satirist and Society"</p>
	Writing Workshop: <i>Rhetoric: Logos, Ethos, Pathos</i>
Week 8	<p style="text-align: right;">(Wednesday) Oct 14th</p> <p><u>Assignments:</u> Final Draft of Essay 2 Due (Oct 14th) Discuss Elliott's essay</p> <p><i>Homework:</i> Watch <i>Sorry to Bother You</i> and post 5 quotes/scenes/observations from the film to the blog relating to what you find to be satirical</p> <p><i>Read:</i> Gordon Harvey, <i>Writing With Sources</i>: "The Role of Sources" and "Integrating Sources" (2-28)</p> <p><u>Assignments:</u> Discussion of satire in film. Discussion/ practicing integrating sources. (Quiz?) Diana Hacker and Nancy Sommers, <i>selected A Writer's Reference</i>, "MLA Papers" MLA-2 Citing sources; avoiding plagiarism; MLA-3 Integrating sources</p>

	Homework: Watch Charlie Chaplin's <i>Modern Times</i> and post 5 quotes/scenes/observations from the film to the blog relating to what you find to be satirical. Include a brief paragraph discussing where you believe the satire in this film to be comparable to <i>Sorry to Bother You</i> .
	Writing Workshop: <i>Using Sources: Quoting, Citing, Integrating</i>
Week 9	(Monday/ Wednesday) Oct 19 th & Oct 21 st <u>Assignments:</u> In-Class writing on the role of satire and what is still modern about <i>Modern Times</i> ; Introduction to Cold War Era fears of apocalypse (Quiz?) <u>Homework:</u> 1) Watch <i>2001: A Space Odyssey</i> and post 5 quotes/scenes/observations from the film to the blog relating to what you find to be satirical. 2) Read the chapter "[2001 academic review]" and select a quote from the chapter that supports what you noticed in the film. Read: Diana Hacker and Nancy Sommers, <i>selected A Writer's Reference</i> , "MLA Papers" MLA-2 Citing sources; avoiding plagiarism; MLA-3 Integrating sources <u>Assignments:</u> Discussion of 2001 and the secondary source; Discussion/ Handout on MLA Papers (Quiz?) Read: Northrop Frye's <i>Mythos of Winter</i>
	Writing Workshop: <i>Research: Types of Sources, Search Terms</i>
Week 10	(Monday/ Wednesday) Oct 26 th & Oct 28 th <u>Assignments:</u> Discussion of modern satire/ discussion of Frye's model Homework: Compose a paragraph using Frye's <i>Mythos of Winter</i> as a theoretical support explaining the satire in one of the four films. Post this to the blog. Include at least 2 quotes from Frye and 2 quote from the film you selected. <u>Assignments:</u> Gordon Harvey, <i>Writing With Sources</i> : "Misuse of Sources" (29-44) Diana Hacker and Nancy Sommers, <i>selected A Writer's Reference</i> , "MLA Papers" MLA-4 Documenting sources; MLA-5 Manuscript format; sample paper Homework: Post search terms to the blog for doing Library Day research Gordon Harvey, <i>Writing With Sources</i> : "Styles of Citation" (45-60)
	Writing Workshop: <i>Avoiding Plagiarism</i>
Week 11	(Monday/ Wednesday) November 2 nd and Nov 4 th <u>Assignments:</u> <u>Assignments:</u> "8 Strategies for Critically Engaging Secondary Sources: Adapted from Mark Gaipa" Homework: Work on ideas for your research proposal

	<p><u>Assignments:</u> Outlining your proposal; research tips; Q&A about Project 3; research proposal handout</p> <p>Homework: Complete your research Proposal</p>
	<p>Writing Workshop: <i>Bibliography Building, Annotating</i></p>
Week 12	<p>(Monday/Wednesday) Nov 9 & Nov 11</p> <p><u>Assignments:</u> Project 3 Due (Nov. 9) LIBRARY VISIT</p> <p>Homework: Post one original (not from class materials), academic, secondary source to the blog Due Wednesday Nov. 11</p> <p><u>Assignments:</u> Secondary Sources workshop; presentation of found material</p> <p>Homework: Complete Annotated Bibliography (Project 4)</p>
	<p>Writing Workshop: <i>Annotation, continued</i></p>
Week 13	<p>(Monday/Wednesday) Nov 16th & Nov 18th</p> <p><u>Assignments:</u> Project 4 Due (Due Nov. 16) <i>In class: Outlining your final essay</i> Homework: Compose an introductory paragraph for your final paper and post it to the blog for Wednesday Nov. 18</p> <p><u>Assignments:</u> Peer Review Day 1 (critique of intro paragraphs) Homework: Compose two body paragraphs that integrate different secondary sources. Consider your approach based on Gaipa's 8 strategies. Divide class into groups for Rough draft editing</p>
	<p>Writing Workshop: <i>Structuring Source-Based Arguments; Sequencing Evidence</i></p>
Week 14	<p>(Monday) November 23rd</p> <p><u>Assignments:</u> Peer Review Day 2 (critique of body paragraphs) Homework: Give your essay a working title; compose a paragraph that presents a counterargument to a quote from one secondary source. Post to blog.</p>
	<p>Writing Workshop: <i>Revising for Clarity and Strength of Argument</i></p>

Week 15	<p style="text-align: right;">(Monday/ Wednesday) November 30 & Dec 2</p> <p><u>Assignments:</u> Discussion of Counterargument Sample Student Essays <u>Homework:</u> Rough Drafts!</p> <p><u>Assignments:</u> Group 1 rough draft (4+ pages)</p>
<u>Writing Workshop: Revising for Clarity and Strength of Argument</u>	
Week 16	<p style="text-align: right;">(Monday/ Wednesday) Dec 7 & Dec 9</p> <p><u>Assignments:</u> Group 2 rough draft (4+ pages)</p> <p><u>Assignments:</u> Group 3 rough draft (4+ pages)</p>

Finals Due on Exam Day by 5pm