

Empathy, Monsters, and Redemption

College Writing: Fall 2022

WRIT 150 64210

M/W 8:30 am - 9:50 am — GFS 221

Professor Maddox K. Pennington

(they/them or he/him)

WRIT 150 64785

M/W 2:00 pm - 3:20 pm — GFS 202

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Lecturer

Office: JEF 102F

Student Office Hours

[Make Appointment at link](#)

Tuesdays 11 am - 3 pm (Zoom)

Wednesdays 11 am - 1 pm (In person)

Empathy isn't just remembering to say "that must be really hard"—it's figuring out how to bring difficulty into the light so it can be seen at all. Empathy isn't just listening, it's asking the questions whose answers need to be listened to. Empathy requires inquiry as much as imagination. Empathy requires knowing you know nothing. Empathy means acknowledging a horizon of context that extends perpetually beyond what you can see. . . Empathy means realizing no trauma has discrete edges. . . Empathy demands another kind of porousness in response. . . Empathy comes from the Greek empathia—em (into) and pathos (feeling). . . It suggests you enter into another person's pain as you'd enter another country, through immigration and customs, border crossing by way of query. What grows where you are? What are the laws? What animals graze there?

– Leslie Jamison

The Writing 150 **Human Values** thematic promotes the development of strong writing and critical reasoning skills by providing students an opportunity to examine the values, belief systems, and ideologies that affect every dimension of our lives, whether personal, social, professional, or civic.

We will approach writing as a recursive process of engaged reading, invention, arrangement, revision, and editing. The texts we produce will demonstrate respect for the needs of readers and will exemplify the kind of ethical rhetoric that has the potential to engage with and influence the world's values and belief systems in positive ways. This means citing sources, attributing ideas, and providing relevant context for our contributions to the public conversation.

FAQ

Please review the Class Miro, check Blackboard or consult a classmate before emailing your professor about due dates, formatting, or other housekeeping issues. Always include the basic components of correspondence when you write--a salutation, a message, and your name.

Under no circumstances should you write me the words “did I miss anything in class today?”



Student Office Hours:

(Tuesdays via Zoom, Wednesdays in person)

[Schedule a 15 minute meeting with me](#) when you have questions or concerns about assignments or your progress in the course. When you schedule your appointment, you'll receive a calendar invite to confirm. Office Hours are opportunities to check in on a draft in progress, receive additional feedback on assignments, or ask for help.

Classes and Assessment

- **In-Person Classes: Masks are mandatory.** In-person classes are made possible by vaccinations, collective responsibility, and mutual respect. We all have loved ones who are immunocompromised or otherwise vulnerable, and masking is how we protect them and each other. Please support one another's efforts and do your part to social distance, wash your hands regularly, and mask indoors.
- **Please do not come to class if you are sick.** No explanation is necessary, but you should email me to document excused absences.
- **Conferences:** You'll have **three** required conferences with me during the semester. If you must miss a meeting, email me as soon as you can and [schedule a make-up appointment during my next available office hour](#). You'll have a five minute grace period before I consider it an unexcused absence.

Writing 150 Grading Contract

This class uses a “grading contract” rather than numerically assessing assignments to calculate your grade. Under the terms of this contract, students are guaranteed a semester grade of “B” provided that they meet the following terms:

1. Attendance: It is the policy of the Writing Program that missing more than 3 weeks of classes irreparably compromises your full participation in the course. College Writing is interactive, and you need to be present (in person or virtually, synchronously or not) to benefit from it. That said, we’re all still coming to school amidst a pandemic, and a disability-informed teaching praxis is one of my core values. Therefore, you can miss one week’s worth of class (2 classes) without incurring a penalty (two weeks/four classes if *all* of the absences are **excused**). Please let me know that you need to miss class, preferably 24 hours in advance.

An “**Excused Absence**” is related to university-sanctioned events (such as athletics or religious holidays), or for reasonable cases where you simply cannot attend class—this might include illness (mental or physical), environmental disruptions, accidents, or other unavoidable mishaps.

2. Tardiness: Arriving later than five minutes after our scheduled class time counts as a tardy; three tardies counts as one absence. You have five minutes of grace for scheduled appointments before I mark it as a “no show.”

3. Portfolio: Your Final Portfolio consists of Writing Project 3 or 4 (your choice) and a one page reflection on the process of writing and revising two essays on related topics.

4. Writing Projects: You’ll be writing four essays that increase in process complexity from a response essay based on a text that I provide to a research essay where you select 6-8 sources. Generally they are due before class at 11:59 pm PT, with a 15 minute grace period. **All work must be submitted on Blackboard to receive credit.**

5. Ancillary Assignments: Individual activities like reading responses, brainstorming, low-stakes research, process writing and outlining contribute to your draft in progress. **Late work receives half credit (which is better than nothing).**

6. Class Citizenship: You need to be an active participant in class. Your written work should meet the length requirements, reflect thoughtful drafting and revision, and be carefully copyedited and proofread. Work that demonstrates insufficient attention or investment may only receive half credit. Being unprepared for class, conference, or peer workshops can also affect your attendance.

7. Extensions: I will negotiate new deadlines on a case-by-case basis. Any new due dates must be **proposed and confirmed in writing** via email or you will be held to the original terms of this grading contract.

Final Grades

- If you've **met the terms of the contract**, and you earn a B, B+, A-, or A on your Portfolio, then that will be your semester grade.
- If you've **met the terms of the contract**, you will still get a B as your semester grade, even if your portfolio grade is lower.
- If you've **violated the terms of the contract**, then your final grade will be lowered depending on how many violations you've accrued.

Note: you can have 3 Absences, 2 late Ancillary Assignments and 2 lapses in Class Citizenship without a grade penalty, **but** tardiness and late homework will add up.

About Grade Steps: A Grade Step is $\frac{1}{3}$ of a letter grade. If you violate the grading contract, those deductions come out of your final semester grade. So, even if your final portfolio received an A, if you had 4 unexcused absences, your semester grade would be lowered one step, from an A to an A-. If you earned a B+ on the final portfolio, but you had 2 late essays, your final grade would be lowered 4 steps, down to a C. **Deductions are calculated cumulatively.**

Grade Step Deductions	Total Absences	Late Essays	Late Ancillary Work	Lapses in Citizenship
None	3 or fewer (6 if excused)	None	2 or fewer	2 or fewer
1 step lower (B → B-)	4		3	3
2 steps lower (B → C+)		1	4	4
3 steps lower (B → C)	5		5	5
4 steps lower (B → C-)		2	6	6
5 steps lower (B → D+)	6		7	7
6 steps lower (B → D)		3	8	8
Automatic F	7	4	9	9

*Any final draft essay unsubmitted on the last day of class will drop your grade at least 6 steps and may result in failure. Two unsubmitted essays lead to an automatic F for the semester.

MIRO

Each section will be invited to a Miro Board where course information and in-class work are collected and organized. You may wish to download the Desktop App for Miro.

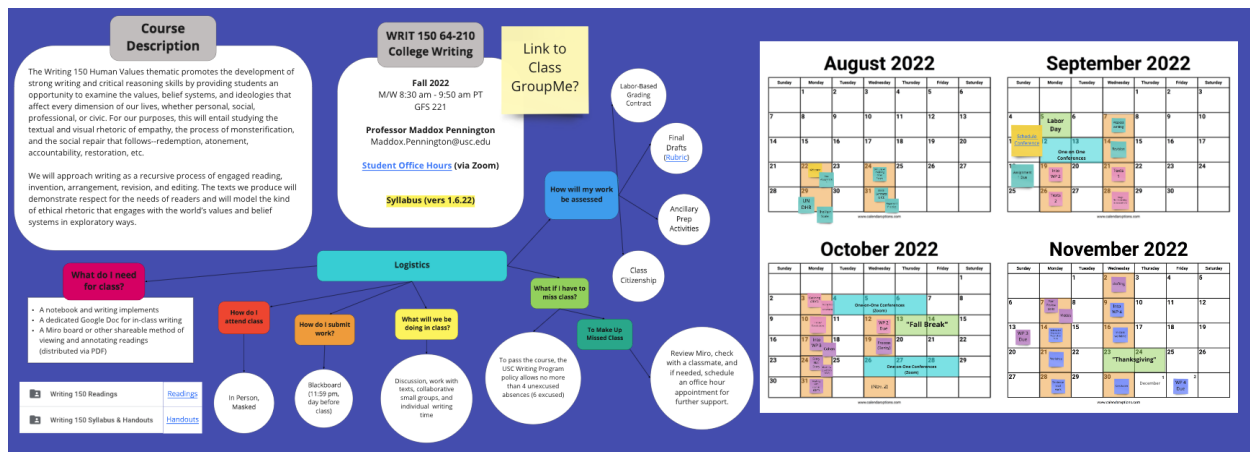
Class Miro Links:

WRIT 150 64210 M/W 8:30 - 9:50 am – GFS 221

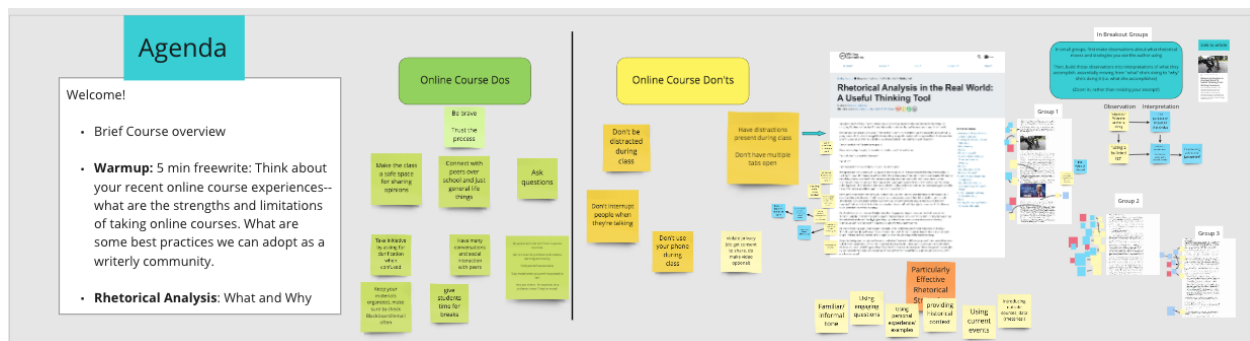
WRIT 150 64520 M/W 2:00 - 3:20 pm – GFS 202

Miro Banner Resources

Note the course calendar, FAQ and important links



Sample of Daily Miro Activities



Student Support

[TrojansAlert](#): Sign up for these alerts to be notified of emergency situations on campus or in the immediately surrounding area. These texts and emails will notify you of what to do/where to go in the case of an emergency affecting campus, and will provide real-time updates.

Put the **Office of Public Safety** numbers into your phone

Emergency: 213-740-4321

Non-Emergency: 213-740-6000

Campus resources

[The Writing Center](#): A valuable and free resource available to all students at USC. Experienced consultants will work with you on any stage of the writing process, from interpreting a prompt and creating a rough plan to citing sources and polishing your final draft. The consultants will *not* proofread or edit your paper, but they *will* help you to develop skills to revise your own work and act as a sounding board as needed. Come prepared with:

- A copy of your assignment prompt
- All drafts and prewriting
- Specific questions you'd like them to review with you

[Office of Student Accessibility Services](#): Assists with students with accommodations in the classroom

[Title IX](#): Responds to harassment or discrimination

[Office of Equity and Diversity](#): similar to Title IX

[RSVP](#): Relationship and Sexual Violence Prevention

[Student Health](#): Crisis care as well as routine health appointments

[Trojans Care For Trojans](#): Resource for students who are concerned about other students on campus.

[Kortschak Center](#): Programs and workshops that support study habits and creativity

Formatting

All writing you submit should conform to the following standards:

- Adhere to the formatting below and be a Word doc or PDF (**not Pages**)
- Be posted to Blackboard on time
- Once per semester: email me a gif from *The Greatest Showman* for one free escape pass (redeemable for one unexcused absence or missed ancillary assignment)
- Contain a works cited page and follow MLA format for citations ([Purdue OWL](#))
- Have a unique and accurate filename:

Khan_Kamala_Assignment 1 Exploratory Draft_8-27.doc

Jackman Hugh_Assignment 2 Formal Draft_9-22.docx

Tyler Rose_Assignment 3 Workshop Feedback_10-8.docx

(Note, you are welcome to use your full names, this is just an example)

P. T. Barnum

1

Pennington WRTG-101-09

Assignment 2 Formal Draft

9/22/2019

[Interesting Title]

Indented paragraphs! Double spaced! Times New Roman! Size 12! Page numbers!

Posted to Blackboard on time! Thoughtfully written, revised, proofread :

[etc]

Works Cited

“MLA Formatting and Style Guide” , *Purdue OWL*,

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html; Accessed 8/21/2018

Writing Project 1

Response Essay

There exists a circular relation between the infliction of pain and the problem of otherness. The difficulty of imagining others is both the cause of, and the problem displayed by, the act of injuring. The action of injuring occurs precisely because we have trouble believing in the reality of other persons. At the same time, the injury itself makes visible the fact that we cannot see the reality of other persons. It displays our perceptual disability. For if other persons stood clearly visible to us, the infliction of that injury would be impossible.

-- Elaine Scarry

Premises: To explore the limits of our imagination in revising a social contract, in her essay [“The Difficulty of Imagining Other People.”](#) Elaine Scarry examines two potential solutions: “generous imaginings” and “constitutional design”. We engage in social contracts all the time—some formal and explicit, others less tangible, even unintentional. For this essay, you will examine a social problem that you’ve observed and determine what social contract is being breached, neglected or broken to create it. You’ll then consider how best to modify that social contract, taking all stakeholders’ needs into account.

Answer this question in a thesis-driven essay of 3-4 pages:

How can we best revise a social contract to avoid injury?

Guiding Questions

- Where/how is “injury” defined?
- What are some situations in which you’ve observed injury?
- Who are the stakeholders in these situations?
- How might generous imaginings or constitutional design address the injury?

Process Strategies:

- **Introduce, Cite, and Explain** Elaine Scarry’s work
- **Present** your own experience of a specific social problem
- **Identify** the social contract involved
- **Develop your own argument**, proposing “generous imaginings” or “constitutional design” as tools that may generate empathy and solve the social problem
- **Incorporate supporting evidence** that demonstrates your insight

Writing Project 1 Calendar

Date	Preparation (Before Class)	In Class
8/22 M	Read through the syllabus, come with questions about the course and assignments	Intro: Writing Project 1 Into the Text: Guiding Questions
8/24 W	1A: Read Elaine Scarry's " The Difficulty of Imagining Other People " and complete a single page of notes (optional: use One Sheet template)	Difficulty of Imagining Other People Identifying Relevant Experience
8/29 M	Re-read Scarry, brainstorm at least 3 social contracts you might discuss in this essay (not for Blackboard, just bring to class)	Interpreting Experience <ul style="list-style-type: none"> Social Contracts: UN DHR and The Pain Scale I.C.E: Introduce, Cite, Explain
8/31 W	Re-read Scarry, pick ONE of your outside experiences to focus on. Take a 20 minute walk and think about how generous imaginings or constitutional design might affect the problem.	Argument <ul style="list-style-type: none"> Reasoning <ul style="list-style-type: none"> Evidence <ul style="list-style-type: none"> Premise
9/5 M	Labor Day Holiday – No Class!	
9/7 W	1B: ICE Write 3 “introduce, cite, explain” mini-paragraphs; each should present a different Scarry quote and connect it to your social contract	1C: Process Writing in class Schedule a one-on-one Conference by adding a comment to the spreadsheet
9/12 M	Attend Conference M/T (via Zoom)--we won't meet as a class 1D: Conference Reflection: See Blackboard	
9/14 W	1E: Read Linda Flowers' " Writer-Based Prose " and identify 3 types of revisions you'd like to apply to transform your writing	Revision Tools <ul style="list-style-type: none"> Comb Theory

Writing Project 1 Final Draft: Due Sunday, 9/18 by 11:59 pm PT

Writing Project 2

Scholarly Conversation Essay



“Red Cloud At the Beauty Shop,” Denver 1941 ([Deloria, 3](#))

Premises: Photographs illuminate humanity in unexpected ways. They capture a subject uniquely, conveying a photographer’s point of view. Alternatively, images may document our failure to consider others, whether through the eyes of the subject, the artist, or the viewer. In her introduction to *In Our Glory*, womanist and art critic bell hooks wrote “Such is the power of the photograph, of the image, that it can give back and take away, that it can bind” (36). Who we are permitted to see, and how we see them, reflects who controls image production. By interrogating that control, we can better understand whose values are displayed in our homes, our institutions, and on our social media feeds.

In this essay, you will make observations, research context, and derive analytical concepts from essays on art and representation to do your own interpretive work. Think of yourself as the tour guide in a museum of photography—your role is to produce a relevant conversation about the image you’ve stopped in front of.

Answer this question in a thesis-driven essay of 4-6 pages:

How does your selected image relate to a viewer’s empathy?

Readings (you must use **at least two** of them)

- Alisa Solomon, [“Who Gets to Be Human on the Evening News”](#)
- bell hooks*, [“In Our Glory”](#)
- bell hooks*, [“Facing Difference”](#) *bell hooks may not be in conversation with herself.
- John Berger, [“Ways of Seeing”](#)
- Susan Bordo, [“Beauty Re-Discovers the Male Body”](#)
- Teju Cole, [“Object Lesson”](#)

Process Strategies

- **Select a visual exhibit** you would like to examine. Your exhibit can be any type of visual media—photographs with or without a news story, artwork, sculpture or nonrepresentational media—but it should be *significant*. You may define significance for yourself, but you must make it clear in your essay. Avoid advertisements; find a work of art that isn't trying to sell you anything.
- **Make Observations:** What visual elements stand out? What details do you want to be sure a reader notices? What elements could drive a conversation around this exhibit? Who has a stake in this conversation?
- **Develop your own Argument** about the significance of the image based on the empathy it produces or fails to produce in its viewers, and how that empathy is communicated.
- **Provide Support:** specific observations, research, and analysis. (Here's [a great example of moving from observation to analysis](#) by Phyllis Mentzell Ryder).
- **Research the Photo's Context**—you should know who took it, who it depicts, and the circumstances in which it was taken.
- **Engage Texts in Conversation:** Where do your texts use the different language to describe similar concepts? Where do they use similar language in different ways? What distinctions can you make between their use of terms? Where might they agree on the *significance* of your image? Disagree? What are *your* thoughts? What do you learn from the similarities or differences between their interpretive approaches? What can you add to the conversation as you facilitate it?
- **Arrive at a “Bigger So What”:** Why does a conversation about images and empathy matter? What does an understanding of this image's significance make possible?

Here is a non-exhaustive list of terms (there are others to discover):	
Gaze	Representation (control over images)
Agency	Bear witness
Seer / Seen / Sight / Surveyor / Surveyed	Document
Wholeness	Presence
Melodrama	Glory
Object	Dehumanization

Writing Project 2 Calendar

Date	Prep	In Class
9/19 M	Read Handout 2	Break down Assignment Introduce Texts <ul style="list-style-type: none"> Alisa Solomon, “Who Gets to Be Human on the Evening News” John Berger, “Ways of Seeing” Teju Cole, “Object Lesson” bell hooks*, “In Our Glory” bell hooks*, “Facing Difference” Susan Bordo, “Beauty Re-Discovers the Male Body”
9/21 W	2A: Read the first text you’ve selected, submit a writing activity of your choice	Discuss Group 1 texts: Solomon, Berger, hooks (“Facing Difference”)
9/26 M	2B: Read the second text you’ve selected, submit a writing activity of your choice	Discuss Group 2 texts: hooks “Glory,” Cole, and Bordo
9/28 W	2C: Find 3 Potential Exhibits	Assessing Exhibits (Ali Activity)
10/3 M	Read “They Say/I Say” (Intro & Ch 1). Choose & research your exhibit	Outlining (BEAT) Conversation Gestures Sign up for conference
10/5 W	2D: Rough Draft or Outline	No class, Conferences T-W-Th
10/10 M	Continue writing and revising	Intros & Conclusions
10/12 W	Continue revising	Bigger So What

Writing Project 2 Final Draft Due Date: Wednesday, 10/12 by 11:59 pm PT

Writing Project 3

What's in a Monster?



The monster is born only at this metaphoric crossroads, as an embodiment of a certain cultural moment--of a time, a feeling, and a place. The monster's body quite literally incorporates fear, desire, anxiety, and fantasy (ataractic or incendiary), giving them life and an uncanny independence. The monstrous body is pure culture. A construct and a projection, the monster exists only to be read: The monster is etymologically "that which reveals," "that which warns," a glyph that seeks a hierophant*. Like a letter on the page, the monster signifies something other than itself; it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again.*

— Jeffrey Jerome Cohen, *Monster Culture (Seven Theses)*

*ataractic = tranquilizing, *hierophant = interpreter of the sacred

Premises: According to Cohen, monsters can be read as signifiers for a “fear, desire, anxiety and fantasy” of the society that created it. You will choose a monster to investigate, and building on our conversations about social contracts, humanity and empathy, you will undertake research into a specific depiction to uncover what its creation suggests about those who fear it. You can be as pragmatic or fantastical as you like; supernatural entities like vampires, zombies, orcs, werewolves, clones, aliens, and cultural monsters like “racists,” “illegals”, and “fascists” are all fair game.

Prompt: Answer this question in a 5-6 page question-driven essay,

How do the “fear, desire, anxiety and fantasy” that appear upon close analysis of your monster relate to the “time, feeling or place” that gave rise to its creation?

Reading:

Jeffrey Jerome Cohen, [“Introduction” to *Monster Theory*](#)

Process Strategies:

- Choose a **specific exhibit**--rather than “vampires” as a category, the dad from *Hotel Transylvania* or 1922’s *Nosferatu*; not “zombies” but Topher from *What We Do in the Shadows*; instead of “Gods,” the Creature from *The Shape of Water*.
- **DO** choose an exhibit that has already been the subject of robust, ongoing conversation--don’t choose a monster that’s too obscure, insignificant, or recent to have been studied by other scholars.
- **DON’T** choose a monster that’s been so exhaustively analyzed (Frankenstein’s Monster, Romero’s zombies) that there’s no room for you to join the conversation.
- **Sourcework:** Your essay should include **4-6 sources** that provide **Background, Examples, and Analysis** for your chosen monster. For **Theory**, you will use Cohen and argue for your monster’s categorization in one or more of his *Monster Culture* Theses.
- **Argument:** You’ll attempt to persuade your reader of your insight into the fears and anxieties that created the monster as well as its larger social significance. What does the monster represent, and what does the fact that we fear it suggest about us?
- **Hint:** Build conversation into your sourcework by finding articles that explicitly refer to one another--or to Cohen’s Theses themselves!

Monster Culture Theses

- Thesis 1: The Monster’s Body is a Cultural Body
- Thesis 2: The Monster Always Escapes
- Thesis 3: The Monster is the Harbinger of Category Crisis
- Thesis 4: The Monster Dwells at the Gates of Difference
- Thesis 5: The Monster Polices the Border of the Possible
- Thesis 6: Fear of the Monster is Really a Kind of Desire
- Thesis 7: The Monster Stands at the Threshold of Becoming

Writing Project 3 Calendar

Date	Prep	In Class
10/17 M	Read Handout 3	World War Z review (research microcosm)
10/19 W	3A: Read Jeffrey Jerome Cohen, " Introduction " to Monster Theory 3B: Identify 3 Potential Exhibits	Unpacking a Theory Text
10/24 M	Library Skills and Research	Scary / Not Scary Presentation Death By Questions (BEAT) Sign up for a Conference
10/26 W	No Class – Conferences	Assessing Monsters and Embarking on Research Begin Assignment 3C: Research Warehouse Collect research as you go--Author, Title, Link, questions they help you answer or that they raise for you. Keep it all in one document.
10/31 M	Continue 3C Sourcework: Annotate with your thoughts as you read each source.	Working with Sources <ul style="list-style-type: none"> • Research Gaps • Planning a question-driven essay
11/2 W	Continue researching, sourcework, planning	In-Class Drafting
11/7 M	Come prepared to swap drafts and provide feedback to a classmate	Peer Review Skills Models Mini-Workshop

Writing Project 3 Due Sunday, November 13 by 11:59 pm PT

Note: we'll begin talking about WP 4 on 11/9; feel free to turn WP 3 in earlier if you would prefer not to juggle two assignments.

Writing Project 4:

The Aftermath



Premises: If a monster's creation reflects a society's fear, desire or anxiety, it may not be wholly responsible for the damage it causes--there may be other stakeholders who should be held responsible, take accountability, modify their behavior, or otherwise atone for the harm caused. It might be tempting to take Hades, God of War, to Geneva to stand trial for his crimes in Patty Jenkins' *Wonder Woman*, but abolitionist scholars have raised concerns about the carceral state; we, as a society that aspires to imagine others in their wholeness and fullness, should consider these concerns carefully. Reforming the military industrial complex or defunding the police will require alternative, community focused solutions, and this is what our research in Writing Project 4 should explore.

Examples: Frankenstein's monster, if he'd been spared from the townsfolk and pitchforks, might have benefitted from a rehabilitation program that allowed him to discover a sense of purpose and healthier parasocial relationships. Or, you could propose, the Hawkins National Laboratory from *Stranger Things* should offer support groups for its research subjects or fund medical ethics outreach programs across the industry.

Prompt: Answer the following questions in a researched, thesis-driven essay (4-6 pages):

Given your understanding of the social fear that spawned this monster (explored in Writing Project 3), what needs to happen to address the damage the monster (or fear of the monster) has caused? Whose responsibility is it?

Process Strategies:

- Selecting and Adopting a Seed Text
- Finding a different angle from which to examine your subject
- Open Web and Scholarly Research
- Drafting and Revision strategies
- Peer Workshop

Writing Project 4 Final Due Date: Friday, 12/2 at 11:59 pm

No extensions are possible past the last day of classes!

Writing Project 4 Calendar

Date	Prep	In Class
11/9 W	Read Handout 4	How is WP 4 different from WP 3? New Seed Text selection Process planning <ul style="list-style-type: none"> - Research - Planning - Drafting - Schedule office hour (optional)
11/14 M	4A: Sourcework Submit your sourcework whenever you're ready for feedback.	In-Class Work Time
11/16 W		In-Class Work Time
11/21 M		In-Class Work Time
11/23 W	No Class—Thanksgiving Break	
11/28 M	4B: Draft in Progress	Workshop Sentence Level Revision
11/30 W	Decide which essay (WP 3 or 4) you'll be submitting for your final portfolio grade	Conclusions: So What? Writing Project 4 Final Due Date: Friday, 12/2 at 11:59 pm

Final Portfolio: Due Friday 12/2 at 11:59 pm

Your Final Portfolio includes the final draft of *either* Writing Project 3 OR Writing Project 4, as well as a one-page reflection on the process of writing the two complementary essays. Your portfolio receives a letter grade through the department grade norming process and may **raise** your grade above the guaranteed minimum B of a completed Labor Contract. Your Portfolio cannot *lower* your final grade.

Labor Grading Checklist

☐ **Attendance:** 28 Class Sessions including 3 individual conferences

M	W	M	W	W	C
W	M	W	M	W	M
C	M	W	M	W	M
C	M	W	M	W	M
W	M	W	M	M	W

- ☐ **Writing Projects:** Final Drafts of 4 Essays
- ☐ **Ancillary Activities:** 15 homework assignments
- ☐ **Class Citizenship:** Arriving on-time, masked, prepared for class

Note: you can have 2 Unexcused Absences, 2 late Ancillary Assignments and 2 lapses in Class Citizenship without a grade penalty, **but** tardiness and late homework will add up.

- ☐ **Writing Project 1: Response Essay**
 - ☐ 1A: One Sheet Notes, Scarry “The Difficulty of Imagining Other People”
 - ☐ 1B: Textwork Practice
 - ☐ 1C: Process Writing
 - ☐ 1D: Conference Reflection
 - ☐ 1E: Writer-Based Prose Revision Notes
- ☐ **Writing Project 2: Conversation Essay**
 - ☐ 2A: Textual Notes (Group 1)
 - ☐ 2B: Textual Notes (Group 2)
 - ☐ 2C: 3 Potential Exhibits
 - ☐ 2D: Rough Draft
- ☐ **Writing Project 3: Research Essay**
 - ☐ 3A: Cohen, Monster Theory
 - ☐ 3B: 3 Potential Exhibits
 - ☐ 3C: Research Warehouse
 - ☐ 3D: Formal Draft
- ☐ **Writing Project 4: Extending the Conversation**
 - ☐ 4A: Sourcework
 - ☐ 4B: Draft in Progress
- ☐ **Final Portfolio**