**Course Syllabus for English 101-09, College Writing I**

**Instructor**: Ben Klinkner **Email**: bwklinkn@uncg.edu

**Office**: 335-B Curry **Class Time**: 10–10:50 am on MWF

**Office Hours**: 3–5 pm on Thursdays & Fridays **Classroom**: 1214 MHRA

**Overview**

**Course Description**

Throughout our semester in College Writing I, we will work toward the university-wide Student Learning Outcomes for this course, which are numbered below. Much of the text we, in particular, will use to work toward those goals examines relationships between people and electronic devices, but we’ll also read texts about advertising, Baroque music, nursing, and some other stuff. Two major essays will require rhetorical analysis of text. Two other major essays will require you to cultivate your *own* rhetoric in making written arguments; one of these must pertain to technology, the other to your own field of study. Drawing from these four essays—along with a rationale essay about them—you will thoughtfully compile a Final Portfolio, which is about as major as assignments come. In other words, get ready to do a whole lot of work. You should have faith, though, that this work will serve you well throughout your academic life, professional life, and personal life. So chin up.

**Learning Goals and Outcomes**

English 101 satisfies three of the six hours of the Reasoning and Discourse (GRD) requirement at UNCG, which asserts that students “gain skills in intellectual discourse, including constructing cogent arguments, locating, synthesizing and analyzing documents, and writing and speaking clearly, coherently, and effectively” (<http://web.uncg.edu/reg/Bulletin/Current/UnivReq/GECDescription.aspx>).

In addition, English 101 is designed to address Learning Goal #1 (LG1) in the UNCG General Education Program. This is the ability to “think critically, communicate effectively, and develop appropriate fundamental skills in quantitative and information literacies” (<http://web.uncg.edu/reg/Bulletin/Current/UnivReq/GECProgram.aspx>).

The following are English 101 Student Learning Outcomes, each of which corresponds to both the GRD goals and to LG1; at the completion of this course, students will be able to:

1. Analyze the content and structure of complex texts (written, oral, and/or visual in nature)
2. Compose cogent, evidence-based, argumentative texts
3. Identify and employ the rhetorical triangle, the canons, and the appeals in both formal and informal discourse
4. Summarize, quote, paraphrase, and synthesize source material in support of an argument
5. Employ drafting, peer review, and revision techniques in order to improve content, style, and structure of their own writing
6. Appraise their own composing abilities and composing processes through critical reflection.

**Required Texts** (Waste no time whatsoever in obtaining the books below, which are available for purchase in the University Bookstore. If you find that the bookstore is consistently out of stock, get cracking on a plan-B: head to another local bookstore, order from Amazon, or work out a borrowing system with a classmate. Other documents are posted under Course Documents on Blackboard. At random, I award perfect quiz grades to students who have pertinent print texts in class. Digital texts—with very few exceptions—are prohibited from this classroom.)

Ensor, Lavina, Chelsea Atkins Skelley, and Kathleen T. Leuschen. *Rhetorical Approaches to College Writing*. Plymouth: Hayden-McNeil, 2014. 9780738061337.

Turkle, Sherry. *Alone Together*. New York: Basic, 2012. ISBN 9780465031467.

**Grades**

participation (SLOs 1–6) 10%

quizzes & homework (SLOs 1–6) 10%

Formal Essay One (SLOs 1–5) 10%

Formal Essay Two (SLOs 1–5) 10%

Formal Essay Three (SLOs 1–5) 10%

Formal Essay Four (SLOs 1–5) 10%

Final Portfolio (SLOs 1–6) 40%

**Participation**

Our course’s thorough participation rubric is posted under Course Documents on Blackboard. In sum, though, successful class participants share relevant thoughts during discussions and bring their texts to class. Class discussion serves as an invaluable platform for development of ideas about course texts and assignments, plus it makes class more fun. That’s why I weigh participation at 10% of your final grade. Take it seriously.

**Quizzes & Homework**

For the most part, quizzes will simply assess your retention of our reading material, though some quizzes might require a bit of analytical work. Go ahead and prepare yourself for a ton of quizzes in here.

The following will be graded for completion as all-or-nothing quiz grades:

* submissions of essay first drafts
* peer review forms; the blank peer review form is posted under Course Documents on Blackboard; you need to print one and complete it for every peer review partner of yours throughout the semester
* conference attendance
* participation in the final exam session

Most homework assignments will be weighed as one quiz grade. I’ll let you know if a particular assignment will count as multiple quiz grades. Any homework I assign will be in the service of your essays.

**Formal Essay One** (SLOs 1–5)

In your first essay, you’ll offer an analysis of the underlying message of either a print advertisement or a video advertisement; the particular ad is yours to choose. You will also analyze how the canons of rhetoric contribute (or fail to contribute) to that message. Ultimately, your analyses should contribute to your own argument. See the assignment sheet posted under Course Documents on Blackboard for further guidance. Adhere to the formatting guidelines listed in the policies section of this syllabus or risk penalty to your grade.

* deadline and page minimum for first draft: Friday, August 30, three pages
* deadline and page minimum for revision: Friday, September 6, five pages

**Formal Essay Two** (SLOs 1–5)

In your second essay, you’ll offer an analysis of the underlying message of a technological company or organization’s online presence. You will also analyze how the rhetorical appeals contribute (or fail to contribute) to that message. Moreover, you will use text from Sherry Turkle’s *Alone Together*. And all of the above should contribute to your own argument. See the assignment sheet posted under Course Documents on Blackboard for further guidance. Adhere to the formatting guidelines listed in the policies section of this syllabus or risk penalty to your grade.

* deadline and page minimum for first draft: Friday, September 20, three pages
* deadline and page minimum for revision: Friday, September 27, five pages

**Formal Essay Three** (SLOs 1–5)

This essay is the most personal one you’ll write all semester. It will require that you draw from your own, firsthand experience with technology and from observations of other people’s technology use for primary research. After settling upon a particular life role—student or employee or family member, etc.—your goal is to analyze technology’s influence on people’s performance in that role. Once more you’ll use text from Sherry Turkle’s *Alone Together* in promotion of your thesis, and you will do the same with at least one of the other technocentric texts we’ve read. See the assignment sheet posted under Course Documents on Blackboard for further guidance. Adhere to the formatting guidelines listed in the policies section of this syllabus or risk penalty to your grade.

* deadline and page minimum for first draft: Friday, October 11, three pages
* deadline and page minimum for revision: Friday, October 18, five pages

**Formal Essay Four** (SLOs 1–5)

Whereas Formal Essay Three requires analysis of personal experience, Formal Essay Four prohibits it. Here you’ll be participating in a conversation that pertains, in some measure, to your own field of study. During your individual conference with me, we’ll decide upon at least one primary source—a book or legal document or news story, etc.—for you to analyze in your essay. We will also find several secondary sources concerned with the field-specific issues your primary source reflects, which you must use in promotion of your thesis. Indeed, your goal is to analyze your primary source as a reflection of a field-specific issue. Example: a Political Science major might argue that *The Colbert Report* (primary source) exacerbates the *issue* of young Americans often neglecting their civic duty to vote. See the assignment sheet posted under Course Documents on Blackboard for further guidance. Adhere to the formatting guidelines listed in the policies section of this syllabus or risk penalty to your grade.

* deadline and page minimum for first draft: Friday, November 8, three pages
* deadline and page minimum for revision: Friday, November 15, five pages

**Required Components of the Final Portfolio:**

1. At least 15 pages of polished prose, distributed across 2–3 formal essay assignments. The assignments/prose has been further revised, beyond any prior course-based instructor assessments, upon inclusion in the portfolio.
2. The drafts and any earlier graded versions of the included formal essay assignments, including peer comments. Students may also include other evidence of process, such as outlining, brainstorming, or other notes or exercises.
3. Assignment sheets/handouts/guidelines for each formal essay included in the portfolio.
4. A critical rationale essay of 6–8 pages that:

• Assesses how individual pieces of writing as well as the collective contents of the portfolio illustrate

the student’s growth as a writer throughout English 101.

• Explains the stylistic and organizational choices made in the portfolio—i.e., the thoughtful and deliberate arrangement of all portfolio components.

•Illustrates an awareness of rhetorical choices across contexts and an understanding of course materials.

• Offers a deep and sustained critical reflection on the writing and revision process that resulted in these polished essays and other writings.

**Please note:**

• The rationale essay is not included in the 15 pages of polished prose required for the portfolio or the 20 pages of polished prose required for the course.

•Rationale essays do not evaluate the quality or validity of any individual assignment or course text, nor do they assess the capabilities of the instructor of the course. Rather, rationale essays should illustrate how students have met the Student Learning Outcomes for English 101.

1. A cover page with the student’s full name, section number, and the date of submission.
2. A detailed table of contents that guides the reader(s) of the portfolio.
3. A secure method of binding, such as a 3-ring binder or a comb binding with clear cover(s).

Other important notes regarding the Final Portfolio follow:

* Keep every draft of your essays all semester. Otherwise, you’ll fail to fulfill requirement 2, numbered above.
* All revised text in final drafts of your essays (i.e., the newest drafts in your portfolio) must be underlined or highlighted, drawing my eye to changes you’ve made since first submitting the essays to me.

**Course Materials**

Always have paper and a writing utensil in class. You’ll also need access to a computer, the internet, a printer, and a stapler. To my mind, binders, highlighters, adhesive notes, notecards, and flash drives are extremely helpful, but these are not outright essential for our purposes.

**Policies** (I don’t enjoy being as terribly stubborn and curt as I will be about my policies. So, please understand, they’re in place so that I can reward those of you who perform well, not so that I can punish those of you who slip up.)

**Academic Integrity**

“Academic integrity is founded upon and encompasses the following five values: honesty, trust, fairness, respect, and responsibility. Violations include, for example, cheating, plagiarism, misuse of academic resources, falsification, and facilitating academic dishonesty. If knowledge is to be gained and properly evaluated, it must be pursued under conditions free from dishonesty. Deceit and misrepresentations are incompatible with the fundamental activity of this academic institution and shall not be tolerated” (from UNCG’s Academic Integrity Policy). To ensure that you understand the university’s policy on academic integrity, review the guidelines and list of violations at <http://academicintegrity.uncg.edu>. I expect you to abide by the Academic Integrity Policy.

Penalties for plagiarism, among other forms of academic dishonesty or unethical intellectual property appropriation, may range from an automatic zero on the assignment to administrative censure from the university, depending on the severity of the violation of academic integrity, prior violations, and the overall value of the assignment in question to the final grade.

**Attendance**

I take attendance at the beginning of every class meeting. Three or fewer absences will not affect you. But every absence thereafter will knock your final grade down by half a letter. Miss six classes and you’ll fail this course.

You are, by state law, allowed two excused absences due to religious holidays, which do not count toward your total allowed absences. If you plan to miss class because of your faith, you must notify me at least 48 hours prior to the absence. I will not excuse a holiday absence if you notify me after the fact.

You’ll be marked tardy if you arrive anywhere between one second and ten minutes late. Three such instances will count as an absence. Though I’m sure you could infer this, I will mark you absent if you walk in eleven, twelve, etc., minutes late. When you’re tardy, I suggest seeing me after class to ensure I noted your eventual attendance.

Do not even think about packing up to leave before I say whatever I say on any given day to affirm that our meeting is done. I’ll pay you the respect of never keeping you late, and I’ll expect no less respect in return with regard to how class ends. You’ll be marked tardy if you violate this policy. Same goes if you outright leave class early.

**Classroom Conduct**

Never disrupt class. Never make dismissive, demeaning, or degrading comments or gestures toward your classmates or me. Never make comments of a racist, sexist, or homophobic nature. Never threaten anyone. I will deal with violations of these policies on a case-by-case basis. Believe it: such violations will upset me more than anything else you might do.

**Electronic Equipment in Class**

Laptops may be used in class only by students having special needs for purposes of note-taking or other classroom activities. Students with such needs should make specific arrangements with me.

Otherwise, all electronic devices are prohibited from my class. Violating this policy will cost you tardiness on my attendance sheet. And don’t wear headphones during class, even if you’re not listening to music—same deal here with the tardiness.

**Late Work**

Late submission of work will come with a cost. For every day an assignment is late, your grade on that assignment will drop by a full letter. I will consider an assignment a day late if you submit it even a single minute after our class meeting begins on a deadline. Twenty-four hours thereafter, if I’ve yet to receive your submission, your grade on the assignment will drop another entire letter, so on and so forth, till you fail the assignment altogether.

An email submission of your work, then, might come in handy. That is, I’ll consider your work submitted on time if it’s in my email inbox before class on its deadline. But if you have to rely on email for the initial submission, make sure to bring me a hard copy of the assignment as soon as humanly possible.

In the event that technological problems prevent timely submission of your work, know two things: 1) I feel really, really, very bad for you; 2) I’m not going to budge on my late-work policy. A flash drive, in this regard, might just save you some day.

**Formatting Guidelines**

Format all writing assignments with such:

* twelve-point Times New Roman font
* double spacing
* no extra spacing between paragraphs (If you’re unsure what I mean by this, please ask.)
* one-inch margins all around the page
* a heading with your full name, course & section number, and the date
* a header with your last name and the page number in Times New Roman; right-aligned with half-inch top margin
* a staple in the upper left corner

I’ll conduct several formatting tutorials throughout the semester. You need to talk to me if the tutorials don’t give you the formatting know-how you need.

**Resources**

**Communication with Me**

Throughout the workweek, I’ll respond to any email you send my way within 48 hours. If such time passes and I’ve yet to respond, send your email again.

Making myself readily available to assist you with absolutely any work you do for this course is nearly my whole rationale for cooping up in my office four hours a week. You are not merely welcome to come by; you’re encouraged.

**The Office of Accessibility Resources and Services**

Students with documentation of special needs should arrange to see me about accommodations as soon as possible. If you believe you could benefit from such accommodations, you must first register with the Office of Accessibility Resources and Services on campus before such accommodations can be made. The office is located on the second floor of the Elliott University Center (EUC) in Suite 215, and the office is open 8 am to 5 pm, Monday–Friday. Telephone: 334-5440; email: [ods@uncg.edu](mailto:ods@uncg.edu).

**The Writing Center**

The purpose of the Writing Center is to enhance the confidence and competence of student writers by providing free, individual assistance at any stage of any writing project. Staff consultants are experienced writers and alert readers, prepared to offer feedback and suggestions on drafts of papers, help students find answers to their questions about writing, and provide one-on-one instruction as needed. Located in the Moore Humanities and Research Building, room 3211.

**Calendar** (*RA* stands for *Rhetorical Approaches to College Writing*. Bb stands for Blackboard and labels texts posted under Course Documents on, of course, Blackboard. Bring *RA* to class every day. On days we’re scheduled to discuss Sherry Turkle’s *Alone Together*, bring your copy of the book to class. Bring print—not digital—editions of other texts to class on days they’re scheduled for discussion.)

Week 1

Monday, August 19

* in class: syllabus overview
* in class: tutorial on opening Blackboard documents

Wednesday, August 21

* **read before class:** Bb, “Deride and Conquer” by Mark Crispin Miller
* in class: the rhetorical triangle
* in class: quick perusal of assignment sheet for Formal Essay One
* in class: read from “An Introduction to Rhetoric and the Rhetorical Triangle” by Jacob Babb, *RA*, pages 3–12

Friday, August 23

* **read before class:** *RA*, “Rhetorical Analysis and Visual Media” by Zach Laminack, pages 142–148
* in class: the rhetorical triangle
* in class: practice advertisement analysis
* in class: formatting tutorial

Week 2

Monday, August 26

* **read before class**: Bb, “The Canons of Rhetoric as Phases of Composition” by Will Dodson
* **read before class:** *RA*, “How the Thesis Guides Effective Writing” by Charlie McAlpin, pages 61–65
* in class: read assignment sheet for Formal Essay One
* in class: the canons of rhetoric

Wednesday, August 28

* **read before class:** Bb, “Deride and Conquer” by Mark Crispin Miller. (Yes, read it again. You can count on a quiz.)
* **read before class:** *RA*, “The Writing Center: Where Writers Meet” by Alan Benson, pages 166–169
* in class: the canons of rhetoric
* at the end of class: walk to the University Writing Center

Friday, August 30

* **due at the beginning of class:** Formal Essay One, first draft, hard copy
* in class: read “Viewing Peer Review as a Rhetorical Process” by Lavina Ensor, *RA*, pages 127–131
* in class: peer review overview
* in class: peer review partner selection
* in class: formatting tutorial
* **note:** The essay we’ll discuss next Wednesday, “Shipping Out,” is notably challenging to read. Don’t procrastinate.

Week 3

Monday, September 2

* class dismissed for Labor Day

Wednesday, September 4

* **due at the beginning of class:** peer review marginalia and form
* **read before class:** Bb, “Shipping Out” by David Foster Wallace. (Make sure to read Wallace’s footnotes.)
* in class: the canons of rhetoric
* in class: peer review debriefing
* in class: read “Revision Is Writing” by Matt Mullins, *RA*, pages 77–80
* in class: formatting tutorial

Friday, September 6

* **due at the beginning of class:** Formal Essay One, revision, hard copy
* in class: further discussion of “Shipping Out”
* in class: peruse *Norton Sampler* guide to MLA citations
* in class: Critical Rationale Essay prompt
* **note:** Next week’s reading schedule is particularly heavy. Don’t procrastinate.

Week 4

Monday, September 9

* **read before class:** *Alone Together*, Chapters 1–4, pages 23–81
* **read before class:** *RA*, “Writing with the Rhetorical Appeals” by Christina Romanelli, pages 17–24
* in class: the rhetorical appeals
* in class: read assignment sheet for Formal Essay Two

Wednesday, September 11

* **read before class:** *Alone Together*, Chapters 5 & 6, pages 83–125
* in class: the rhetorical appeals
* in class: practice web-presence analysis

Friday, September 13

* **read before class:** *Alone Together*, Chapter 7, pages 127–147
* in class: open forum on *Alone Together*, Part One

Week 5

Monday, September 16

* **read before class:** *Alone Together*, Chapters 8–10, pages 151–209
* in class: the rhetorical appeals

Wednesday, September 18

* **read before class:** *Alone Together*, Chapter 11, pages 211–228
* in class: the rhetorical appeals

Friday, September 20

* **due at the beginning of class:** Formal Essay Two, first draft, hard copy
* **read before class:** *Alone Together*, Chapter 12, pages 229–240
* in class: peer review partner selection

Week 6

Monday, September 23

* **due at the beginning of class:** peer review marginalia and form
* **read before class:** *Alone Together*, Chapter 13, pages 241–264
* in class: the rhetorical appeals
* in class: peer review debriefing

Wednesday, September 25

* **read before class:** *Alone Together*, Chapter 14, pages 265–277
* in class: the rhetorical appeals

Friday, September 27

* **due at the beginning of class:** Formal Essay Two, revision, hard copy
* in class: Critical Rationale Essay prompt

Week 7

Monday, September 30

* **read before class:** *Alone Together*, Conclusion & Epilogue, pages 279–305
* in class: open forum on *Alone Together*, Part Two
* in class: read assignment sheet for Formal Essay Three

Wednesday, October 2

* **read before class:** Bb, “A Soft Spot for Circuitry” by Amy Harmon
* **read before class:** *RA*, “Reading Critically” by Sonya Blades, pages 49–56
* in class: rhetoric recap

Friday, October 4

* **read before class:** Bb, “All Together Now: Play the Game, Mom” by Seth Schiesel
* in class: review *Norton Sampler* guide to MLA citations
* in class: rhetoric recap

Week 8

Monday, October 7

* **read before class:** Bb, “Technophilia” by Kevin Kelly
* **read before class:** *RA*, “The Art of Summarizing, Paraphrasing, and Quoting” by Brian Ray, pages 106–112
* in class: rhetoric recap
* in class: using sources

Wednesday, October 9

* **read before class:** Bb, “Get Smarter” by Jamais Cascio
* in class: rhetoric recap
* in class: using sources
* **note:** This upcoming Friday—October 11—is the last day you can drop this course without receiving academic penalty. See me should you have questions about your grade.

Friday, October 11

* **due at the beginning of class:** Formal Essay Three, first draft, hard copy
* **read before class:** Bb, “A Digital Life” by Gordon Bell & Jim Gemmell
* in class: peer review partner selection

Week 9

Monday, October 14

* class dismissed for Fall Break

Wednesday, October 16

* **due at the beginning of class:** peer review marginalia and form
* **read before class:** *RA*, “The Portfolio Process” by Brian Ray, pages 41–45
* in class: peer review debriefing
* in class: conference preparation

Friday, October 18

* **due at the beginning of class:** Formal Essay Three, revision, hard copy
* in class: read “Conferencing Rhetorically” by Rae Ann Meriwether, *RA*, pages 132–134
* in class: conference preparation
* in class: Critical Rationale Essay prompt

Week 10 (October 21–25)

All of our class meetings this week are cancelled for individual conferences. Come to my office—335-B Curry—when scheduled. Your attendance counts as an all-or-nothing quiz grade. Before conferencing, make sure to have done the following:

* **Read** *RA*, “Asking Questions to Find a Starting Point” by Kathleen T. Leuschen, pages 57–60. Leuschen’s chapter will help you…
* **List**, in writing, at least three subjects you may want to use for Formal Essay Four.
* **Review** your first two essays. If you have questions about my marginalia, or new revisionary ideas on which you’d like feedback, be ready to discuss accordingly.

Just below are tips I *strongly* recommend taking all throughout the week:

* **Work** on your Final Portfolio. You have everything you need to make serious headway revising Formal Essays One and Two and—after your conference—you’ll have the same for Formal Essay Three. And why not start shaping some of your preliminary, in-class Critical Rationale writing into an actual essay? Seriously, why not? Get to work.
* **Read** the Bb readings scheduled for Weeks 11–13 (and then read them again closer to the days they’re in fact scheduled). They’re not all that long. They are, however, the most challenging texts we’ll read all semester.

Week 11

Monday, October 28

* **read before class:** Bb, “(Re)Creating the Past: Baroque Improvisation in the Early Music Revival” by Kailan R. Rubinoff
* **read before class:** *RA*, “The Genre of Academic Discourse” by Craig Morehead, pages 89–94
* in class: academic discourse
* in class: read assignment sheet for Formal Essay Four

Wednesday, October 30

* **read before class:** Bb, “Recognize the Many Facets of Gerontological Nursing” by Beth E. Barba, Anita S. Tesh, and Eileen Kohlenberg
* in class: academic discourse
* in class: preparation for presentations of research

Friday, November 1

* in class: presentations of research
* in class: Portfolio pep talk

Week 12

Monday, November 4

* **read before class:** Bb, “Passionate Histories: ‘Outsider’ History-Makers and What They Teach Us” by Benjamin Filene
* in class: academic discourse

Wednesday, November 6

* **read before class:** Bb, “Rush Limbaugh with a Laugh-Track: The (Thankfully) Short Life of the *½ Hour News Hour*” by Geoffrey Baym
* in class: academic discourse

Friday, November 8

* **due at the beginning of class:** Formal Essay Four, first draft, hard copy
* in class: peer review partner selection
* in class: presentations of research

Week 13

Monday, November 11

* **due at the beginning of class:** peer review marginalia and form
* **read before class:** Bb, “‘’Cause I’m a G’: Identity Work of a Lesbian Teen in Language Arts” by Amy M. Vetter
* in class: peer review debriefing

Wednesday, November 13

* **read before class:** Bb, “‘Hidden Meanings, Treatment of Time, Supreme Irony, and Life Experiences in the Song “Ain’t Gonna Bump No More No Big Fat Woman”’” by Michael Parker
* in class: presentations of research

Friday, November 15

* **due at the beginning of class:** Formal Essay Four, revision, hard copy
* in class: Portfolio pep talk

Week 14

Monday, November 18

* **read before class:** Bb, “Big Wood” by Andrew Furman
* **read before class:** Bb, “Have You Hugged a Fact Checker Today?” by Andrew Furman
* in class: the Final Portfolio

Wednesday, November 20

* **read before class:** Bb, “from *Holy the Firm*” by Annie Dillard
* **read before class:** Bb, “How I Wrote the Moth Essay—and Why” by Annie Dillard
* in class: the Final Portfolio

Friday, November 22

* **due at the beginning of class:** Critical Rationale Essay, first draft, hard copy
* in class: the Final Portfolio
* in class: peer review partner selection

Week 15

Monday, November 25

* **due at the beginning of class:** peer review marginalia and form
* in class: peer review debriefing
* in class: the Final Portfolio
* in class: preparation for the final exam session

Wednesday, November 27

* class dismissed for Thanksgiving Break

Friday, November 29

* class dismissed for Thanksgiving Break

Week 16

Monday, December 2

* **due:** Final Portfolio

**Final Exam Session: 12–3 pm on Wednesday, December 4**

You will not take a conventional test during our final exam session. Rather, this is your chance to retrieve your Final Portfolio, graded, from me. You’ll also be reading (at least) a page of your own writing aloud to the class; your reading will count as one last, easy quiz grade. Come to our regular room for the session. Remember, I’ll be taking attendance.