



WRIT 150: Writing and Critical Reasoning  
Thematic Approaches  
*Health & Healing*

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Class: MWF 12-12:50  
Location: THH 112

Section: 64525  
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Office Hours: MW 5-6  
& by appointment

“That we are bound to earth does not mean that we cannot grow; on the contrary it is the *sine qua non* of growth. No noble, well grown tree every disowned its dark roots, for it grows not only upward but downward as well. The question of where we are going is of course extremely important; but equally important, it seems to me, is the question of *who* is going where. The ‘who’ always implies a ‘whence.’ . . . It would be wildly arbitrary and unscientific to restrict the self to the limits of the individual psyche.” —Carl Jung (Analytical Psychologist), *Dreams*

“Mind and matter, if not proved to be of similar nature, are at least found to be ingredients of one single system. There is no longer room for the kind of dualism which has haunted philosophy since the days of Descartes.” —Sir James Jeans (Physicist), *Physics & Philosophy*

“As the alchemists correctly surmised, matter goes just as deep as the spirit.”  
—Wolfgang Pauli (Quantum Physicist), Letter to Carl Jung, *Atom & Archetype*

### Course Objectives

Writing 150 provides you with opportunities to develop a sound writing process appropriate to the argumentative and analytical nature of academic writing; to develop your analytic and critical thinking skills, to investigate and express personal values; and to present your ideas and beliefs in rhetorically effective and responsible ways. Successful writing results from close attention to the world and to your own thoughts and responses, as well as dedicated attention to your audience and emerging situations. Yet, in order to write, we must have a subject. Even “Health & Healing” is much too broad on its own. We will narrow this down, in our course, to *analytical psychology*, to the workings of the mind in response to, and *as a response to*, our contingent, shifting lifeworlds. In this way, we will dig into what makes us who we are: experiences, relationships, artifacts, memories, dreams, hopes, and so forth. In doing so, we will (re)shape and evolve our relationships with ourselves and others through language.

## Course Theme

Writing 150 is designed to provide an exceptional first-year learning experience for students to explore concepts and questions that have relevance to their lives. Toward this end, our section of Writing 150 will focus on questions pertaining to health and healing—a topic that is relevant for every single human living on the planet. Our in-class discussions and writing activities will probe issues stemming from the ways in which the body, mind (psyche), and whatever some might want to call “spirit” interact and affect our ways of being and seeing.

Since health and healing has relevance for every field of study, our examination of the topic will help you develop an important intellectual ability—the capacity to “collect and connect” ideas. This approach will yield knowledge and understanding that may be applied not only in a college paper, but also to your larger personal, professional, and public life.

## Required Materials

- Writing 150 Course Book (E-Book)
- *Zen & the Art of Motorcycle Maintenance*, Robert Pirsig (any copy)
- *Red Book*, Carl Jung (recommended)
- Bound paper journal to write in during class (any kind, but make it a good one)
- Readings distributed in class or on Blackboard

You are not always required to bring a printed copy of your work, but must have an electronic copy. I will let you know which is appropriate. Failing to bring the assigned text will impact your ability to participate in class work and discussions, and may thus affect your final grade.

## Course Writing Requirements

- **Essays:** You will write four thesis-driven papers. You will receive assignment guidelines for every essay that outlines my expectations for that particular writing project. Review the prompt and read your work carefully and continually throughout the writing process in order to engage deeply with the assignment. In addition, in class workshops and drafting sessions will engage your peers in a collective writing process, making the writing of our essays less solitary endeavors. *Keep all of your prewriting drafts and notes* because they may often be collected as ancillary writing activities.
- **Ancillary Writing Activities:** Ancillary Writing Activities are short writing assignments intended to prepare you to participate in class discussion and to keep you on pace with your major Writing Projects. Some AWAs may be done in class, including reading quizzes, and some may be assigned as homework to be submitted in hard copy or posted to Blackboard. In general, you should count on spending between 20-30 minutes on these activities. AWAs will be graded as largely credit/no credit, or on a point value discussed in class. They constitute 15% of your grade.

- **Portfolio:** Your fourth Writing Project will be submitted in a final portfolio at the end of the semester. The portfolio may also include ancillary writing and activities that altogether showcase your abilities as a college-level writer and thinker. The portfolios will be graded collaboratively by me and instructors from the Writing Program to ensure consistent grading across the various sections of WRIT 150.

<u>Assignment Weight</u>	<u>With Letter Grade (FYI)</u>	<u>On Grade Contract</u>	
Participation	5%		
Writing Project 1	10%		
Writing Project 2	15%		
Writing Project 3	20%		
Ancillary Writing Activities	15%	AWA4	15%
Writing Project 4 & Portfolio	35%	WP4	85%

### Grading/Contract

The expectations for WRIT 150 are very challenging. It is common for students to receive *significantly lower grades* on their writing in WRIT 150 than they did on their high school writing because they are learning new methods of composing and because the requirements for academic writing are so strenuous. Because *this* class is on a **Grade Contract**, this point mainly goes to help you assess the amount of work and effort expected in this course.

### Participation

Discussion is an essential part of this class as we investigate writing techniques and try to understand what makes for compelling writing. I realize that participation doesn't always mean speaking in class (it can mean asking questions, listening carefully, taking notes), but to really learn from our conversations, we need everyone to participate *vocally*. The more opinions and ideas we can talk about, the better chance we have of making sense for ourselves; therefore your participation credit will directly reflect your willingness to vocalize your thoughts in class.

### Format for Writing Projects

Writing projects must be typed, with one-inch margins in 12-pt Times New Roman. Please don't include a title page (a big waste of paper). Simply center your title on the first page. Include your name, date, and writing project # (such as "Writing Project #1") in the upper right corner. Do be sure to use an **original title** for each Writing Project.

## Proofreading

I expect that the work you submit will have few, if any, typos. These mistakes distract from your ideas, and your audience doesn't want to be noticing typos or while reading about an issue. (You might also take this as a professional development opportunity, as most employers will not look favorably upon a cover letter/application full of typos.) I suggest printing out your paper, and then proofreading—it's much harder to catch mistakes on a screen. Having a friend read over your paper is also a good idea.

## Paper Comments

If you ever have questions about my comments please come see me during office hours, mention them during our conference, or ask them after class so we can discuss your concerns. My comments are intended to help you with your writing, so it's important that we both understand what you're trying to accomplish and what I'm suggesting in my feedback.

## Workshop

We will "workshop" certain assignments at times throughout the semester, which will allow you to encourage and challenge each other as writers, to learn from the work of your peers, and to develop a critical eye as you read (which will help you in assessing your own work as well). Sometimes we will workshop in small groups, and other times we may workshop together as a class. This means your classmates may read any assignment you turn in, so always put forth your best effort and never submit anything that you wouldn't feel comfortable having others read.

## Late or Missing Writing Projects

This course will move quickly, and if you fall behind you will likely stay behind. This means you must turn in every writing project on time. See the **Grade Contract** for information regarding *late* or *missing* assignments and the like, which is accompanied by a full list of "Lapses in Professionalism" that affect your final grade and your ability to stay in agreement with the terms of the Grade Contract. *Late* or *missing work* in particular dramatically affects your grade, even on the terms of the Grade Contract.

## Attendance & Late Arrival

It is essential that you come to class because learning will depend on everyone's consistent attendance and active participation. If you know that you have to miss a class, please let me know in advance whenever possible. It is your responsibility to email me immediately to find out what you missed during your absence. It's also crucial that we begin class right on time. Arriving late for class is disruptive and distracting, and three late arrivals will count as one

class absence. You are considered absent if you come to class more *than ten minutes late* or leave *more than ten minutes* before class ends.

You are allowed one full week of absences (missing a *class* or a *conference* meeting counts as an absence) without a penalty. Beyond one full week, additional absences begin to *dramatically* affect your final grade. See **Grade Contract**.

### Conferences and Office Hours

One of the best aspects of Writing 150 (for me, and hopefully for you) is the chance to meet one-one-one several times throughout the semester to collaborate on the paper in progress, and to discuss any questions or issues you have. I will expect that you to come to the conference fully prepared by having done all the required reading and completed any pre-writing or drafting activities so that our time together can be as useful as possible.

Please don't feel, however, that you have to wait until your conference to talk with me; I have regularly scheduled office hours each week, and you are encouraged to drop by. *Please* speak with me if you are struggling with any aspect of this class. *\*Keep in mind that missing any scheduled conference counts as a class absence.\**

### BlackBoard

You can access BlackBoard at <https://blackboard.usc.edu/>. Please check on a regular basis for announcements and specific instructions. Each of your writing projects (#1- Portfolio) must be submitted via BlackBoard (as a .doc or .docx file).

### The Writing Center

The Writing Center staff can assist you at any stage in the writing process. I encourage you to take advantage of this free service throughout the semester, especially if you feel you could use extra help with grammar or mechanics issues. Visit the website to make an appointment. It's best to visit the Writing Center with a particular sense of what you would like to focus on during your 30-minute session. You should bring a clean copy of the paper you are working on, and if you're getting help with a revision for the final portfolio you might also want to bring the original paper with my comments as well for the staff to read. For more information, please see the Writing Center website: <http://college.usc.edu/writingcenter>

216 Taper Hall of Humanities (THH)  
(213) 740-3691

## Useful Grammar Website

The website below provides information regarding the 20 most common grammar errors that student writers make in their work. It may be helpful to look over the list and do the accompanying exercises for any particular errors that you struggle with.

[http://bcs.bedfordstmartins.com/everyday\\_writer3e/20errors/default.asp](http://bcs.bedfordstmartins.com/everyday_writer3e/20errors/default.asp)

## Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Whether intentional or unintentional, including information, ideas, or analysis in your paper from other sources without proper citation is considered plagiarism. If in doubt, cite. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

## Support Systems

*Student Counseling Services (SCS)* - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

<https://engemannshc.usc.edu/counseling/>

*National Suicide Prevention Lifeline* - 1-800-273-8255 - Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

*Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 - 24/7 on call free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

*Sexual Assault Resource Center* - For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX Compliance* – (213) 740-5086 - Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

*Bias Assessment Response and Support* - Incidents of bias, hate crimes and micro-aggressions need to be reported allowing for appropriate investigation and response.

<https://studentaffairs.usc.edu/bias-assessment-response-support/>

*The Office of Disability Services and Programs* - Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

*Student Support and Advocacy* – (213) 821-4710 - Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC* - Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

*USC Emergency Information* - Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

*USC Department of Public Safety* – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime. Provides overall safety to USC community. <http://dps.usc.edu>

—Please see additional resources and support systems on the USC website—

## WRIT 150: Health & Healing

### Tentative Schedule for Writing Project 1

*Please Check Your USC Email Daily to Remain Current*

#### Week 1

Monday, January 13<sup>th</sup>

**In Class:** course introduction; analytical psychology approach; peer introductions (meet fellow human beings and stuff); diagnostic response

**Homework:** review course policies; review WP1 (Bb)

Wednesday, January 15<sup>th</sup>

**In Class:** review WP1, AWA1 (review Peter Elbow); approaches to writing and critical reasoning; finding a topic activity

**Homework:** pick two topic ideas for WP1 and be prepared to share

Friday, January 17<sup>th</sup>

**In Class:** discuss I&Is; share topics; discuss “Conference Guidelines” (Bb); sign-ups

**Homework:** read *CB* pgs. xi-xviii; read Jung “Basic Postulates” (Bb); bring WP1 outline

#### Week 2

Monday, January 20<sup>th</sup>

NO CLASS—MLK DAY

Wednesday, January 22<sup>nd</sup>

**Conferences (Dulce):** bring 1 page outline of WP1; bring 3 questions/issues you’d like to discuss with me about your paper (about content, structure, arguments, etc.)

**Homework:** read *CB* pgs. xi-xviii, Jung “Basic Postulates” (Bb), review rubric (Bb), and complete AWA1 (hard copy)

Friday, January 24<sup>th</sup>

**In Class:** continue discussing *CB* and Jung; rhetoric as resonance; journal response

**Homework:** finish *CB* pgs. xi-xviii, Jung “Basic Postulates” (Bb), review rubric (Bb), and complete AWA1 (hard copy)

#### Week 3

Monday, January 27<sup>th</sup>

**Due:** AWA1

**In Class:** discuss *CB* and Jung readings; five-paragraph essays; discuss rubric

**Homework:** complete WP1 (hard copy); read Jung “Definitions” (Bb) for next class



Wednesday, January 29<sup>th</sup>

Conferences (Dulce): bring 1 page outline of WP1; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.)

Homework: complete WP1 (hard copy); finish Jung "Definitions" (Bb)

Friday, January 31<sup>st</sup>

Due: WP1

In Class: final edit of WP1; discuss and respond to Jung reading

Homework: read Jung "Symbolism of the Mandala" (Bb); read LaBerge *Lucid Dreaming* (Bb, optional); review WP2; maybe rest (we're reading Heidegger soon...)

## Tentative Schedule for Writing Project 2

### Week 4

Monday, February 3<sup>rd</sup>

In Class: discuss and respond to Jung; approaches to dreams; discuss WP2

Homework: read *CB* pgs. 37-74; read Bachelard *Poetics of Space/Reverie* (Bb)

Wednesday, February 5<sup>th</sup>

In Class: discuss *CB* and Bachelard readings; journal response and discussion

Homework: read Heidegger "What Are Poets For?" (*Poetry, Language, Thought*) for next regular class (Bb); draft WP2 outline (1 page) and 3 questions for conference

Friday, February 7<sup>th</sup>

Conferences (Dulce): bring 1 page outline of WP2; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.);

Homework: continue Heidegger "What Are Poets For?" (Bb); survive Heidegger

### Week 5

Monday, February 10<sup>th</sup>

Conferences (Dulce): bring 1 page outline of WP2; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.);

Homework: finish Heidegger "What Are Poets For?" (Bb); continue breathing

Wednesday, February 12<sup>th</sup>

In Class: discuss AWA2; begin Heidegger discussion; survive Heidegger discussion

Office Hour Conferences (Dulce): bring 1 page outline of WP2; bring 3 questions you'd like to discuss with me about your paper (about content, structure, etc.)

Homework: prepare for *more* Heidegger; bring WP2 outline

Friday, February 14<sup>th</sup>

In Class: continue Heidegger; exchange and discuss 1 page WP2 outlines (hard copy)

Homework: read *CB* pgs. 88-93; work on WP2 and AWA2

Week 6

Monday, February 17<sup>th</sup>

NO CLASS—PRESIDENTS' DAY

(Don't chill too much—there is much to be done...)

Wednesday, February 19<sup>th</sup>

Due: WP2, AWA2

In Class: summarize areas to develop in final draft; discuss *CB* reading

Homework: read Jung "Confronting the Unconscious" (Bb)

Friday, February 21<sup>st</sup>

In Class: TBA—leaving room for the inevitable fact that we will have catching up to do

Homework: finish Jung "Confronting the Unconscious" (Bb); review WP3

Tentative Schedule for Writing Project 3

Week 7

Monday, February 24<sup>th</sup>

In Class: discuss Jung reading; the unconscious and the psyche; discuss WP3, AWA3

Homework: begin reading Pirsig *Zen & the Art of Motorcycle Maintenance* (Part I)

Wednesday, February 26<sup>th</sup>

In Class: continue discussing Jung reading; journal response and discussion

Homework: finish reading Pirsig *Zen & the Art of Motorcycle Maintenance* (Part I)

Friday, February 28<sup>th</sup>

In Class: discuss Pirsig *Zen* (Part I); journal response and discussion

Homework: read Jung/Pauli *Atom & Archetype: Jung/Pauli Letters*

Week 8

Monday, March 2<sup>nd</sup>

In Class: discuss Jung/Pauli letters; entanglement of matter, mind, body, psyche

Homework: read Jung *Red Book* (Part I) (read 70% of this, passages which interest you)

Wednesday, March 4<sup>th</sup>

**In Class:** discuss Jung reading; journal responses and discussion

**Homework:** read Pirsig *Zen* (Part II) for next class; draft WP<sub>3</sub> outline (hard copy)

Friday, March 6<sup>th</sup>

**Conferences:** bring 1 page outline of WP<sub>3</sub>; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.)

**Homework:** finish reading Pirsig *Zen* (Part II); continue working on WP<sub>3</sub>

### Week 9

Monday, March 9<sup>th</sup>

**In Class:** discuss Pirsig *Zen* (Part II); journal responses and discussion

**Office Hour Conferences (Dulce):** bring 1 page outline of WP<sub>3</sub>; bring 3 questions you'd like to discuss with me about your paper (about structure, arguments, etc.)

**Homework:** begin reading Jung *Red Book* (Part II); WP<sub>3</sub> outline (hard copy)

Wednesday, March 11<sup>th</sup>

**Conferences:** bring 1 page outline of WP<sub>3</sub>; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.)

**Homework:** continue Jung *Red Book* (Part II) (focus on sections of interest to you)

Friday, March 13<sup>th</sup>

**In Class:** TBA; journal responses and discussion

**Office Hour Conferences (Dulce):** bring 1 page outline of WP<sub>3</sub>; bring 3 questions you'd like to discuss with me about your paper (about structure, arguments, etc.)

**Homework:** finish Jung *Red Book* (Part II); begin reading Pirsig *Zen* (Part III, a much heavier section, so get started early); bring WP<sub>3</sub> outline (hard copy)

### Week 10

**Spring Break (*Don't Forget to Psychoanalyze Yourself, Family, and Others*)  
But *Zen* Part III (and IV) is Really Heavy—Enjoy, and Sorry...**

### Week 11

Monday, March 16<sup>th</sup>

**In Class:** discuss Jung reading; workshop WP<sub>3</sub> outlines (hard copy)

**Office Hour Conferences (Dulce):** bring 1 page outline of WP<sub>3</sub>; bring 3 questions you'd like to discuss with me about your paper (about content, arguments, etc.)

**Homework:** finish reading Pirsig *Zen* (Part III); complete AWA<sub>3</sub>

Wednesday, March 18<sup>th</sup>

Due: AWA<sub>3</sub>

In Class: share and discuss AWA<sub>3</sub>; begin discussing Pirsig *Zen* (Part III)

Office Hour Conferences (Dulce): bring 1 page outline of WP<sub>3</sub>; bring 3 questions you'd like to discuss with me about your paper (about content, structure, etc.)

Homework: continue working on WP<sub>3</sub>

Friday, March 20<sup>th</sup>

In Class: continue discussing Pirsig *Zen* (Part III); journal response and discussion

Homework: print *two* WP<sub>3</sub> paragraphs you would like feedback on during next class

### Week 12

Monday, March 23<sup>rd</sup>

In Class: drafting and revising; workshop WP<sub>3</sub> paragraphs (hard copy)

Office Hour Conferences (Dulce): bring 1 page outline of WP<sub>3</sub>; bring 3 questions you'd like to discuss with me about your paper (about structure, arguments, etc.)

Homework: read *CB* pgs. 111-126; continue working on WP<sub>3</sub>

Wednesday, March 25<sup>th</sup>

NO CLASS—CCCC CONFERENCE (MILWAUKEE)

Homework: continue working on WP<sub>3</sub>; get a jump start on Foucault "What is Enlightenment?" (Bb) in order to get a jump start on Pirsig *Zen* (Part IV: 423-471, splitting this section in half), which is the heaviest, most *rhetorical* section!

Friday, March 27<sup>th</sup>

NO CLASS—CCCC CONFERENCE (MILWAUKEE)

Homework: complete WP<sub>3</sub>; continue reading Foucault and Pirsig (Part IV: 423-471); pay special attention to Pirsig's discussions with his rhetoric/philosophy professor

### Tentative Schedule for Writing Project 4

### Week 13

Monday, March 30<sup>th</sup>

Due: WP<sub>3</sub>

In Class: final draft close read and edit; discuss *CB* reading; discuss WP<sub>4</sub> prompt

Homework: finish Foucault "What is Enlightenment?" (lecture on Immanuel Kant)

Wednesday, April 1<sup>st</sup>

In Class: discuss Foucault's lecture on Kant; government of self and others response

Homework: continue reading Pirsig *Zen* (Part IV: 423-471)

Friday, April 3<sup>rd</sup>

**In Class:** continue discussing Foucault's lecture; journal and response

**Homework:** finish reading Pirsig *Zen* (Part IV: 423-471)

Week 14

Monday, April 6<sup>th</sup>

**In Class:** discuss Pirsig *Zen* (Part IV: 423-471); rhetoric and/vs. philosophy

**Office Hour Conferences (Dulce):** bring 1 page outline of WP4; bring 3 questions you'd like to discuss with me about your paper (about content, arguments, etc.)

**Homework:** read William James "Will is a Relation between the Mind..." (Bb)

Wednesday, April 8<sup>th</sup>

**In Class:** discuss James reading; journal response and discussion

**Office Hour Conferences (Dulce):** bring 1 page outline of WP4; bring 3 questions you'd like to discuss with me about your paper (about content, structure, etc.)

**Homework:** start reading Pirsig *Zen* (Part IV: 471-531, heaviest!); continue WP4

Friday, April 10<sup>th</sup>

**In Class:** continue discussing James; review portfolio, grading, submission, rubric

**Homework:** finish reading Pirsig *Zen* (Part IV: 471-531); continue WP4

Week 15

Monday, April 13<sup>th</sup>

**In Class:** discussion of Pirsig *Zen* (Part IV: 471-531); excellence (*arête*) and/vs. virtue

**Office Hour Conferences (Dulce):** conferences for reviewing drafts, or paragraphs, or updated outlines, based on a first-come, first-served basis, preferably and additionally based on who is freaking out most vibrantly, vividly, and vivaciously about their papers

**Homework:** continue working on WP4; bring WP4 outline (hard copy)

Wednesday, April 15<sup>th</sup>

**Conferences (Dulce):** bring 1 page outline of WP4; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.)

**Homework:** continue working on WP4; bring *two* WP4 paragraphs to next class

Friday, April 17<sup>th</sup>

**Conferences (Dulce):** bring 1 page outline of WP4; bring 3 questions/issues you'd like to discuss with me about your paper (about content, structure, arguments, etc.)

**Homework:** continue working on WP4; bring *two* WP4 paragraphs to next class

## Week 16

Monday, April 27<sup>th</sup>

**In Class:** workshop *two* WP4 paragraphs; journal response on writing improvements

**Office Hour Conferences (Dulce):** conferences for reviewing drafts, or paragraphs, or updated outlines, based on a first-come, first-served basis, preferably and additionally based on who is freaking out most vibrantly, vividly, and vivaciously about their papers

**Homework:** continue working on AW4 and WP4

Wednesday, April 29<sup>th</sup>

**In Class:** TBA; life happens, saving room for Black Swans (astronomical events)

**Office Hour Conferences (Dulce):** conferences for reviewing drafts, or paragraphs, or updated outlines, based on a first-come, first-served basis, preferably and additionally based on who is freaking out most vibrantly, vividly, and vivaciously about their papers

**Homework:** complete and *submit* AWA4 and WP4 (portfolio, paper *and* Bb copies)

Friday, May 1<sup>st</sup>

**Due:** AWA4 and WP4 (paper *and* Bb copies due by start of class)

**In Class:** summarize areas to develop in final draft; celebrate life and (in)sanity!

**Homework:** go home and regain consciousness and sanity (just kidding...)