Instructor: Marisa Milanese
Office: CAS Writing Center (100 Bay State Rd., Office 333)
Contact: milanese@bu.edu; 617-358-1559
Office Hours: Monday (1:30-2:30), Thursday (9:30-11:30), and by appointment

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston
University undergraduates. They are designed to help all students acquire skills and habits of mind essential
both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150
are taught as small, topic-based seminars. Different sections of these courses address a range of different topics.
The specific topic of this section of WR 100 is Global Documentary. In this course, we will study documentary
film from a global perspective, examining how Western filmmakers represent foreign cultures and how
international filmmakers represent their country’s social and historical moments. We will analyze the
filmmakers’ aesthetic, political, and ethical choices to consider how such choices shape their documentary
practices and reflect their subject positions.

COURSE GOALS
Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you
will develop your abilities to:

• craft substantive, motivated, balanced academic arguments
• write clear, correct, coherent prose
• read with understanding and engagement
• plan, draft, and revise efficiently and effectively
• evaluate and improve your own reading and writing processes
• respond productively to the writing of others
• express yourself verbally and converse thoughtfully about complex ideas

COURSE REQUIREMENTS
As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement
in a variety of class activities. Specific course requirements are:

• self-assessment
• exercises as assigned
• research quiz
• three major papers
• oral presentation
• final portfolio
• two conferences
• attendance and participation

COURSE MATERIALS

• Turabian, Kate L. Student's Guide to Writing College Papers. 4th ed. Chicago: The University of Chicago Press,
• Course reader, which includes citations for each source (see below for a complete list of citations, too)
• As needed, we will also be using the online grammar handbook Norton/Write
  (http://www.wwnorton.com/college/english/write/write/site/)

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials.
You can log in to our Blackboard page at: http://learn.bu.edu.
KRASKER FILM LIBRARY/NETFLIX

Most of the documentaries we will study this semester can be screened at the Krasker Film Library (in the basement of Mugar Memorial Library), on Netflix Watch instantly, or through an online link that I will provide. Please note that some of our films are R-rated, address sensitive issues, and include graphic images.

ASSIGNMENTS

You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, a quiz, three major papers, an oral presentation, and a final portfolio. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously generally learn more and write better final papers than those who do not.

Self-Assessment: At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

Exercises: You will be assigned many reading, writing, and research exercises this semester—nearly one for every class meeting. I post every exercise assignment on Blackboard Assignments, and you should publish every exercise on Digication. Exercises will not receive explicit grades, although you will receive credit for completing them on time. Incomplete exercises will not receive credit.

Quiz: Toward the end of the semester, you will take a quiz on the research skills we’ve studied and practiced. The quiz will be graded and can’t be made up or turned in late if you’re absent.

Major Papers (drafts and final versions): You will write drafts (sometimes multiple drafts) for each paper. Drafts will not receive explicit grades, although you will receive credit for completing and publishing them on Digication on time. Remember that you are more likely to write a better final paper if you write a substantive draft before seeking peer or instructor feedback. All drafts and final papers must be word-processed and be documented in MLA style. Please include a word count (available as a function on most word processors) at the end of all written work.

Lightning Talk: Near the end of the semester, you will give a brief Lightning Talk (oral presentation) on the topic of your final paper. In this presentation, you will explain to the class the topic and methodology of our class’s capstone project. This presentation is not a formal speech, but a talk, after which you will receive feedback from your classmates.

Portfolio: On the last day of the semester, you will be asked to submit a portfolio containing your self-assessment, major papers (drafts and final versions), other supporting artifacts, and an introductory essay. The portfolio provides you with an opportunity to document and reflect on your development as a reader and writer over the course of the semester—and how this development applies to other contexts.

Sharing of Student Writing: Experienced writers routinely share their work with others, because they understand that the best way to improve a piece of writing is to test it out with actual readers. In this class, you will learn how to respond productively to the writing of others and how to use feedback from others to improve your own work. All students in the class will be required to share at least one draft of each paper. If you are concerned about sharing your writing, please talk with me.

GRADING AND EVALUATION

Your final grade will be calculated as follows:

Exercises and Drafts (credit for submissions that are on time and complete): 5%
Paper 1: 10%
Paper 2: 22.5%
Lightning Talk: 5%
Research Quiz: 5%
Paper 3: 35%
Group Conference 2.5%
Final Portfolio: 10%
Participation: 5%

Your final grade may also be adjusted to reflect your attendance as described below.

Late and Missed Assignments: All assignments are due by the start of class on the due date (unless otherwise noted by me). Those turned in later in the day will be considered late. Unless you make an arrangement with me in advance, graded assignments will be penalized by one-third of a letter grade for each day they are late, including weekends.

I am committed to providing you with timely written or verbal feedback on one draft of each major paper and written feedback and a grade on the final version of each major paper. You can generally expect my responses to your drafts within a few days of your punctual submission of them (although when we meet in conference, the feedback is instantaneous); graded final versions will be returned to you within 10-14 days. If you submit a draft late, I cannot promise to read it in time for my comments to be useful to you.

Participation and Attendance: The success of this seminar depends on your punctual attendance and active participation. Come prepared to ask questions, express your opinion, and listen and respond to your classmates.

You may miss three classes without penalty. I ordinarily do not distinguish between excused and unexcused absences, so please save your absences for when you really need them. The second week of absences (4-6) will lower the final course grade by a third of a letter for each class missed (e.g., B becomes B-). Seven or more absences (more than two weeks) will be grounds for an “F” in the course.” Habitual tardiness (more than two or three times) also will lower your overall grade by one-third of a letter grade. If you have a special obligation that will require you to miss several classes (e.g., varsity athletics, religious observances), please talk with me at the beginning of the semester. Missed conference appointments will be counted as absences.

CAS CENTER FOR WRITING
At the CAS Center for Writing (100 Bay State Road, 3rd floor with a satellite office at Mugar Library) students enrolled in WR courses can receive one-on-one consultations about their writing with well-trained tutors familiar with WR assignments. When you visit the center, you should expect to be actively involved in your session. Tutors will work with you at any stage in your writing process, but they will not edit or correct your paper for you. Rather, they will work with you to help you do your own best work. The center is a resource for all WR students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from consulting with a tutor.

The CAS Center for Writing is open Monday through Friday. Hours for the current semester are posted on the website below (common hours are between 9 a.m. and 5:15 p.m. or 7:30 p.m.). While the center accepts walk-in visits, you are strongly encouraged to make an appointment in advance. Because of the high demand for consultations, students are limited to one reservation per week. You may schedule a session online:

http://www.bu.edu/writingprogram/the-writing-center/

You may also schedule a session in person at the CAS Center for Writing or by calling 617-358-1500. Cancellations must be made at least 12 hours in advance.

TUTORING FOR ESL STUDENTS
The CAS Writing Program offers referral-based intensive writing tutoring and pronunciation workshops for non-native speakers. If you are interested and would like to know whether you qualify, please contact me. Referrals are made within the first two weeks of the semester.
**WR**

The CAS Writing Program publishes an online journal of exemplary writing from WR courses. If you are interested in looking at samples of successful WR papers, or if you just want to read some good essays, I encourage you to visit the journal:

http://www.bu.edu/writingprogram/journal/

**PLAGIARISM**

Plagiarism is the passing off of another’s words or ideas as your own, and it is a serious academic offense. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in the College of Arts and Sciences Academic Conduct Code. All WR students are subject to the CAS code, which can be read online:

http://www.bu.edu/academics/resources/academic-conduct-code/

Penalties for plagiarism can range from failing an assignment or course to suspension or expulsion from the university. In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism, I invite you to speak with me. Please note: Any work that you present as your own—even if it’s an ungraded exercise or draft—is subject to the rules and consequences of plagiarism.

**CITATIONS FOR OUR READINGS AND FILMS**

**Readings**


**Films**


SCHEDULE

The assigned texts should be read in advance of the class in which they are scheduled to be discussed. This schedule is subject to adjustment based on the class’s needs. If you miss class, please check your BU email to see if there have been any changes to the schedule.

UNIT 1: (MOSTLY) OBSERVING

WEEK 1
Wed., Sept. 2: Introduction to course
• Defining documentary film
• Assigned: Self-assessment and Reading Response to Nichols

Fri., Sept. 4: History of Documentary Film
• Reading: Dan Berrett, “An Old-School Notion”
• Reading: Bill Nichols, excerpt from *Introduction to Documentary* (“A Constituency of Viewers”)
• Reading: Syllabus (Consider these questions: What looks familiar about this class’s expectations? What looks different? What questions do you have about this class’s requirements and structure?)
• Reading (in class): Film Glossary
• Writing due: Self-assessment and Reading Response to Nichols

WEEK 2
Mon., Sept. 7: No class (Labor Day)

• Reading: Turabian 1.2.2.-1.5 (pp. 16-25; What Researchers Do )
• Reading: Bill Nichols, excerpt from *Introduction to Documentary* (“The Observational Mode” and “The Participatory Mode”)
• Writing due: Film Response #1
• Paper 1 assigned

Fri., Sept. 11: *Cannibal Tours* continued; Entering the Conversation, Planning Your Argument
• In class: Margaret Meade vs. Dennis O’Rourke
• Reading: Susan Sontag, excerpt from *On Photography*
• Reading: Turabian 6 (63-74; Planning Your Argument)
• Writing due: Free write responses to Bruner and O’Rourke

WEEK 3
Mon., Sept. 14: Drafting and the Introduction
• In class: Drafting an Intro
• Reading: 8.1-8.5 (pp. 83-87; Drafting Your Paper) and 13.1-13.1.5 (pp. 119-26; Draft Your Final Introduction)
• Writing due: Planning/Prospectus for Paper 1

Wed., Sept. 16: Peer Review
• Writing due: Intro plus two body paragraphs for in-class peer editing (Conferences begin 9/16)
UNIT 2: PARTICIPATING

- Writing due: Film Response #2 (follow the format for Film Response #1; post this in a new section called Paper 2)

WEEK 4
Mon., Sept. 21: *A State of Mind* continued
- Reading: Genevieve Jolliffe and Andrew Zinnes, “A State of Mind”

Wed., Sept. 23: Quoting, Paraphrasing, Summarizing
- Reading: Suk-Young Kim, “Springtime for Kim Il-sung in Pyongyang”
- Reading: Turabian 9 and 10 (pp. 89-103; Quoting, Plagiarism)
- Writing due: Summary + Integration exercise

- Screen *Born Into Brothels* before class (http://www.youtube.com/watch?v=_kyXFr2g1x8)
- Writing due: Film Response #3 (follow the format for Film Responses #1 and #2)

WEEK 5
Mon., Sept. 28: *Born Into Brothels* continued
- Reading: Tamara Wieder, “Up from the Brothel”
- Reading: Tom Roston, “What Happened to…Avijit from ‘Born into Brothels’”
- Reading: Somya Kaimal, et al., “Prostitution in India and its Role in the Spread of HIV Infection”

Wed., Sept. 30: Locating an Opportunity for Engagement
- Reading: Frann Michel, “From ‘Their Eyes’ to ‘New Eyes’: Suffering Victims and Cultivated Aesthetics in *Born into Brothels*”
- Reading: Gillian Abel and Taina Bien-Aimé, “Should Prostitution Be a Crime?”
- Writing due: Locating an Opportunity for Engagement

Fri., Oct. 2: Using Theory Sources
- In class: Drawing on theory sources
- Reading: G. Roy-Leven, “Jean Rouch” and James Blue, “Jean Rouch”
- Reading: Michel Foucault, excerpt from *Discipline and Punish*

WEEK 6
Mon., Oct. 5: Theory Sources continued
- Reading: Edward Said, excerpt from *Orientalism*
- Paper 2 assigned

Wed, Oct. 7: Model Paper and Coherence
- Reading: Turabian 7.2.3-7.2.4 (pp. 79-81; Key Terms)
- Writing due: Critique of WR paper

Fri., Oct. 9: Planning a First Draft
- Writing due: Planning and Prospectus for Paper 2 for in class peer review
WEEK 7
Mon., Oct. 12 (No class: Columbus Day)
Intro and first two paragraphs due on Digication by 3 pm on Monday (Optional conferences start 10/13)

Tues., Oct. 13: Documentary Ethics
• Reading: Bill Nichols, “What to Do About Documentary Distortion? Toward a Code of Ethics”
• Reading: Susan Sontag, excerpt from *On Photography*

Wed., Oct. 14: Revising Sentences
• Reading: Turabian 14 (pp. 129-38; Revising Sentences)

Fri., Oct. 16: Deepening Analysis/The Camera as Character
• Reading: Susan Sontag, excerpt from *On Photography*
• Writing due: Bring two body paragraphs for close analysis

UNIT 3: THE CAMERA AS CHARACTER

WEEK 8
Mon., Oct. 19: The Middle East, Abstracts, and Conclusions
• In class: Review of the Israel/Palestine conflict
• Reading: Turabian 12 (115-118; Revising Your Draft) and 13.2-13.3 (pp. 126-7; Draft Your Final Conclusion)

• Screen *One Day in September* before class (https://www.youtube.com/watch?v=p8VHxcb8kFA or at Krasker Film Library)
• Writing due: Film response #4

Fri., Oct. 23: The *One Day in September* controversy
• Reading: Edward Said, “A New Kind of Thriller.”
• Reading: Kevin Macdonald, “My Film is Not Biased against Palestinians”
• Reading: Nick Davis, “One Day in September”

WEEK 9
Mon., Oct. 26: Susan Sontag and Leni Riefenstahl
• Reading: Susan Sontag, excerpt from *On Photography* (pages 82-86 of the course reader)

• Screen *5 Broken Cameras* before class (https://vimeo.com/66922877 or at Krasker Film Library)
• Reading: Kino Lorber Inc., *Five Broken Cameras* Press Materials
• Writing due: Film Response #5

Fri., Oct. 30: The *5 Broken Cameras* controversy
• Reading: Rebecca Stein, “Viral Occupation: Cameras and Networked Human Rights in the West.”
• Reading: Maayana Miskin, “‘5 Broken Cameras’ Directors Face Call for Slander charges.”
• Reading: Edward Schumacher-Matos, “‘5 Broken Cameras’ and Blaming the Victim on the West Bank.”
• Reading: Jonathan Robbins, interviews with Emad Burnat and Guy Davidi

WEEK 10
Mon., Nov. 2: Finding the Right Question
• Reading: Turabian 2.1-2.3.2 (pp. 26-33; Finding a Research Question) and 8.6 (pp. 87-88; Oral Report)
• In class: Sample Lightning Talk
• Writing due: Critique of Sample Paper 3
Wed., Nov. 4: Sontag and Style
• Susan Sontag, introduction to "Fascinating Fascism"
• Writing due: Response to Sontag

Fri., Nov. 6: Lightning Talks

WEEK 11
Mon., Nov. 9: Lightning Talks
Wed., Nov. 11: Lightning Talks
Fri., Nov. 13: Lightning Talks

WEEK 12
Mon., Nov. 16: Introduction to Library Resources
• Please bring laptops to class
By 5 pm: First draft of Paper 3 due. Upload it to Digication, and email it as an attachment to me and to your group conference partner.

Wed., Nov. 18: Information Literacy Continued
• Please bring laptops to class

Fri., Nov. 20: Revising Sentences + Quiz Prepping
• Please bring drafts of papers to class

WEEK 13
Mon., Nov. 23: Research Quiz

Wed., Nov. 25 and Fri., Nov. 27: No class (Thanksgiving)

WEEK 14
Mon., Nov. 30: Fine tuning
• Please bring drafts of paper to class (on your laptops)

Tues., Dec. 1: Email assigned partner full draft of Paper 3 by 7 pm

Wed., Dec. 2: Draft review/preparing for the final portfolio
• Review draft with partner in class
• Review the final portfolio guidelines

Fri., Dec. 4: Proofreading workshop
• Bring the final version of your draft to class printed on paper.

Sat., Dec. 5 by 5 pm: Final paper due on Digication

WEEK 15
Mon., Dec. 7
• In class: Critique of Sample Portfolio Essay
• Documentaries in your future

Wed., Dec. 9: Last Day of Class: Good Times and Course Evaluations
Due: Final Portfolio
Self-assessment and Reading Response: Due Fri., Sept. 4
WR 100: Global Documentary

**Purposes:** To practice the reflective writing you will do throughout the semester; to anticipate the different reasons and ways that you will write across the university; to critically evaluate one writer’s classification of documentary film.

**Assignment:** Follow the three parts below. You will submit this assignment in two ways on Friday: in hard copy and on Digication.

**Part 1: Self-assessment (~300 words)**
Drawing upon your experience as an academic writer, respond to the article “An Old School Notion: Writing Required” by Dan Berrett. How do your experiences correspond to the ideas presented in the article? How do your experiences challenge them? Please be specific—and honest.

**Part 2: Reading Response (~300 words)**
Write a brief response to the excerpt from Bill Nichols’ book *Introduction to Documentary*. Start by summarizing Nichols’ **purpose** (that is, what question is the writer asking?) and main **argument** (that is, what is the writer’s claim/thesis?). Then respond to him. What is/are the **strength(s)** of his position? What is/are the **limitation(s)** of his position? What **questions** does this excerpt raise for you?

**Comments:**
- Identify the author by name and appropriate credentials.
- Identify the text by its correct **genre** (e.g., In his book *Discipline and Punish*, philosopher Michel Foucault argues….).

**Part 3: Publish**
Before class on Friday, publish everything on Digication and bring in a hard copy. The directions for how to do so are on the back of this page.
Paper 1 Assignment
WR100: Global Documentary

Purpose
Most academic essays do more than advance a specific point of view; they develop their arguments in response to others’ perspectives. This is how it works in the real world: We don’t argue; we argue with someone. In your first major writing assignment of the semester, you will advance an argument about Dennis O’Rourke’s documentary *Cannibal Tours* that is motivated by another argument.

Assignment
In an essay of around 1000 words, write an argument about *Cannibal Tours* (Exhibit) motivated by a brief part of either Edward M. Bruner’s review of the film (Argument Source) or Dennis O’Rourke’s own essay (Argument Source). This might mean challenging Bruner’s or O’Rourke’s views, expanding upon them, and/or qualifying them. The goal is not just to respond to Bruner or O’Rourke, but to present your understanding of the film. To develop your argument, you might draw upon the ideas advanced by Bill Nichols (excerpts from *Introduction to Documentary*) and/or Susan Sontag (excerpt from *On Photography*), although this part is optional.

Logistics
Free write response to Bruner and O’Rourke Due Fri., Sept. 11
Planning/Prospectus Due Mon., Sept. 14
Intro + 2 body paragraphs Due Wed., Sept. 16 for in-class peer editing
Mandatory Conference Conferences begin Wed., Sept. 16
Final draft + abstract Uploaded to Digication by 5 pm 6 days after your conference

Comments
- Please include a correctly formatted Works Cited page (see Turabian 19.2: pp. 187-97).
- Include a word count at the end of your essay.
- Save and post to Digication all of your notes, drafts, etc. Many of these, in some form, will become part of your final portfolio.

The advertisement for the film states, “This gently ironic film neither condones nor condemns the tourists or the Papua New Guineans.” I disagree. As I see the film, O’Rourke’s view is that tourism is neocolonialism and that the New Guineans are exploited. The film is not strident, but it mocks the tourists, however gently. Not that there is anything wrong with O’Rourke’s perspective, but rather than to present it ever so subtly, or to disguise or deny it, or to present the film as if it were an “objective” account that neither “condones nor condemns,” I wish O’Rourke’s point of view had been more explicitly presented in the film, taken as an object of investigation, discussed, and reflected upon. In ethnographic film, we have moved away from the off camera authoritative voice-over, and we are doing more, as O’Rourke has done, to let the actors, in this case the tourists and the natives, speak for themselves. Now we need to hear a stronger more explicit voice from the filmmaker.


I make documentary films because I believe in a cinema, which serves to reveal, celebrate and enlighten the condition of the human spirit and not to trivialise or abase it. I don’t do it to provide information to people; I do it to touch people and to provoke and astound them, and to make the truth that we already know more real to us. *Cannibal Tours* is certainly a documentary film, but it is also a fiction because it is an artefact; that is: someone made it. The making of art is, after all, only artifice – playing with the undifferentiated mess of life to get a little product.

Paper 2 Assignment
WR 100: Global Documentary (Fall 2015)

Purpose: To construct your own prompt; to practice working with theory sources; to deepen your analysis of the evidence

Assignment: In a paper of around 1250-1500 words (~4-5 pages), write an argument about either A State of Mind or Born into Brothels that addresses a problem or answers a question about it. To pose an essential problem or question—that is, to make it matter—there should be a clear motivation for it. In Paper 1, Bruner or O'Rourke provided this motivation for you; now, you will have to determine your own. This motivation might come from another author, or it might come from the film itself. To develop your claim(s), you also must draw upon at least three sources (anything that we’ve read for class), at least one of which must be a theory source (Nichols’ Introduction to Documentary, Sontag’s On Photography, Rouch’s interviews, Foucault’s Discipline and Punish, or Said’s Orientalism). You’ll be working with at least four sources in this paper: 1 film + 3 readings (or more!).

Logistics
Planning and Prospectus Due in class and on Digication Fri., Oct. 9
Draft for feedback from me (at least intro + 2 body paragraphs) Due Mon., Oct. 12 by 3 pm on Digication
Optional conferences Tues., Oct. 13-Fri., Oct. 16
2 body paragraphs due in class Fri., Oct. 16
Revision Due by 5 pm 8 days after your conference (or after you receive feedback from me)
Reflection + Portfolio Part 2 Due by 5 pm the next day

Comments
• Please include a correctly formatted Works Cited page (see Turabian 19.2: pp. 187-97).
• Include a word count at the end of your essay.
• As you go along, be sure to save and post to Digication all of your notes, drafts, etc.
• If you’d like to schedule a tutoring appointment with the CAS Writing tutors, see the syllabus for how to do so.

High-quality Work Guidelines
• establishes in its introduction a "question" or “problem” that necessitates the essay (note: the question might be implicit)
• presents a clearly articulated, complex, and insightful claim that directly responds to the problem/question
• follows a clear and logical organizational plan
• provides logical coherence, especially in terms of transitions between sentences and paragraphs
• employs paragraphs that advance and deepen the argument (with topic sentences that present arguable, focused claims)
• includes relevant, specific evidence that is properly introduced and deeply analyzed to advance the argument
• summarizes and contextualizes as needed so that a general reader can follow along easily
• uses acknowledgment and response to strengthen the argument
• expresses complex ideas concisely and precisely
• includes no major grammatical errors
• is meticulously proofread
Paper 3 assignment  
WR100: Global Documentary

As the final paper for the semester, Paper 3 is an occasion for you to bring together everything you have been honing this term: argument, logic, evidence, analysis, synthesis of multiple sources and viewpoints, and revision. One of the primary objectives of this assignment is to develop an argument in which you have a personal interest and stake. To that end, I’m enthusiastic about your plans and encourage you to design one so that the whole experience is intellectually and personally enriching (really). In fact, you may choose to revisit films and ideas that you’ve explored in previous papers, although I expect to you to approach them in more complicated and innovative ways.

Assignment
In a paper of around 8-10 pages (~ 2000-2500 words), write an argument about any of our documentaries that answers an essential question about it. Although you can ask any question you’d like, I encourage you to focus on one film so that you can explore your ideas in a more trenchant, complicated way.

Some specifics
- The paper needs to engage at least four text sources, at least one of which must be a theory source.
- You will need to include at least two images (screen grabs) with captions in your paper.
- Post every part of this process on Digication, even if I don’t ask you to. You might even start to annotate some of these artifacts for inclusion in your final portfolio.

Schedule

<table>
<thead>
<tr>
<th>DATE</th>
<th>ASSIGNMENT</th>
<th>DETAILS</th>
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<tbody>
<tr>
<td>Fri., Nov. 3-</td>
<td>Oral Presentations</td>
<td>Around 7 minutes each: 3 minutes of presenting, 3-4 minutes of feedback. Presentations can’t be rescheduled.</td>
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<tr>
<td>Fri., Nov. 12</td>
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<td>Presentation + handout (one for each student + me) due the day of your presentation; upload handout to Digication, too.</td>
</tr>
<tr>
<td>Mon., Nov. 17 @ 5 pm</td>
<td>First draft due</td>
<td>Upload to Digication. Email as an attachment to me and your group conference partner.</td>
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<tr>
<td>Tues., Nov. 18-</td>
<td>Mandatory group conferences</td>
<td>Details forthcoming.</td>
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<td>Fri., Nov. 21</td>
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<tr>
<td>Tues., Dec. 1 @ 5 pm</td>
<td>Second draft due</td>
<td>Email your assigned peer reviewer a full draft by 5 pm.</td>
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<td>Wed., Dec. 2</td>
<td>Feedback for peer reviewer</td>
<td>You’ll meet with your partner in class and review his/her draft in detail.</td>
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<tr>
<td>Sat., Dec. 5</td>
<td>Final paper</td>
<td>Posted to Digication by 5 pm; strict late paper policy.</td>
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Final Portfolio
WR 100: Global Documentary

Purpose
Research has shown that reflection is essential to identifying, understanding, and transferring the process that produces your best work in all kinds of contexts.

Assignment
Your final portfolio will comprise at least 17 separate pages (see below). These pages must include:

- Welcome page (this is the first page of your final portfolio); it should be the first thing that a viewer sees when clicking on the final portfolio link.
- Final reflection (see guidelines below)
- Original self-assessment (on “An Old School Notion: Writing Required” from the first day)
- Final versions of Papers 1, 2, and 3
- At least one draft of Papers 1, 2, and 3
- Reflections for Papers 1 and 2
- 6 carefully selected artifacts ((You’ve probably already written 2/3 of these, but you might want to revise them for: a general audience, clarity, and correctness.)

Portfolio Logistics
- Like your papers, this portfolio should be organized and written for a general audience. Thus, some of the captions might need some extra context.
- Arrange your artifacts and final papers in any order that makes sense to you.
- Place the caption for each artifact at the top of each page. Make it easy to find and read; you might make it a different color or font. In each caption, rationalize why you have included it in your final portfolio.
- You do not need to upload document files; simply copy and paste the text onto each page. If the document files are already there, no problem.
- Be sure that every page has been properly published; in other words, make sure that you don’t have modules marked: “DRAFT: This module has unpublished changes.”
- If you include photos, graphics, etc., give credit to the source.
- Proofread, proofread, proofread.

Final Reflection
In around 600 words, write a final reflection. Start by reflecting on your final paper, just as you have for Papers 1 and 2: What are the strengths of Paper 3? What would you do if you had another five days to work on it? Be honest, and be specific.

Typically, I have also asked you to answer the following: What does writing this paper tell you about what you need to do for the next paper? This time, I want you to go bigger and deeper: Reflect on yourself as a writer—both your strengths and weaknesses—and how best to capitalize on those strengths and redress those weaknesses in the future. Describe and analyze the choices that you have made in your writing this semester and the choices that you plan to make in the future.

Please present this reflection in essay form—that is, with a clear structure. As you write this mini essay, be honest, and be specific.

Deadline: Posted to Digication before the last class
Because I have to submit final grades soon after our last class, late portfolios will be significantly penalized.