



## CAP 115 Interdisciplinary Writing

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### Welcome to Interdisciplinary Writing!

*This Syllabus is required reading. You are responsible for knowing and adhering to all information within. Study it carefully and refer to it frequently. If anything is unclear, please don't hesitate to ask questions.*

### Course Description

*Interdisciplinary Writing* is the second writing course in the Capital Scholars Honors First Year Writing sequence. In this course students will compose integrative interdisciplinary projects and learn the process and value of interdisciplinary research. The assignments in this course build on the skills you have practiced in CAP 111, Honors Composition and promotes an interdisciplinary approach to writing and research. This approach to interdisciplinary work is based on Allen Repko's definition of interdisciplinarity: "...a process of answering a question, solving a problem, or addressing a topic that is too broad or complex to be dealt with adequately by a single discipline and draws on disciplinary perspectives and integrates their insights to produce a more comprehensive understanding or cognitive advancement" (12). The assignments are designed to encourage fluid and self-reflexive processing of multiple perspectives, to examine and integrate various modes of inquiry, and to foster a sense of self-authorship. This course is linked with CAP 123, *How Do You Know*, an interdisciplinary course in epistemology. As a linked course, students must enroll concurrently in CAP 115 and CAP 123 because instructors collaborate in designing the curriculum and assignments. Prerequisite: CAP 111, Honors Composition (with a grade "C" or better).

### Course Objectives

This course is designed to build on the sophisticated reading and writing strategies practiced in *Honors Composition*, and to sharpen creative, critical thinking and writing skills that can be successfully applied to interdisciplinary investigation. The course focuses on the process of writing, the motion of learning, the literacy of researching, and the articulation of discoveries. Assignments help students understand rhetorical and disciplinary contexts and the practice of contextualization. Interdisciplinary writing integrates and synthesizes multiple perspectives on complex issues, and moves toward a holistic application and appreciation of problem-solving. Students who successfully complete this course should be able to practice each of the following competencies:

#### Interdisciplinary Competencies:

- identify and practice rhetorical conventions of select disciplines;
- understand that worldview, assumptions, methods, and inquiry distinguish the disciplines;
- juxtapose, synthesize and integrate disciplinary perspectives through the discovery of common ground;
- gain strategies for distinguishing problems that warrant an interdisciplinary approach;
- demonstrate that stylistic choices are related to various factors, including disciplinary and audience expectations and research methodologies;
- begin to develop an ongoing lexicon of common vocabulary that crosses disciplinary boundaries;
- begin to apply and appreciate holistic thinking.

#### Writing, Research, Reading, and Competencies:

- compose original and discourse-appropriate texts that evaluate, analyze, and synthesize primary and secondary texts and their structural framework, as well as their rhetorical purposes, audiences and situations;
- read, analyze, and critique texts across genres and disciplines and their function in the academic discourse community;
- reflect on the ethical, critical, and political dimensions of research;

- value active participation in academic culture and contributions to the ongoing conversation about ideas;
- practice collaborative writing and research in a way that demonstrates writing as a recursive process that is socially constructed;
- apply advanced information literacy skills, including techniques for choosing and evaluating sources and writing in computer-based environments;
- develop control over surface features of writing and identify and produce correct and appropriate documentation of sources;
- sharpen individual writing processes through producing multiple drafts that demonstrate improvement and deliberate rhetorical choices;
- assess writing, revising, and research processes, both through self-reflection and peer critiques.

## Course Assignments and Grading

The assignments for this course build on the skills and strategies practiced in Honors Composition, specifically critical reading and thinking, rhetorical analysis, and argumentation. In this course you will compose four multi-drafted projects, one of which is an interdisciplinary research project consisting of several parts.

### Percentage breakdown for course requirements include the following:

Active Participation	15%
Common Ground Journal	5%
Writing in Your Discipline Project	15%
Visual Rhetorical Analysis Project	15%
Interdisciplinary Research Project	40%
Final Metaphor Project & Reflection	10%

### Active Participation (15%)

The ability to contribute information and your informed opinions in meetings with colleagues and employers is an important skill. Contributing information is not sufficient for constructive and active participation; you also must be able to interact with the group in a courteous, respectful manner. Discourteous behavior will not be tolerated. In this class, we emphasize discussion (both verbal and written) of what you have read and how you have written about it, not only as a means of covering information and eliciting students' views, but also to help students develop oral communication skills. The collaborative exercises and draft workshops that we use to improve writing skills are dependent upon consistent contributions from all members of the class. Your active participation grade will include a holistic evaluation of your performance during peer review workshops, class discussions and activities, homework assignments, common ground journal, and reading quizzes.

For each of the major writing assignments you will be asked to provide comments on drafts that your colleagues compose. Your active participation in peer review and writing workshops will count toward your overall participation grade. Quizzes on readings will be given at your professor's discretion and may be announced or unannounced.

### Criteria for evaluating Active Class Participation

A / excellent Yahoo! Standing Ovation!	<b>Teaching Assistant:</b> consistently and actively takes initiative and demonstrates diligence during peer review workshops and class activities; gives constructive and valuable critique during peer review workshops; asks important questions; generates discussion; responds to colleagues' ideas; thoughtfully challenges ideas; understands and articulates multiple perspectives or positions on a topic; draws out others and genuinely and actively listens; prepares for class by bringing annotated readings and questions for discussion; stays on track with common ground journal.
B / good Yay!	<b>Discussion Generator:</b> mostly takes initiative during peer review workshops; mostly gives strong critique during peer review workshops; asks key questions and brings together both the readings and personal experience; knows the readings well and comes in with extensive notes fully prepared to get the discussion going; draws others out and listens well; mostly stays on track with common ground journal.
C /	<b>Participant:</b> regularly takes serious peer review workshops; speaks regularly through most

adequate eh, okay.	discussions, but tends to offer just what was in the readings without her/his interpretation; did the readings but doesn't have a complex overview of the authors' arguments; tries to stay on track with common ground journal, but may lapse behind occasionally.
D / poor Why bother?	<b>Hmmmm</b> —may tend to wander away from task during peer review workshops; speaks regularly but only offers own opinions or experiences without tying them to the readings; doesn't know the readings cold. Or doesn't speak regularly leaving the joy <i>and work</i> of discussion on the shoulders of others. We miss your knowledge of the readings, your informed ideas; lacks energy towards common ground journal and often falls behind.
F/ Ouch!	<b>Not sure what to call you...</b> Does not know the readings well; speaks rarely or disrespects, dismisses or thinks it is funny to hassle others. Acts like s/he doesn't want to be here. Does not take seriously the common ground journal or may only <i>Mickey mouse</i> around with the entries. Ouch (for your grade and class atmosphere)!

Criteria borrowed from Heather Dell

### **Common Ground Journal (worth 5%)**

A key component to doing successful interdisciplinary work is finding common ground among disciplinary perspectives. To aid you in understanding the necessity and value of interdisciplinary communication, part of your participation grade will be based on keeping a journal of concepts and notes about ways they translate across disciplines. Specific instructions for the common ground journal will be given separately.

### **Writing in Your Discipline Project (worth 15%)**

This first assignment builds on the skills that you developed in CAP 111 and asks you to explore the rhetorical conventions of writing in a particular discipline, hopefully your academic major if you have chosen one by this point. The assignment consists of several parts, including, (a) interviewing a professional in your field, (b) identifying and analyzing texts that exemplify key rhetorical conventions, (c) writing an essay that explores what you have learned about writing in your discipline, and (d) collaborating with classmates to teach the class about writing in your discipline. Through these assignment experiences, you will gain understanding of the written and communicative expectations of members of a particular academic discourse community, and the *common ground* that may or may not exist across disciplines. (Specifics: 4-5 page essay; Collaborative teaching with colleagues who researched the same discipline.)

### **Visual Rhetorical Analysis Project (worth 15%)**

For the first linked project, you will compose an essay that rhetorically analyzes a *visual text*—one that is related to the Cold War content of CAP 123. This assignment builds on the rhetorical analysis skills practiced in the first assignment in this course (Writing in your Discipline) and provides opportunity for critical analysis and interpretation across mediums. The project requires that you select an image that depicts propaganda related to a Cold War topic and discover it's historical, sociological, and/or political significance. In this assignment you will learn to deconstruct a visual text rhetorically and contextually and interpret implications from multiple perspectives. The practice in analysis and holistic thinking prepares you for the following interdisciplinary research project. In addition to writing a visual rhetorical analysis essay, you will collaborate with another classmate to create a presentation which exegetes the rhetorical and cultural connections between your propaganda images. (Specifics: 4 page essay; Collaborative presentation.)

### **Interdisciplinary Research Project (worth 40%)**

This linked project has several parts which will span the final six-eight weeks of the course. The Interdisciplinary Research Project (IRP) is a collaborative assignment on a selected theme from the topics in CAP 123. In this assignment you will practice the process of interdisciplinary research and produce the following texts:

Phase 1: a collaboratively written research proposal (1-2 pages; graded based on timely completion and cooperative effort)

Phase 2: an individually written literature review (6-8 pages; 10% of the total 40%)

Phase 3: a collaborative interview and transcript/summary of interview (graded based on timely completion and cooperative effort)

Phase 4: a collaboratively written essay (10-12 pages; 20% of total 40%)

Phase 5: a collaborative symposium presentation (10% of total 40%; *see next item for description*)

### **Freshmen Honors Symposium**

A symposium is a learning opportunity where you will participate in a conference-like event and present your research to an authentic academic audience. The conference will have a theme (related to your 123 course) and your group will tailor the communication of your interdisciplinary research to the particular conference theme and to an academic audience. This opportunity allows you to contribute to the ongoing academic conversation about ideas. **The symposium will be a half day long event – please clear your calendar for [Monday, April 27<sup>th</sup> until 3:00p.m.](#)**

### **Final Visual Metaphor Project (worth 10%)**

As a summation of the semester, you will compose a text that asks you to reflect on your interdisciplinary journey. You will be asked to consider what “metaphor” depicts your journey and best communicates your identity as a “student of life.” This assignment is exploratory and rather revealing, allowing for personal voice while connecting to a sophisticated and smart audience. Creating a metaphoric map of your educational journey allows you to practice key elements of interdisciplinary learning and writing. (Specifics: 2-3 page reflective essay; Oral Presentation of Visual Metaphor.)

### **\*Global Learning Community (up to 10% extra credit)**

You are also invited to participate in a **global learning community** in which you may communicate with students at Utrecht University in the Netherlands. These students also work with Allen Repko’s book, *Interdisciplinary Research*, in an interdisciplinary course on the shift of global power and the rise of Asia as a growing influence in the world. The global learning community will allow you to chat about your research process or simply exchange stories about your lives and experiences. Through active participation in the global learning community you may earn a maximum of 10% extra credit for the course.

*\*The Global Learning Community credit is only an option for students enrolled in [Section A](#).*

### **Grading**

Each major assignment contributes a stated percentage to your course grade. To determine grades on individual assignments, we will generally use a “rubric” or set of scoring criteria, which will break down your work into key characteristics. Specific criteria will be designed and tailored for each assignment and weighted accordingly.

### **Grading Scale (Percentages)**

93-100 A  
90-92 A-  
87-89 B+  
83-86 B  
80-82 B-  
78-79 C+  
73-77 C  
70-72 C-  
67-69 D+  
63-66 D  
60-62 D-  
59 and below F

**Incompletes** will only be given if you are passing the course (C or above) at the time that the incomplete is requested and you have had an emergency during the last part of the semester that prevents you from completing one of the final assignments. Incompletes **will not be given** so that you may avoid a failing grade or repeat the course.

### **Course Approach**

**The approach to writing** adopted in this course holds writing as both a process of thought and a process of rhetorical responsiveness to an anticipated audience. Writing is a multi-faceted process requiring continuous reflexive revision and modification. Writing is a process of thought, highly connected to the purposes of the writer in communicating ideas with sophistication and intelligence to audiences. Peter Elbow’s metaphor of “cooking” – that writing is a process which “allows different, even conflicting materials into the ‘mental pot’ together to simmer and to transform each other” – reflects not only a schemata for writing, but also for the interdisciplinary work in this course. Because writing is fluid, recursive, reflexive, and metacognitive, in the end, the process must become *a thing*, a product occupying space and time. Therefore, this course introduces selective disciplinary rhetoric and methodologies most practical for interdisciplinary investigation and interdisciplinary writing.

**The approach to interdisciplinarity** adopted in this course is congruent with the classic Klein and Newell’s definition, which states that interdisciplinary thinking is “...a process of answering a question, solving a problem or addressing a topic that is too broad or complex to be dealt with adequately by a single discipline or profession” (3). Repko adds to this definition the importance of understanding the elements that characterize a discipline, drawing on that knowledge, and integrating discoveries. The purpose of such a process is to “produce a more comprehensive understanding or cognitive advancement” (Repko 12). In so doing, four key elements are necessary for interdisciplinary work to occur: (1) process, (2) disciplinary perspectives, (3) insights, and (4) interdisciplinary understanding (Repko 12).

The writing assignments in this course aim toward integration, “the combining and synthesizing of various viewpoints, worldviews, or systems of thought” and move toward interdisciplinary integration (Haynes xiii). This movement requires “access to a range of disciplines” as well as provides the foundation for the course and requires students to “cultivate integration and coherency” (Haynes xiii). While the writing assignments aim to equip students with skills to decipher viewpoints, worldviews, and systems of thought, the link with an epistemology course team-taught by professors from several disciplines provides the necessary *access* to disciplinary knowledge, a foundation for reaching interdisciplinary integration.

Each assignment is designed to foster a sense of self-authorship where the writer, through careful analysis and synthesis of multiple perspectives, creates something original. Through this process, the writer not only acquires some disciplinary knowledge – which is good – but most importantly learns critical thinking skills that are applicable to all life situations, both academic and non-academic. Throughout this course particular attention will be given to devising a working vocabulary that reaches across disciplinary boundaries– terms useful for extracting the worldview and assumptions embedded in each discipline. Naturally, such a focus on language, cognition and contextual forms of thinking is complementary to a course in ways of knowing (epistemology).

**The approach to research** adopted in this course recognizes the multidimensional process of gaining knowledge. Specifically, the course will follow the research process explained in Repko’s text, *Interdisciplinary Research*. This interdisciplinary approach to investigation cultivates psychological and cognitive processes that are critical to written communication in that the process is fluid. “Interdisciplinary pedagogy,” as Haynes puts it, “is not synonymous with a single process, set of skills, method, or technique. Instead, it is concerned primarily with fostering in students that sense of self-authorship...(xvi).” While integration and synthesis are indeed the energy that moves the course along, the goal or destination of such a process is not necessarily an experience of arrival or an end. This course embraces Seabury’s notion that the “*goal may be not a position but a motion*,” a necessary stance for “reaching” holistic understanding (47). The course merges interdisciplinarity and research through the writing process of specific projects that aim to produce new understanding or cognitive advancement.

**The approach to the classroom** is to establish a workshop environment to assist the students in becoming a community of writers, engaged in the social act of sharing writing and ideas about writing. Activities reinforce the concepts of collaborative communities and writing as a social act. Your participation in these activities (discussions, workshops, peer critiques), is necessary for a successful experience.

### Attendance Policy

Attendance is required at all class sessions and is in each student's interest. Students who attend class regularly generally enjoy the course more, learn more, and earn higher grades. Through active participation in class activities you enrich the learning experience of others, fellow students and teachers alike. You can miss two class sessions during the semester without penalty. After the two "free" absences, your grade will be lowered at the discretion of your professor. Missing more than two class sessions could result in failure of the course.

We recognize that emergencies and extraordinary events can prevent you from coming to class, but please take note that we do not distinguish between excused and unexcused absences (that means that we will not take responsibility for deciding between your illness and your lack of motivation, for example). We advise you to always attend class and not to use your two "free" absences for frivolous purposes—save it for when you really need it. If you have a true emergency that will keep you out of class for more than two class sessions, you should contact your CAP 115 professor prior to missing class.

**Tardiness policy:** Arriving late or leaving early is not acceptable and very annoying. A habit of tardiness will affect your grade as the professor deems necessary. As students you are always responsible for your work. Just as employers expect deadlines to be met regardless of personal exigency, we do also. Please recognize the difference between "fault" and "responsibility." It may not be your fault that your car breaks down at home and you miss a class, but you are still responsible for the work done in class that day (and the absence policy still applies).

Notice for athletes and other students in university-sponsored activities (forensics, etc.): We will allow a modest number of absences without the penalties. You should have a notice from your coach with the dates of proposed absences. You remain responsible for any work that is due while you are away (either turn it in before you leave or take your computer with you).

### Late Policy

No late assignments are accepted without prior permission from the professor. Assignments must be submitted at the **beginning** of the classes in which they are due. Any assignments turned in after the beginning of class will be considered late.

### Classroom Laptop Policy

Bring your laptops to each class session, charged, and ready to use as necessary. Your professors believe that laptops are an integral tool in your education, but laptops often create a distraction in class. In our experience, students use laptops to play games, instant message, surf the net, and engage in activities that are not appropriate classroom behavior; that's unfortunate, because the faculty must impose limits on the use of laptops in class. We will use laptops during class session for composing drafts or other writing activities, conducting peer reviews, locating documents on BlackBoard, and occasionally accessing internet resources and library databases. Please do not use your laptop for any activities that are not directly related to the class. The policy regarding laptops in small group class sessions will be determined by individual faculty members.

### Electronic Devices Policy

Please shut off all cell phones and noise making electronic devices **before** you enter the classroom. MP3 players, I-Pods, and other devices with earbuds are not allowed in class. Electronic gaming devices are not allowed in class. Use of such devices will result in your being asked to leave class immediately. The loss of class time will be counted against your absences for the semester.

### Email Etiquette Policy

As an exercise in professional communication and self-representation, we encourage you to practice email etiquette appropriate for the rhetorical situation. That means considering your purpose, audience, tone, and structure in ways that most clearly communicate your intentions. Professional sounding emails would include the following:

- A salutation: Hi/Hello Professor \_\_\_\_\_,



- A message or body that is clear, concise, polite (or rhetorically appropriate), and has complete sentences with standard spelling and grammar—including capitalization and punctuation. (No text message-ese).
- A sign-off: Thanks/See you Monday/Have a nice weekend/Best wishes, and your name.

For more information on writing appropriate emails, see <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>

### Plagiarism Policy

All course work should represent a student’s best intellectual efforts. When this work is in the form of writing, the student-writer also has ethical responsibilities to the readers, both peers and public. Some of these responsibilities include, but are not limited to, amassing and evaluating relevant sources, appropriately using these sources, and acknowledging the use of these sources. The use of sources includes providing complete and accurate citations for all sources consulted and used, whether paraphrased, condensed, or directly quoted. Fulfilling these academic and ethical responsibilities informs and strengthens the writer’s and paper’s positions, provides readers with contextual and informed ideas, and gives other writers credit for their intellectual property. Each writer has a personal responsibility to engage in the entire writing process with integrity and honesty.

The Council of Writing Program Administrators offers a useful distinction between the *misuse of sources* and *plagiarism*. **Misusing sources usually means “carelessly or inadequately citing ideas and words borrowed from another source.” Plagiarism means “submitting someone else’s text as one’s own or attempting to blur the line between one’s own ideas or words and those borrowed from another source.** This distinction gets to the issues of culpability, intentionality, and degree of misuse. While a writer is *always* responsible for being accurate, clear, and honest, mistakes can and do happen. While such mistakes may lower a student’s grade on an assignment, they may also provide valuable learning moments for the student to grow as a writer. However, when a student’s actions are meant to deceive the audience – i.e., when the actions constitute plagiarism, as defined above – then the student demonstrates a deep disregard for the academic processes that govern the construction and mediation of knowledge. In other words, the student has perpetrated academic dishonesty and, when discovered, will face stringent penalties ranging from failing the assignment or course to being expelled from the university.

The Honors program at UIS is committed to helping each student recognize and work with academic conventions. We are also committed to providing each student with materials, teaching methods, and assignments that encourage original ideas and critical thinking. It remains the student’s responsibility to engage in course work ethically and honestly. **Any time you use words or ideas that are not your own, you must give credit to the author, whether or not you are quoting directly from that author. Failure to do so constitutes plagiarism, a serious academic violation.** Penalties for plagiarism may vary depending upon the extent of the problem, but are always serious. Consult your instructor or the Center for Teaching and Learning in Brookens 460 if you have questions about what constitutes plagiarism or how to avoid it.

#### Work Cited

Council of Writing Program Administrators. “Defining and Avoiding Plagiarism: The WPA Statement on Best Practices.” <http://wpacouncil.org/node/9>. Accessed 7 December 2006.

### Capital Scholars Honor Code

The Capital Scholars Honors Code reads, “As faculty and students in the University of Illinois at Springfield Capital Scholars program we pledge to be honest, trustworthy, and responsible for all that we say, write, and do. We pledge to uphold the academic integrity of the program.” CAP first-year students are bound by the Honor Code in this course and are expected to uphold the highest standards of academic integrity. The most common kinds of academic dishonesty are cheating and plagiarism (especially from the WWW), but for CAP students, the living-learning environment sometimes makes it hard to determine breaches of academic integrity. While CAP students may work together on planning assignments and on studying for tests, each student is responsible for preparing his or her own work. Asking another student for help in figuring out a difficult assignment is permitted under the Honor Code; using another student’s work and calling it your own is not. Students should err on the side of

caution--be careful in allowing other students to use your work and make sure your work is your own. Always ask faculty for clarification on issues of academic integrity.

Please note that the penalties for violating the Honor Code will be severe, and CAP students who do so will be subject to action by the CAP Academic Honor Council and by the UIS Student Disciplinary Code. Penalties can include, but are not limited to, failure of an assignment, failure of a course, suspension or expulsion from Capital Scholars, or suspension or expulsion from the university.

### **Students with Disabilities**

Reasonable accommodations are available for students who have a documented disability. Please notify the Office of Disability Services (Student Life Building, Room 11; 206-6666) during the first week of class of any accommodations needed for the course. Late notification may cause the requested accommodations to be unavailable.

***NOTE: The professor reserves the right to make any changes in the syllabus and schedule as deemed necessary.***

### **Works Cited**

Bartholomae, David. "Inventing the University." *When a Writer Can't Write: Studies in Writer's Block and Other Composing Process Problems*. Ed. Mike Rose. New York: Guilford, 1985. 134-65.

Elbow, Peter. *Embracing Contraries: Explorations in Learning and Teaching*. New York: Oxford University Press, 1986.

Haynes, Carolyn, ed. *Innovations in Interdisciplinary Teaching*. Westport, CT: Oryx Press, 2002.

Klein, Julie, and William H. Newell. "Advancing Interdisciplinary Studies." Newell, *Interdisciplinarity* 3-22.

Newell, William H., and William J. Green. "Defining and Teaching Interdisciplinary Studies." Newell, *Interdisciplinarity* 23-34.

Repko, Allen. *Interdisciplinary Research: Process and Theory*. SAGE Publications, 2008.

Seabury, Marcia. "Writing in Interdisciplinary Courses: Coaching Integrative Thinking," *Innovations in Interdisciplinary Teaching*. Ed. Carolyn Haynes. Westport, CT: Oryx Press, 2002. 38-64.


## **Assignment Schedule**



The schedule below reflects the progress of our course. Major assignment due dates have been listed as well as readings from the textbooks and other sources. You can expect more readings, short homework assignments, and more specifics about major assignments as we get into the course. "Common Ground" journal schedule will be announced through BlackBoard.

<b><i>The role of the disciplines in Interdisciplinarity</i></b>		
Major assignment: Writing in Your Disciplines Project Repko Chapters: 1, 3, 4		
Date	Topic	Assignment
W 1/21	Introductions	
M 1/26	What is Disciplinary/Interdisciplinary Writing/Thinking/Epistemology?  <a href="#">Assign: WID</a>	<b>Repko, Chapter 1</b> – <i>Defining Interdisciplinary Studies (pages 3-26)</i> (Refer to the Reading Guide as you work through the chapter)
W 1/28	What is a discipline?	<b>Repko, Chapter 3</b> - <i>Operationalizing Disciplinary Perspective (pages 51-82)</i> <b>Interview Contact <a href="#">DUE</a></b>
M 2/2	Defining elements of a discipline?	<b>Repko, Chapter 4</b> - <i>Defining Elements of Disciplines (pages 83-114)</i> <b><a href="#">WID Sources DUE</a></b>
W 2/4	Writing Workshop: Analyzing a discipline	<b>Bring Rough Draft/Outline of WID</b>
M 2/9	Writing Workshop: Peer Review WID Draft	<b><a href="#">WID full draft with Interview transcript or summary DUE</a></b>
W 2/11	Writing Workshop: Teacher Review WID Draft Disciplinary Teams Prepare for presentation	Group Work
M 2/16	WID Team Teaching	<b><a href="#">WID Team Teaching</a></b>

<b><i>Analysis and Integration in Interdisciplinary Writing</i></b>		
Major assignment: Visual Rhetorical Analysis Project Repko, Chapter 5		
Date	Topic	Assignment
W 2/18 Large group ( <a href="#">LINK partners attend</a> )	What is Visual Rhetoric?  <a href="#">Assign: VRA</a>	<b><a href="#">WID Final Draft &amp; Reflection DUE</a></b>  <b><a href="#">VRA Topic Proposals DUE by Thursday midnight.</a></b> Propaganda images must be approved by professors.
M 2/23 <a href="#">LINK partners attend CAP 115 small group</a>	Workshop: Rhetorical analysis and writing	<b><a href="#">BRING (approved) IMAGES FOR ANALYSIS WORKSHOP and sources.</a></b>
W 2/25	Writing Workshop: Integration	<b><a href="#">VRA draft 1 DUE</a></b>
M 3/2 <a href="#">LINK</a>	Writing Workshop: Online Peer & Teacher	<b><a href="#">VRA draft 2 DUE</a></b>

Teachers conference together with student groups	Review Conferencing for topic and collaboration	<b>VRA Collaboration Proposal due</b> – prepare to discuss your topic during the teacher conference.
W 3/4	Workshop: Integrating Perspectives (and group work)	<b>Repko, Chapter 5 – Integration</b> (pages 115-134)
M 3/9 LINK Teachers attend both sessions.	<b>VRA Team Presentations</b>	<b>VRA Team Presentations</b>
W 3/11 Large Group (LINK Teachers attend)	What is the Interdisciplinary Research Process?  <a href="#">Assign: IRP</a>	<b>VRA final draft DUE</b>
3/16-20	<i>Spring Break</i>	

<p style="text-align: center;"><b>Interdisciplinary Research and Writing</b> Major assignment: Interdisciplinary Research Project Repko, Chapters 6-12</p>		
Date	Topic	Assignment
M 3/23	Workshop: IRP topic proposal (Go over instructions of literature review)	<b>Repko, Chapter 6 – Beginning the Research Process</b> (pages 137-159)
W 3/25	Workshop: Refine research question; identify relevant disciplines and begin Literature Search/Review	<b>Repko, Chapter 7 – Identifying Relevant Disciplines</b> (pages 160-188)
M 3/30	Workshop: Surveying the Literature	Bring all research and annotated sources.
W 4/1	Workshop: Literature Review and integration	<b>Full Draft of Literature Review</b>
M 4/6	IRP Group Work / Conferencing	<b>Final Draft of Literature Review DUE</b>
W 4/8	Workshop: Analyzing the Problem...	<b>Repko, Chapter 9 – Analyzing the Problem...</b> (pages 217-244) <b>IRP Rough Draft / Outline DUE</b>
M 4/13	Writing Workshop: Integration and Common Ground	<b>Repko, Chapter 11 – Creating Common Ground</b> (pages 271-294)
W 4/15	Writing Workshop: Producing Interdisciplinary Texts	<b>IRP Draft 1 DUE</b>
M 4/20	Writing Workshop: Peer Review and Integration	<b>Repko, Chapter 12 – Integrating Insights...</b>

	<a href="#">Assign: Metaphor Project</a>	<b>IRP Draft 2 DUE</b>
<b>W 4/22</b>	Group Work and Collaboration for Symposium	
<b>M 4/27</b> Extended day <b>9:30-2:30</b>	<b><i>Freshmen Honors Symposium</i></b> <b>9:30-12:30 Concurrent panel presentations</b> <b>12:30-1:30 Lunch and entertainment</b> <b>1:30-2:30 Plenary Speaker (Dr. Allen Repko)</b>	<b><i>Freshmen Honors Symposium</i></b>  IRP Project DUE: _____
<b>W 4/29</b>	<b><u>Metaphor Project Workshop</u></b> What is intellectual personal writing? What is the role of Metaphor in Interdisciplinary Thinking? What is the value of sharing my journey?	<b>Metaphor Idea Due for Workshop</b>
<b>M 5/4</b>	Metaphor Sharing	<b>Metaphor Sharing</b>
<b>W 5/6</b>	Metaphor Sharing	<b>Metaphor Sharing</b>  <b><u>Final Reflective Essay due Monday, 5/11 by 5:00 p.m.</u></b>