

**HNRS 1300**  
**Reading Los Angeles: Community and Structure in the Metropolis**  
**Spring 2020**      **Professor Chris Endy**  
 Tuesdays and Thursdays, 12:15 to 1:30 pm in King Hall C4071

**Contact Your Professor**

Visit my office! [King Hall C4076A \(fourth floor\)](#).

Office hours: Tuesdays 3-4 pm and 5-6 pm; Thursdays 3-4 pm. You do not need an appointment for office hours; you can simply walk in to ask questions or chat. If you cannot make office hours, let me know and we can arrange another time. I am often available Tues/Thur mornings.

Office Phone: 323-343-2046 (good during office hours, but email is better on other days.)

Email: cendy@calstatela.edu

Website: I have a personal faculty webpage with advice on surviving college and links to some of my favorite things: <http://www.calstatela.edu/faculty/christopher-endy> (or just Google my name).

**Official Course Description:** Strategies for understanding the social, political, economic, and cultural structures and processes that shape the modern metropolis. GE Block D (civic learning).

**What You Can Expect to Learn in this Course.**

In HNRS 1300, we will blend different academic disciplines to explore the nature of community and neighborhood in Los Angeles. We will learn a lot about our city, but we will also use Los Angeles to analyze broader concepts and processes, including identity formation, imagined communities, structure, agency, activism, democracy, gentrification, and civic space.

By the end of this course, you will be able to:

1. demonstrate understanding of the **concept of community** in its diverse forms and meanings, including the role of **structure, agency, and intersectionality** in shaping community, with a focus on Los Angeles. This will help fulfill the GE Block D and Civic Learning requirements.
2. demonstrate an ability to **synthesize academic concepts and connect them to civic practices and daily life** in Los Angeles.
3. demonstrate appreciation for the joys, frustrations, and enduring value of **active participation in civic life**.
4. demonstrate ability to plan and complete **successful team collaboration** through a complex filmmaking project that requires the following skills: problem-posing, research, civic engagement, synthesis of competing views, writing, editing, use of multimedia technology, public speaking, audience feedback, and navigation of intellectual property standards.
5. demonstrate **skills of critical reading, discussion, and writing**. You will interpret challenging sources and demonstrate ability to draw evidence and concepts from them to build arguments. You will express those arguments with clear writing, effective public speaking, and careful use of evidence.

**The Ten-Year Test:** Ten years from now, if I see you at a Dodgers game, at a museum, or next to a trendy food truck, I want you to be able to say, "I still use the skills that we practiced in HNRS 1300," and I want us both to swap stories of how we are participating and contributing to civic life in our community(ies).

A full list of learning outcomes appears later in the syllabus.

**Assignments and Grading:**

Class Participation	15%	based on attendance and engagement with course
Short Informal Projects (SIPs) x14	28%	varied activities, informal in nature, designed to help you prepare for class or to assist with larger projects
<b>Digital Storytelling</b>		
Individual Research	10%	individual grade, 3-4 pages plus notes
Draft Storyboard	4%	a team grade
Final Film	10%	a team grade
Midpoint Peer Evaluation	2%	individual grade, w/ input from peers
Final Peer Evaluation	3%	individual grade, w/ input from peers
Final Self-Reflection	3%	individual grade: 2-3 pages
Field Trip Reflection Essay	5%	2 pages
Final Essay #1: Personal-Civic Topic	10%	3-4 pages
Final Essay #2: Structural Topic	10%	3-4 pages

Pages refer to typed, double-spaced pages (about 300 words per page). We will use a "+/-" system: A (93-100), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (60-66), F (0-59). If you don't understand the basis of the grade you received or if you disagree with the assessment, speak to me—but only after letting twenty-four hours pass for you to absorb and reflect on the evaluation. Please act within two weeks of the return of the paper.

**Required Readings:**

Eric Avila, *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (Berkeley: University of California Press, 2004).

Wendy Cheng, *The Changes Next Door to the Díazes: Remapping Race in Southern California* (Minneapolis: University of Minnesota Press, 2013).

We will also read articles and book chapters, available online (see syllabus schedule for details).

**Attendance:**

I have designed this class to revolve around learning that we do together in the classroom. If you miss class, you will miss the heart of this course. Please make attending *each* class session your top priority. Please arrive on time and stay until the end. Arriving 15 minutes late or leaving 15 minutes early generally counts as a whole class absence. If an unexpected emergency arises, send me an email as soon as possible and contact members of your team. Missing one or two classes during the semester will not hurt your grade, but further absences will. These absences will also result in a lower class participation score. **Students will automatically fail the course if they miss seven or more class sessions.**

**Phones, Laptops, and the Internet:**

This class will adopt a "love-hate" relationship with digital devices. Some in-class activities will work best if at least some of you have an adequately-charged phone, tablet, or laptop available. I will let you know when these activities arise. However, much of our in-class work emphasizes face-to-face conversation. To promote classroom cohesiveness and interaction, you need to turn off all devices and store them out of sight during those activities. Students with documented needs may request an exception. If you have a family emergency that requires you to monitor your phone for important messages, please let me know before class. Otherwise, keep those phones out of sight!

### How I Will Grade Your Essays?:

Essay grades reflect three related criteria. I give equal weight to each of these three areas when determining your grade:

1. ARGUMENT: development of an argument that answers your essay's question with clarity, substance, and creativity.
2. EVIDENCE: numerous details and short quotations from the relevant material.
3. WRITING: expression of ideas in a clear, concise, engaging prose.

### Grading rubric for essays:

- A: excellent. Outstanding in all three areas.  
B: good. Strong in all three areas, or significant strengths in one offset by weakness in another.  
C: average. Adequate in one or more areas, offset by weakness in others  
D: poor. Problems in all three areas, or lack of engagement with the assignment.  
F: unacceptable. Serious flaws in all three areas, or lack of engagement.

### What If I'm Not a Good Writer?

Nonsense! Everyone can become a good writer. Some people might have an unusual talent for great writing, but everyone can learn how to become a clear, confident writer. All it takes is a good writing method and time. We will work together in class on the *method* part. If you then invest the *time*, you can write strong essays, and you can use this skill for the rest of your life. To get started, look on Canvas for my handout, "How to Write Argumentative Essays." I am more than happy to work with you individually to improve your writing skills. Please visit office hours to talk more.

**Short Informal Projects:** The class schedule lists 14 SIPs (short informal projects). You should turn in 12 of the 14 SIPs. You can skip one of the Avila reading response SIPs and one of the Cheng reading response SIPs. All other SIPs are required (i.e. no-skip-SIPs). Unlike your essays, SIP work can be informal. I will evaluate SIPs for their thoughtfulness and thoroughness, but I will not expect perfect, polished prose. Still, please do some proofreading so I can understand your ideas.

**Late Policy:** Out of fairness to other students, assignments will be penalized 2% of their value for each day late, stopping at 10% per week late (e.g. two weeks late = 20% late penalty). Late final essays will be penalized 4% of their value for each day late. Final essays cannot be submitted more than four days after the deadline.

**Free Lates:** For two assignments (but not the final essays or anything relating to Digital Storytelling), you can submit your work one week after the due date with no penalty. Simply write "Free Late" near the top when you submit it. You may only take advantage of this option twice; use it wisely.

**What Should I Do If I Start to Fall Behind?:** Sometimes work, health, or family can make it hard to attend class or meet deadlines. If you see a problem approaching, please stop by office hours or send me an email to keep me posted. When an unexpected problem arises, please let me know as soon as possible. If a real hardship arises and you let me know what's going on at an early stage, I will do my best to work with you and help you do well in the class.

**Plagiarism:** Plagiarism refers to the use of another author's words or ideas without acknowledgement of this use. This includes copying from texts or webpages as well as submitting work done by somebody else. Other forms of plagiarism include altering a few words or the sentence structure of someone else's writing and presenting it as your own writing (that is, without quotation marks or footnotes). If you commit plagiarism, you can receive a zero on the assignment and I may report you to University authorities.

**How Can I Avoid Plagiarism?** As a professor, I've noticed that students often resort to plagiarism when they run out of time or don't understand how to do an assignment. If you find yourself drifting toward plagiarism, visit my office hours or send me an email. I can help you get through the assignment or calculate the (modest) late penalty. You will be much better off taking a small late penalty than committing plagiarism.

The best way to avoid plagiarism is to learn the rules of how and when to cite and quote. Here are two good websites:

- <http://writingcenter.unc.edu/tips-and-tools/plagiarism/>
- <http://calstatela.libguides.com/content.php?pid=669390&sid=5542610>

**Disabilities:** As your professor, I want all students to succeed in this class. If you have a disability or any other issue that affects your learning, please let me know at any time. Also take note of the resources at the Office for Students with Disabilities (Student Affairs Building Room 115, 323-343-3140). If you have a verified accommodations form, please show it to me by Week Two.

**Change:** I reserve the right to make reasonable changes to the syllabus when needed.

## Course Goals and Student Learning Outcomes—Full Version

### Block D Learning Outcomes

- Demonstrate understanding of problems and issues using the principles, methodologies, value systems, and ethics employed in social scientific inquiry.
- Use inquiry processes, such as quantitative reasoning, qualitative reasoning, critical thinking, or creative thinking, to engage in complex decision making and problem solving.
- Demonstrate understanding of contemporary or historical events within political, social, cultural, or economic contexts with an emphasis on how these contexts are interwoven.
- Demonstrate understanding of the diversity of cultures and communities in the United States and abroad.
- Demonstrate understanding of the interconnectedness of individuals, communities, society, and/or the environment.

### Civic Learning Outcomes

- Demonstrate understanding of the connection between academic learning / disciplinary knowledge and civic participation.
- Demonstrate understanding of their impact on their respective physical, social, and cultural environments and how such environments impact them.
- Demonstrate knowledge of ways to make change in local and global communities.
- Demonstrate the ability to collaborate in order to develop and implement an approach to a civic issue.

## HONORS COLLEGE LEARNING OUTCOMES

**Civic Engagement:** Students will learn how to make a difference in the civic life of our communities and promote the quality of life in local and local communities, through both political and non-political processes.

- Incorporates awareness of the diversity of communities and cultures in responses and solutions
- Synthesizes academic knowledge with civic engagement activities as well as with personal experience
- Reflects on civic identity and commitment
- Structures communication strategies for civic engagement
- Achieves civic goal working across or within community contexts and structures

**Creative Thinking:** Students will be able to combine or synthesize existing ideas, images, or expertise in original and imaginative ways characterized by a high degree of innovation, divergent thinking, and risk taking.

- Taking risks / innovative thinking
- Embracing contradictions
- Connecting, synthesizing, transforming

**Problem Solving:** Students will learn to develop, implement, and evaluate a solution that addresses an open-ended question or achieves a desired goal

- Defines a clear and insightful problem statement
- Formulates multiple solutions / hypotheses that are sensitive to contextual factors
- Systematically and comprehensively evaluates solutions
- Evaluates outcomes comprehensively, accurately, and objectively

**Inquiry, analysis, and research:** Students develop an understanding of and appreciation for modes of inquiry in different disciplines. They undertake effective inquiry that demonstrates open-mindedness and uses a systematic process that involves rigorous assessment of evidence, data, and social contexts. At advanced levels, students formulate relevant research questions and produce original research, scholarly, or creative products.

- Demonstrates awareness of and appreciation for modes of inquiry in different disciplines
- Explores and synthesizes issues, objects or works through the collection and analysis of evidence
- Analyzes important patterns among gathered evidence related to a focused issue
- Develops a logical and nuanced conclusion based on critical evaluation of the inquiry.

**Leadership: Students will learn to take initiative, work effectively in teams to achieve a common purpose, involve and motivate others, and demonstrate self-leadership and commitment**

- Facilitates team process by making substantial contributions to team meetings and activities
- Self-leadership is demonstrated by ownership of his/her educational process

## Class Participation

We will spend a substantial part of class time engaged in some activity other than lecture. Your participation grade will reflect both your attendance and your participation in activities. **What is good class participation?** Good class participation comes in many forms. It does *not* mean talking as often as possible in class. Here are different ways that you can achieve good class participation:

**-Read** carefully before class. Come to class with paper copies of the readings and good reading notes. Use the core class questions on page 1 of the syllabus to guide your note-taking on the readings. Be prepared to point to specific page references in class. This is one of the most important steps you can take for good class participation.

**-Help** members of your small group. Receive help with enthusiasm.

-Raise your hand often and **share** ideas on a regular basis.

**-Ask** questions, no matter how broad or small.

-Get to know your classmates. Start a casual **conversation** while waiting for class to start, or right after class ends.

-Frame your comments in **response** to what classmates have said. If a classmate says something that strikes you as smart, funny, or provocative, let us know.

-Be a **leader**. Be aware of what the group or class needs at any given moment to keep our energy and focus on track. That could mean sharing a question, a reading passage, a joke, etc. It could mean keeping a small group on task. It could mean letting a constructive silence continue.

-Be aware if you are speaking too much. For students with a tendency to speak all the time, good class participation can mean stepping back and seeing what you and others can learn by **listening** to classmates for a while.

-Pay attention to **emotions**—yours and others. An honest examination of history requires us to explore the role of racism, sexism, and other forms of prejudice in both the past and the present. Discussing these topics can sometimes be disturbing or upsetting, but this discomfort is often an essential part of the learning process. Hopefully, you will find yourself provoked, intrigued, at times amused, but above all enlightened during this class. You can help in this effort by respecting the views of your classmates and by being eager to listen to what classmates and historical sources have to say.

-Visit my **office hours**. This counts as class participation.

-Send me an **email**. This also counts as class participation

**-Attend** class. This is big. If you have responsibilities outside your academic studies, make sure that you can prioritize attending class.

## BRIEF WRITING GUIDE FOR ARGUMENTATIVE ESSAYS AND PARAGRAPHS

If you *practice* these seven tips, you can learn to write strong essays.

For more writing tips, see my faculty web page: [www.calstatela.edu/faculty/cendy](http://www.calstatela.edu/faculty/cendy)

**Tip 1. Write with a concise introduction and thesis statement.** Start the essay with a half-page intro. The intro needs to include a thesis statement that clearly answers the assigned question. Avoid details and evidence in the introduction, but let readers know the basic reasoning behind your thesis.

**Tip 2. Topic sentence arguments (TSA's) are crucial to good argumentative essays, but they rarely emerge in first drafts.** A topic sentence is the first sentence of a paragraph in the body of an essay. Each topic sentence should have a mini-thesis statement (or TSA) that conveys the main argument of that paragraph. When you start body paragraphs with a clear and interesting TSA, you can show to your readers (and yourself) that you know the purpose of that paragraph. Most first drafts have weak TSA's, or they bury the TSA idea at the end of the paragraph. The best time to work on TSA's is after you complete your first draft. At that point, you know exactly what evidence and ideas each paragraph conveys, and you can thus better summarize the main argument of that paragraph in the opening TSA.

**Tip 3. Write with clear paragraphs.** In the body of your essay, a paragraph should contain just one basic idea or point. Paragraphs should hardly ever be more than 1/2 or 2/3 of a page (typed, double-spaced). If a draft paragraph grows longer, break it in pieces and give each new paragraph a good TSA.

**Tip 4. Use lots of short quotations, and provide adequate context for each one.** Brief context and analysis makes your evidence meaningful. Let us know who wrote or said the words. When useful, convey how that person's position in society shapes the meaning of the quotation.

WEAK: The late 1960s saw a decline in optimism. "The government never cared for us."

*[This is bad because we don't know the position of who said this.]*

BETTER: The late 1960s saw a decline in optimism. As civil rights activist Jane McKay wrote to Martin Luther King in 1967, "the government never cared for us."

[Note: We don't need to describe MLK because he is very well known. Most historical figures, how ever, require that you give some context.]

WEAK: The war was senseless, and "even the victors gained nothing."

BETTER: The war was senseless. According to historian Karen Silverman, "even the victors gained nothing."

**Tip 5. Write in the active voice.** The active voice stands in contrast to the passive voice. Passive voice hides key information from your readers. Your audience cannot tell who took the action (or held the viewpoint) that your sentence describes. Historians care deeply about cause and effect, and active-voice sentences do a better job than the passive voice in conveying causality.

PASSIVE VOICE: The movement was accused of being communist.

ACTIVE: Truman's White House accused the movement of being communist.

PASSIVE VOICE: By 1942, the unemployment problem was solved.

ACTIVE: By 1942, military spending solved the unemployment problem.

**Tip 6. Save time to revise your drafts.** Good writing takes time. You can only achieve clear TSA's and concise prose if you have time to revise your draft at least two times.

**Tip 7. Seek advice and ask questions.** I am very happy to work with you individually to improve your writing skills. Please visit office hours to talk more. If you cannot make my office hours, I am very happy to schedule another time to meet.

### How Can I Get Help?

1. Talk to me! See Tip 7 above. Helping students write argumentative essays is part of my job, and I enjoy working with students on their writing.

2. Visit the University Writing Center. The UWC can provide free tutoring help. Find the UWC in JFK Library, Palmer Wing, room 1039A. Stop by, call (323-343-5350), or visit their website: <http://www.calstatela.edu/uwc>

3. A great online resource comes from the Writing Center at the University of North Carolina. Visit the website below and you can find "handouts" offering advice on grammar issues (e.g. run-ons, passive-voice, quotation set-ups) and on "big picture" issues (e.g. thesis statements and how to avoid procrastination):

<http://writingcenter.unc.edu/handouts/>

## Take-Home Final Essays

### Personal-Civic Reflection Essay (3-4 pages)

Writing Prompt: Everyone has a sense of their position(s) in the place they live. Let's call this our sense of "situated self." What have you learned about your own "situated self" since the start of the semester?

#### Brainstorming questions (Don't try to answer all; just use them to generate ideas.)

- Has your sense of your position in Los Angeles changed since the start of the term? If so, how? And why? What ideas or experiences contributed to this new sense?
- Are you pleased or unhappy with these discoveries or changes? Why?
- Make a list of what you learned about Los Angeles that you found surprising this semester. Now reflect on *why* you found these to be surprising. What does it say about you or your background that you found this idea or fact surprising? (Consider that someone else might have always known this as common sense.)
- Now that you know something new, what do you want to do about it in the future?
- Revisit your early SIP responses and your concept map from the first week of the semester. Would you approach these activities the same way today?

### Structural Awareness Essay (3-4 pages)

Writing Prompt: Identify a structure in Los Angeles that we have studied this semester that you think deserves more attention or better understanding among the general public. In your essay, explain the structure and why it's important for more people to think smartly about this structure. You can focus on two or more *related* structures if you prefer.

#### Tips for the structural essay

- Revisit your notes on my lecture about structures from earlier this semester.
- Do not simply describe a structure. Make an argument for why it deserves more attention. Say something interesting about this structure.

### Rules for both essays

- Between your two essays, you should draw at least four examples from Avila's book and at least four from Cheng's book. That said, you will probably want to use many more references than those eight, especially in your structural essay.
- You can discuss themes that you also wrote about in your field trip reflection essay and digital storytelling essay, but please do not "double-submit" any essay writing. Create something new here for the end of the semester.
- You are welcome to draw from your SIP responses, your photo essays, your digital storytelling, or other *non-essay* activities from this semester.
- Provide citations (any academic format is fine) for all references to publications. You do not need citations for HNRS 1300 experiences such as trips outside the classroom.

## ADVICE ON TAKING NOTES IN CLASS

- Start each day with the **topic** and the **day's date**.
- Create **visual variety and clarity** in your notes. Find a way to visually highlight big ideas and generalizations, as opposed to smaller supporting examples. Create a system to mark these differences and use it consistently.
- If professors are lecturing, pay special attention to **their thesis** (i.e. their main point). Hopefully they will present it at the start of each lecture. Mark or flag this thesis so you can find it easily later.
- Remember that your classmates have lots of insight to share. Don't limit your notes to what I say or show on the computer projector. I've designed this class so that many of the big ideas and examples emerge through class discussion and class activities. **Listen to you classmates** and write down in your notes their ideas and examples, especially those that help answer our main class question.
- You don't need to copy all the details. **Focus on the big ideas** and on the examples that really illustrate those big ideas.
- Don't simply write nouns. Nouns alone do not convey big ideas. **Verbs** are very important. Pay particular attention to verbs that show cause and effect relationship. Examples: caused, provoked, inspired, created, led to, prevented, transformed, changed, and so on.
- A little **doodling** is ok and might actually help prevent daydreaming. But don't get carried away. Too much doodling becomes daydreaming.

**CLASS SCHEDULE:**

Note: You should come to class prepared to discuss the readings listed for that day's session. Unless otherwise noted, you need to bring a paper copy of the readings. Do not wait until the last minute to download and print.

- Code: R) Read and bring a marked-up paper copy to class
- V) View a film or video clip online
- A) Assignment due in paper at the start of class

**WEEK ONE**

21 Jan: Introduction to the course // What is your map of Los Angeles?

23 Jan: Theoretical Concepts—How do we “read” a city? What is community?

- Find a **map** of Los Angeles and bring it to class. It can be on paper or on a phone. Any map is ok.
- Do the same for a **photograph** of LA. Any photograph, including one you took yourself, is ok.
- Bring in **something that you found for free** in the last 48 hours. Any artifact is ok, so long as it is neither dangerous nor horribly stinky.

**WEEK TWO**

28 Jan: Theoretical Concepts—What is structure?

- R) Avila, i-xx (front matter)
- A) First Photo Essay due (SIP #1). Create a new photo of LA and write about 150 words explaining what you find interesting or significant. Also include basic context info (who, what, when, where). Any kind of photo is fine, but it must be one you have taken after the start of class. Share the photo and your 150-word analytical “caption” on Canvas.

30 Jan: Race and real estate as structures

- R) Avila, 1-19, 242 (chapter 1, and last page)
- A) Reading response (SIP #2)

**WEEK THREE**

4 Feb: Engineering Community in Los Angeles

- R) Avila, 20-64
- A) Reading response (SIP #3)
- A) Current events reports start this week (about 1-2 student reports per week; your report will count as your SIP #15). See Canvas for details.

6 Feb: Reading Los Angeles on film

- R) Avila, 65-105
- V) *Killer Bait* (watch excerpts from this 1949 film noir movie via YouTube; details on Canvas)
- A) Reading response (SIP #4)

**WEEK FOUR**

11 Feb: Methods and habits of observation: Lessons from the “10 mph car”

13 Feb: Special Event on the 2020 Elections

Meet in the University Student Union Theater today.

**WEEK FIVE**

18 Feb: Commercializing the City: Disneyland, the Dodgers, and DTLA

- R) Avila, 107-184
- A) Reading response (SIP #5)

20 Feb: Consolidation: Taking stock of what we’ve learned so far

- A) Reflective writing on your observations in the city (SIP #6)

**WEEK SIX**

25 Feb: Finalizing our Digital Storytelling Topics and Teams

Note: By this day, teams should have a clear research plan.

27 Feb: Mapping the City, revisited

- R) Excerpts from the *People’s Guide to Los Angeles*
- R) Excerpts from *SurveyLA: LGBT Historic Context Statement*, by the Office of Historic Resources, Department of City Planning, City of Los Angeles (September 2014).
- R) Excerpts from Danny Jauregui’s “Disguised Ruins” website on gay Los Angeles history.
- R) Excerpts from *Curbed Los Angeles* map of Los Angeles neighborhoods.

**WEEK SEVEN**

3 March: The Freeway and the Future

- R) Avila, 185-242
- A) Reading response (SIP #7)

5 March: Digital Storytelling Workshop

**WEEK EIGHT**

10 March: Making sense of the SGV

- R) Cheng, vii-xi, 1-22, 197-212
- A) Reading response (SIP #8)

12 March: Digital Storytelling Workshop

**A) Individual Research for Digital Storytelling due**

WEEK NINE

17 March: Diversity and demographics  
R) Cheng, 23-61  
A) Reading response (SIP #9)

19 March: Schools as contested civic space  
R) Cheng, 63-90  
A) Reading response (SIP #10)

WEEK TEN

24 March: Digital Storytelling Workshop  
V) *Los Angeles Plays Itself* (excerpts)  
V) Other documentary excerpts (details TBD)

26 March: Digital Storytelling Workshop

SPRING BREAK

WEEK ELEVEN

7 April: "Civic Branding" and Civic Intimacy?  
R) Cheng, 129-196  
A) Reading response (SIP #11)

9 April: Digital Storytelling Workshop  
V) Documentary excerpts (details TBD)  
A) Digital Storytelling Midpoint Peer Evaluations Due (SIP #12)

WEEK TWELVE

14 April: Digital Storytelling Workshop  
V) Documentary viewing TBD  
**A) Digital Storytelling draft storyboard due by 11:59 pm today (team assignment)**

16 April: Digital Storytelling Workshop

WEEK THIRTEEN

21 April: Digital Storytelling Workshop // Planning for the Final Essays  
**A) Field Trip Reflection Essay Due**

23 April: Digital Storytelling Workshop // Planning for the Final Essays

WEEK FOURTEEN

28 April: Celebrating the movies!  
**A) Final Digital Storytelling movies due by 11:59 pm today (team assignment)**

30 April: Revisiting our photographic lenses  
A) Second Photo Essay due (SIP #13). Similar to the first photo essay, but this time weave in at least one reference to a class reading. Your photo must be taken during or after Spring Break.

WEEK FIFTEEN

5 May: Taking stock of what we've learned  
**A) Digital Storytelling Final Reflection Essay due**

7 May: Preparing for the final essays  
A) Digital Storytelling Final Peer Evaluations Due (SIP #14)

FINALS WEEK

12 May: Finals Week  
Potluck party in our classroom from 12:15 to 2:00pm  
**A) Personal-Civic Reflection Essay (3-4 pages)**  
**A) Structural Reflection Essay (3-4 pages)**  
Both essays due via Canvas by 12 noon on 12 May. These will count as our final exam.