

Writing 600: Technical and Professional Writing

Syllabus

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 Class Location: Gregory Hall 9

Section: A
 Tues./Thurs.: 9.30a-10.45a
 Office: English Building, 4th Floor
 Office Hours: Thurs., 11.00a-12.00p

Note: This syllabus is interactive! Please read and respond to it before our first class so we can better discuss and negotiate how we want to work together this semester. In addition, your responses will help me better support your learning and growth over the next 16 weeks.

Course Description:

What *is* technical and professional writing (TPW)? What makes writing and communication “technical” in the first place? What does the “professional” in professional writing even mean?

In this course—open to upper-level undergraduates and graduate students—we’ll explore these questions by engaging with a wide variety of contemporary TPW scholarship. As we’ll find out, TPW takes root across a range of contexts: translation, coding, user experience, DJ’ing, social media, closed captioning, sex and sex work, environmental justice, human rights, and more. Chances are that you yourself have participated in technical and professional writing even if you didn’t know it at the time.

Throughout this survey-style class, we’ll explore the relationships between TPW and the following topics: language, multimodality, anti-racism, decoloniality, disability, access, and health. Students will not only gain a robust introduction to the (inter)disciplinary conversations and conventions of TPW but they will also stand to grow their own writing, research, and teaching practices in accordance with their own academic goals.

Student Learning Outcomes for Technical and Professional Writing:

I approach learning as a life-long process, and as such, I think it’s difficult to achieve specific learning outcomes within the course of a single semester. That said, after completing this class, here are some things I hope you’ll be able to better be able to do:

- 1.) Arrive at a more comprehensive understanding of Technical and Professional Writing: as an academic field, an area of research inquiry, a set of loosely connected composing practices, and a collection of pedagogical stances
- 2.) Refine strategies for analyzing and synthesizing academic arguments as well as engaging with contemporary debates in (TPW) scholarly contexts
- 3.) Develop processes for composing genres of (TPW) research in accordance with peer and instructor feedback

- 4.) Expand repertoires for teaching (TPW) in accordance with “expectations” for graduate-level classroom engagement
- 5.) Continue to cultivate sustainable reading and writing practices for graduate study

What you're reading above is what I've set out as goals for this course. Your objectives, however, may or may not match my desires for this course. What do you personally want to learn and/or achieve in this class?

Course Texts:

All course readings and materials will be available online through our course website; you won't need to purchase any texts for this course.

Grade Breakdown and Major Assignments (*):

This class uses a modified version of labor-based grading to review and holistically assess your work. This system of assessment, which is fleshed out in greater detail on a separate handout, operates from the understanding that learning always requires labor. While putting time and energy into course assignments doesn't always yield “successful” work—satisfying genre requirements, fulfilling all of the assignment criteria, etc.—labor-based grading seeks to honor individual effort put into learning. That is to say, you will be evaluated in this course based on your work and what you choose to complete as opposed to the actual content of your submissions.

I believe that this research-supported approach to assessment is beneficial for a number of reasons. It's my hope that this system will allow you to focus on learning in this course as opposed to being overly guided by evaluation and assessment—the likes of which I believe often overtake learning as primary goals of education in university spaces. In addition, labor-based grading affords you opportunities to take risks and play with new ideas as a writer and learner. From my perspective, this system also helps me, as an instructor, focus my efforts on responding to you, your writing, and what you're trying to do in your work as opposed to evaluating it for a letter grade.

Though I've tried to make this grading process as transparent as possible elsewhere, please don't hesitate to ask me questions if you are ever unclear about my expectations or your work. If I'm concerned about the work you're submitting, I will let you know.

***Assignment I: Facilitating Class Discussion**

Once throughout the semester, you will work in pairs to facilitate class discussion for the entirety of one of our sessions. Facilitation is a critical skill—across academic spaces, workplace settings, and other collaborative contexts—and so this assignment provides you ample opportunity to hone your pedagogical expertise on this front.

You and your partner are welcome to run the class however you like so long as you touch upon the readings and topics for the day you sign up to facilitate. A sign-up sheet for facilitation dates will be circulated early on in the semester.

You will also be required to circulate a one-page outline for your class discussion plans at least 48 hours in advance of your session. In addition, you will be required to submit an individual reflective memo (750 words or ~3 pages) in which you reflect on (a) your process of planning your class discussion and (b) how you feel the discussion went.

Note: Facilitating discussion is neither an obvious nor innate skill, and so we will be reviewing strategies and approaches for staging equitable classroom conversations throughout the first few weeks of the semester.

—*Project Assigned*: Thursday, September 1

—*Project Due*: Variable

***Assignment II: Mapping TPW Infographic**

Part of our work this term is to collectively wrap our heads around what the field of technical and professional writing is and what it does. To this end, you'll be responsible for creating a TPW infographic that “maps” your sense of the field.

This assignment is fairly wide open. Though you'll probably want to include with some sort of visual text, as is the case with the assignments in this class, you're welcome to work with any combination of modes and media for this project. At its core, though, your infographic, should present some sort of (implicit) argument about the disciplinary contours of technical and professional writing.

As is the case with other major assignments, you'll need to turn in a reflective memo (750 words or ~3 pages) in which you detail your decision-making processes for (a) your presentation of TPW and (b) your design / composition process.

—*Project Assigned*: Thursday, September 15

—*Peer Response*: Thursday, October 13

—*Project Due*: Thursday, October 27

***Assignment III: TPW Pedagogical Dossier**

Although this course is designed to provide a survey of technical and professional writing as a field, so too are we engaging with a number of texts that point toward pedagogical implications for TPW. In this teaching dossier, then, you will be required to propose an undergraduate technical and professional writing course of your own making. Your course may center any topic or range of topics within TPW. And you may also pitch your course to any undergraduate audience (e.g., third- and fourth-year students, students in a particular discipline, etc.), so long as you make your intended audience clear in your dossier

The component parts of this assignment include the following:

- A title for your course
- A 150-200 word course description
- A 500-word overview of what kinds of course texts you'd assign
- A fully developed major course assignment for your proposed class
- A reflective memo (750 words or ~3 pages) in which you reflect on your process of developing these teaching materials.

Whether you're learning about technical and professional writing for the first time or more comprehensively situated in the field, completing this assignment will better help you think through the relationships between teaching and TPW and aid you in cultivating more innovative pedagogies and curricula.

—*Project Assigned*: Tuesday, October 11

—*Peer Response*: Thursday, November 3

—*Project Due*: Thursday, November 10

***Assignment IV: TPW Conference Paper**

In this assignment, you will compose a 2,500- to 3,000-word conference paper (10-12 pp.) written for a particular academic conference.

You may choose to tailor your paper toward a specific technical and professional writing conference (e.g., The Association of Teachers of Technical Writing; Rhetoric of Health and Medicine; Humanities, Arts, Science, and Technology Alliance and Collaboratory Conference). Alternatively, you may write a conference paper on a technical and professional writing topic for an adjacent writing studies conference (e.g., Conference on College Composition and Communication, Conference on Community Writing, Rhetoric Society of America Biennial Meeting). Whatever option you decide, your work should address a current / past conference call for papers (CFP) and have something to do with technical and professional writing writ-large.

The idea here is that you can use this assignment as a means of developing your own thinking and research and, by the end of the semester, have a ready-to-go conference paper that you can actually deliver at a professional event of your choosing (if you like).

As a part of this assignment, you will compose a ~500-word conference paper proposal. During our peer response sessions at the end of the semester, you'll also prepare a brief, five-minute presentation-in-progress on your topic.

Since I recognize students have varying experiences with attending and presenting at academic conferences, we will discuss the conference paper-as-genre—as well as look at specific TPW conference paper examples—throughout the semester.

You will also be required to reflect on your process of writing this conference paper in a reflective memo (750 words or ~3 pages).

—*Project Assigned*: Tuesday, October 18

—*Conference Paper Proposal Due*: Thursday, November 17

—*Peer Response*: Tuesday, December 6 and Thursday, December 8

—*Project Due*: Tuesday, December 20

Blog Posts: Five times over the course of the semester, you'll be required to submit homework in the form of “blog posts,” each about 300-400 words in length, in which you write a bit about each week's reading(s).

I describe these responses as blog posts because I envision them as relatively low-stakes, free-flowing, journal-style responses to what we're reading in class. I also call these responses blog posts—and deliberately avoid calling them “reading responses,” “response papers,” “reading reflections,” or other similar terms—because (a) I don't see them as formal as papers and (b) genres of writing with these names often present vague and nebulous guidelines for students (though what blog posts entail are not always obvious either!).

There are ten opportunities to submit blog posts, but you only need to complete five posts over the term. So if there are course texts that don't stand out to you or ones that you don't want to write about, you don't have to. More detailed instructions for each blog post will be made available through our course site.

We'll talk about these assignments in more detail throughout the semester, but at this point, what assignment(s) are you most looking forward to? Which one(s) are most worrisome to you?

Assignment Submission Guidelines:

All digital projects and homework assignments will be submitted on your course blog or Compass 2G. When submitting files to Compass 2G, please title your files as follows: “LastName_NameofAssignment.docx” (for example, “Middleton_Graffiti.docx”). You will receive more specific submission instructions for all projects and assignments throughout the semester.

Whether submitting assignments for homework or delivering in-class presentations, plan ahead for technological requirements and potential pitfalls. Technology can be wonderful, but it is never reliable. Always have a back-up plan. I highly recommend backing up your multimedia files to a flash drive, external hard drive, and/or cloud storage.

Late / Incomplete Work:

Given that we are never only students—many of us are parents, caretakers, workers, and/or people with complex needs—I understand that work might sometimes be submitted later than intended. If you feel as if you won’t submit an assignment on time, please do get in touch with me. On the whole, late work will be negotiated with students on an individual, case-by-case basis to allow for maximum flexibility.

Attendance:

Your presence and active participation in this course is critical to your success in this class since most of the course consists of in-class discussion and peer feedback.

That said, I do not keep track of or grade attendance because attendance guidelines and policies are inherently ableist. They’re prejudiced against students with mental, physical, sensory, and/or other disabilities that might prevent them from making it to class, on time, or at all.

If there’s something going on in your life that’s regularly making it difficult to participate—whatever that means to you and whether disability-related or not—please let me know and we can figure out a system of accommodations that’ll work for you.

How do you generally participate in your classes? What either helps or encourages you to participate, and what prevents you from participating more than you do?

Personal Devices Policy

We are lucky enough to hold class in a room with a set of laptops, the likes of which you are encouraged to use during our meetings. Of course, you may bring your own laptop / tablet to class in order to read, annotate, write, and/or search for materials relevant to the course.

For many of us, our laptops, tablets, and phones are an integral part of our lives, and of course, we (unconsciously) check them dozens of times per day. I recognize these habits and urges, in part, as informed by literacy practices, especially in a class like this where you might be very well using your phone as a media technology in its own right. As such, I do not wish to police cell phone use during class. If you feel like you might be inclined to use your phone briefly during class, all I ask is that you leave your device on your desk and be acutely aware of when, how, and how much you use it during class.

Access Statement:

Everyone learns differently and benefits from different kinds of support. Please feel free to reach out how best you can if you would like to discuss your individual learning style and/or needs and how this course can best accommodate them, whether you have a disability or not. Participating in any university course is, for me and possibly for you, a new way to learn. So please do whatever you need—and communicate those needs to me if you feel comfortable doing so—to feel supported in your learning throughout this semester.

How best do you learn? Is there anything you'd like me to know about your learning style / course access whether disability-related or otherwise?

Language Statement:

The ways in which people are socialized into White Mainstream English and Academic English—both language varieties that are largely promoted unquestioningly in academia—are often violent, damaging processes for multilingual and non-multilingual individuals alike. As such, I'm open to and encouraging of student work that represents or draws upon your full linguistic repertoires. That is to say, if you know multiple languages or codes or slang and want to use them, I want you to know that I wholeheartedly support this decision-making and writing work. If there's anything I can do to be more supportive of your language needs, please do let me know me so I can better support you. At any point in the semester, feel free to ask me about how I'd respond to work that isn't communicated in ways that are traditionally valued in university or educational spaces.

Statement on Multimodality and Genre:

As is the topic for this class, I recognize that we make meaning beyond just words; we do so through image, video, sound, gesture, and other means in addition to written and spoken language. As such, you're not required to complete the work for this course through *just* written language or any sort of standardized genre format unless otherwise specified. You're welcome to write creatively, journalistically, doodle, illustrate your answers, or answer assignment questions through any means you can so long as you respond to them in full on the page.

Statement on Communities and Identities:

You will undoubtedly be working and in community with students who differ from you in terms of identity, whether that's in terms of gender, race, ethnicity, document status, sexuality, nationality, language background, age, ability, neurodiversity, and beyond. Regardless of these differences, you must absolutely respect the attitudes and contributions of your classmates, even if their perspectives differ from your own. As such, (cis)sexist, racist, ableist, homophobic, transphobic, and/or xenophobic writing or actions will not be tolerated, nor will any additional form of harassment. These attitudes, while sometimes borne out of genuine ignorance, are not only counterproductive to learning but they're simply unacceptable and have no place in our learning space—much less anywhere else. Please be respectful of your peers' contributions to class and their work, as we will all be working together to promote a rich learning environment to the extent that we can.

Should we encounter material that might be emotionally challenging or potentially traumatic, I will provide a content warning in advance. If you find yourself having difficulty dealing with a particular class topic or reading, feel free to disengage with the material and, if comfortable, try to let me know.

Academic Integrity and Documentation (Plagiarism):

Giving credit to the sources—including words, phrases, information, and ideas—that appear in or otherwise inform your work is standard practice in academic writing. Therefore, you must use a documentation style, such as MLA or APA (see [The Purdue Online Writing Lab](#) for guidance) in order to avoid plagiarism.

But what actually is plagiarism? The University of Illinois has high standards of academic integrity set out in Article 1, Part 4 of the University Student Code. Unfortunately, some of that code itself is plagiarized...

Fun fact: if you do a phrasal Google search on the first sentence (“Every direct quotation...”), you will find this sentence appearing in a number of institution's policies. In fact, it is a direct quote from a legal journal article's model policy (Pavela, 1978). However, that fact is not indicated in the university policy by either quotation marks or citation. (In fact, a general acknowledgement of the article that appeared in earlier versions of the code was removed at

some point, and the sentence was left unchanged although the committee knew it was copied word for word from the article.) Based on the policy's own definitions, the policy is intentionally engaging in plagiarism.

To complicate things further, the above section of text was originally derived from a white paper that a colleague of mine co-authored with the staff of the Center for Writing Studies at this university; I later revised her language a little, but imported it nearly wholesale into this syllabus. Where a use like this may be punishable under the university policy, it is common in many workplace settings to reuse boilerplate language without attribution.

So, does that mean you're excused from any effort toward academic integrity or source citation? Absolutely not. It does mean that the reality of authorship is more complicated than it tends to be represented in policy or understood in punishment.

There are, in fact, multiple norms for source use, citation, and authorship. It is my responsibility as your instructor to help you develop sophisticated and flexible understanding and practices for source use, citation, and authorship, just as it is your own central responsibility to learn how to understand and employ norms, to determine what norms are appropriate for a given setting, and to respect those norms in their context of work. Cultivating this understanding is crucial to our shared goals of making knowledge and organizing learning, and we will work on understanding and enacting sound practices together. I do not expect you to know and apply all norms perfectly the first time, but I do expect you to take responsibility for learning them, and I will not take lightly academic integrity violations with evidence of deception.

Later in the term, we will speak about academic and course-specific norms. Because it is so important, and since citation is particularly tricky in continually changing in multimodal contexts (more on this later in the semester), this conversation will crop up often. Do raise questions about citation in your particular projects throughout the semester; we'll all learn from figuring it out together.

Pavela, G. (1978). "Judicial review of academic decision making after Horowitz." *NOLPE School Law Journal*, 8(1), 55-75.

Any additional questions about any of these policies in this section?

Digital Course Components:

*WordPress Course Site: I will use our course site to post announcements, assignments, resources, and other related content. The course syllabus and schedule are also available on this

site, which you are responsible for keeping up to date with. Feel free to follow the blog if you prefer to receive e-mail updates when I post new entries (most likely homework assignments and the like).

*Individual Course Blog: You will all need to create a course blog as well, either through WordPress or another blogging site of your choice. Your blog will serve as a platform to post your own thoughts on class readings as well as homework assignments. In addition, your site will be attached to the course blogroll. In other words, it will be public to both me and your classmates, so be sure to keep that in mind when posting.

*Compass 2G: I expect reflective statements—those that are composed in alphabetic text, anyway—to be submitted through our campus’s learning management system, Compass 2G, since it’s generally more secure and private than our WordPress course site. I will also use Compass 2G to post your grades and to provide feedback on your projects. In the chance that you produce a non-digital project (a hand-painted map, for example), please make arrangements with me to turn it in if there’s not an explicit due date on the course calendar. If you’re unfamiliar with Compass 2G or don’t know how to submit files or access grades through this platform, please don’t hesitate to ask me for assistance.

*E-mail: On occasion, I will send brief e-mails to your university e-mail addresses with reminders, resources, and/or clarifications on assignments. I check my e-mail daily and usually respond within one business day; I expect you to do the same. Legally, I’m not permitted to give out or discuss grades via e-mail, so if you’d like to discuss these matters, please set up a time to meet with me face to face instead.

*Media Commons: [UIUC’s Media Commons](#), located in the Undergraduate Library, can assist you with your media projects. It’s a great space for learning more about media technology, and it additionally houses top-notch video and audio recording studios. Feel free to check it out or make a media consultation appointment to take advantage of this resource.

*Loanable Technology: If you don’t have the requisite software or hardware you feel like you need to succeed in this class, you can check out select technologies from the Media Commons at UGL. If you’re struggling to come up with the necessary technological resources to complete a project, please let me know ahead of time to the best you can.

*Lynda.com—Since this class is not a “how-to” course in terms of learning the nuts and bolts of tech or software, you might find yourself a bit lacking in the requisite skills when it comes to creating media projects. Fortunately, UIUC offers free access to [lynda.com](#), an online software training service for software (Linux), video editing (iMovie), audio editing (Audacity), and more (Python, Twine). Follow the link and log in with your UIUC ID to access thousands of video tutorials.

Do you have any additional questions or concerns about the digital course components of the class?

Writers Workshop:

The Writers Workshop provides free, one-to-one help to all UIUC writers. The Workshop's consultants can help with any kind of assignment, in any class, and at any stage of the writing process. While the Writers Workshop is not an editing service, tutors will help students with anything related to their writing, including grammar, brainstorming, organizing, polishing final drafts, citing sources, and more. Bring a draft to revise or just stop by for help with getting your ideas together.

The Writers Workshop offers 50-minute sessions by appointment at the Undergraduate Library (251 UGL) during the semester. Both online and face-to-face sessions are currently offered, so feel free to make an appointment if you'd like to talk through your work with someone.

Main Location: 251 Undergraduate Library
Website: <https://writersworkshop.illinois.edu/>

E-mail: wow@illinois.edu
Phone: 217.333.8796

Have you been to the Writers Workshop before? If so, what was your experience like?

Changes to Syllabus / Course Schedule:

This course syllabus and its corresponding schedule are subject to change. You will be notified of any such changes in class and in writing (most likely through e-mail or the course website).

Course Calendar

Week One	Reading	Assignment Due
Tuesday, August 30 —Course Introduction	---	Complete interactive syllabus before first class meeting
Thursday, September 1 —21st Century TPW **Facilitating Class Discussion assignment introduced	Pick one chapter to read from Haas and Eble (2018), <i>Key Theoretical Frameworks: Teaching Technical Communication in the Twenty First Century</i>	Make a course blog and e-mail me the link by the start of class
Week Two	Reading	Assignment Due
Tuesday, September 6 —Language Translation as Technical Communication	Gonzales (2018), Ch. 3, “Translation as a Multimodal Practice,” <i>Sites of Translation: What Multilinguals Can Teach Us about Digital Writing and Rhetoric</i>	---
Thursday, September 8 —Black Language as Technical Communication	Baker-Bell (2020), Ch. 1, “Black Language is Good on Any MLK Boulevard,” <i>Linguistic Justice: Black Language, Literacy, Identity, and Pedagogy</i>	Blog Post #1 (remember, you only need to complete five throughout the term)
Week Three	Reading	Assignment Due
Tuesday, September 13 —What’s (Counter)Story Got to Do With It?	Martinez (2020), Ch. 1, “A Case for Counterstory.” <i>Counterstory: The Writing and Rhetoric of Critical Race Theory</i> (excerpts)	---
Thursday, September 15 —Telling Our Own (Technical and Professional) Stories **Mapping TPW Infographic assignment introduced	Riley-Mukavetz (2014), “Towards a Cultural Rhetorics Methodology: Making Research Matter with Multi-Generational Women from the Little Traverse Bay Band” Jones (2016), “Narrative Inquiry in Human-Centered Design: Examining Silence and Voice to Promote Social Justice in Design Scenarios”	Blog Post #2 (remember, you only need to complete five throughout the term)

Week Four	Reading	Assignment Due
Tuesday, September 20 —Histories of Multimodality and Technical and Professional Writing	Haas (2007), “Wampum as Hypertext: An American Indian Intellectual Tradition of Multimedia Theory and Practice”	---
Thursday, September 22 —Communicating Environmental Justice	Cagle and Tillery (2017), “Tweeting the Anthropocene: #400ppm as Networked Event”	Blog Post #3 (remember, you only need to complete five throughout the term)

Week Five	Reading	Assignment Due
Tuesday, September 27 —Centering Black User Experience and Rhetorical Practices	Nechole (2018), “ A Journey into Afrocentric UX ” Banks (2011), <i>Digital Griots: African-American Digital Rhetoric in a Multimedia Age</i> (excerpts)	---
Thursday, September 29 —Coding and DJ’ing as TPW Case Studies	Byrd (2020), Between Learning and Opportunity: A Study of African American Coders’ Networks of Support Del Hierro (2019), “DJs, Playlists, and Community: Imagining Communication Design through Hip Hop”	Blog Post #4 (remember, you only need to complete five throughout the term)

Week Six

No Class on Tuesday, October 4 and Thursday, October 6 due to Fall Break—Have a great week off!

Week Seven	Reading	Assignment Due
Tuesday, October 11 —Theorizing Anti-Blackness in TPW Infrastructures **TPW Pedagogical Dossier assignment introduced	Read two of the three following texts: Browne (2015), <i>Dark Matters: On the Surveillance of Blackness</i> (excerpts) Benjamin (2018), <i>Race After Technology: Abolitionist Tools for the New Jim Code</i> (excerpts) Florini (2019), <i>Beyond Hashtags: Racial Politics and Black Digital Networks</i> (excerpts)	---
Thursday, October 13 —Mapping TPW Infographic Peer Response Workshop	---	Be prepared to workshop a slice of your Mapping TPW Infographic

		and/or reflective memo for peer response. Blog Post #5 (remember, you only need to complete five throughout the term)
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Week Eight	Reading	Assignment Due
Tuesday, October 18 — Toward Frameworks for an Anti-Colonial TPW **TPW Conference Paper assignment introduced	Itchuaqiyaq and Matheson (2021), “Decolonizing Decoloniality: Considering the (Mis)use of Decolonial Frameworks in TPC Scholarship”	---
Thursday, October 20 —Literacy Tests and Search Engines as TPW Case Studies	Jones and Williams (2018), “Technologies of Disenfranchisement: Literacy Tests and Black Voters in the US from 1890 to 1965” Noble (2018), <i>Algorithms of Oppression: How Search Engines Reinforce Racism</i> (excerpts)	Blog Post #6 (remember, you only need to complete five throughout the term)

Week Nine	Reading	Assignment Due
Tuesday, October 25 —What about Universities and Higher Education (and TPW)?	Sano-Franchini, Fernandes, Adams, and Kim (2021), “ Sounding Out in a Predominately White Institution: Circulating Asian American Sound for Institutional Change ”	---
Thursday, October 27 —Catch-Up / Check-In Day	---	Mapping TPW Infographic assignment due by 11.59p Blog Post #7 (remember, you only need to complete five throughout the term)

Week Ten	Reading	Assignment Due
Tuesday, November 1 —Disability and Technical and Professional Writing	Smilges (2022), “Neuroqueer Literacy; or, Against Able-Reading” Zdenek (2020), “Transforming Access and Inclusion in Composition Studies and Technical Communication”	---
Thursday, November 3 — Mapping TPW Pedagogical Dossier Response Workshop	---	Be prepared to workshop a slice of your TPW Pedagogical Dossier and/or reflective memo for peer response Blog Post #8 (remember, you only need to complete five throughout the term)

Week Eleven	Reading	Assignment Due
Tuesday, November 8 —Designing Disabled Futures	Hitt (2018), “Foregrounding Accessibility through (Inclusive) Universal Design in Professional Communication Curricula” Milbern and Piepzna-Samarasinha (2020), “ Disability Justice: An Audit Tool ”	---
Thursday, November 10 —Black Health Communication	Roberts (1999), <i>Killing the Black Body: Race Reproduction and the Meaning of Liberty</i> (excerpts) Harper (2019), “Going Viral: How Social Media is Changing the Conversation about Accountability and Mental Health in the African-American Community”	TPW Pedagogical Dossier assignment due by 11.59p Blog Post #9 (remember, you only need to complete five throughout the term)

Week Twelve	Reading	Assignment Due
Tuesday, November 15 —Cross-Community TPW	Gonzales, Lewy, Cuevas, and Ajiataz (2022), “(Re)Designing Technical Documentation About COVID-19 with and for Indigenous Communities in Gainesville, Florida, Oaxaca de Juárez, Mexico, and Quetzaltenango, Guatemala”	---
Thursday, November 17 —Catch-Up / Check-In Day	---	TPW Conference Paper Proposal due by 11.59p Blog Post #10 (remember, you only need to complete five throughout the term)

Week Thirteen

No Class on Tuesday, November 22 and Thursday, November 22 due to Thanksgiving Break—Have a great week off!

Week Fourteen	Reading	Assignment Due
Tuesday, November 29 —Sex, Risk, and Queerness in TPW	Itchuaqiyay, Edenfield, and Grant-Davie (2021), “Sex Work and Professional Risk Communication: Keeping Safe on the Streets” Green (2021), “Risking Disclosure: Unruly Rhetorics and Queer(ing) HIV Risk Communication on Grindr”	---
Thursday, December 1 —Revisiting 21st-Century TPW	Walton, Moore, and Jones (2019), <i>Technical Communication After the Social Justice Turn Building Coalitions for Action</i> (excerpts)	---

Week Fifteen	Reading	Assignment Due
Tuesday, December 6 —TPW Conference Paper Peer Response Workshop and Presentations-in-Progress I	---	Be prepared to workshop and present on a slice of your TPW Pedagogical Dossier
Thursday, December 8 —TPW Conference Paper Peer Response Workshop and Presentations-in-Progress II	---	Be prepared to workshop and present on a slice of your TPW Pedagogical Dossier

Week Sixteen	Reading	Assignment Due
Tuesday, December 13 —Last Day of Class + Course Wrap-Up	---	---

**Final TPW Conference Papers are due by 11.59 on Tuesday, December 20.