

CRN Course Number(s)/Term/Year 3 Credits Meeting Dates/Times/Location(s)

Instructor's Name

Contact Information (phone, email, personal website)

Office Location & Hours

Important Dates

Classes Begin: Mon, August 21st

Course Withdrawal Date: Fri, December 1st

Final Exam Week: December 4th – 8th

Final Exam Schedule: <https://www.unco.edu/registrar/pdf/reg-final-exam-fall.pdf>

[English 122] Extensive practice in writing clear and effective academic prose with special attention to purpose, audience, organization, and style. Instruction in critical analysis and revision. (LAW, gtP)

This course is a part of the Liberal Arts Curriculum at UNC and fulfills 3 credit hours of the Written Communication category. The Colorado Commission on Higher Education has approved ENG 122 for inclusion in the Guaranteed Transfer (GT) Pathways program in the gt-CO1 category. For transferring students, successful completion with a minimum C grade guarantees transfer and application of credit in this GT Pathways category. For more information on the GT Pathways program,

- o Option 2: take introductory writing (ENG 122) + intermediate writing (e.g., ENG 123 or ENG 225);
- o Option 3: take intermediate writing (e.g., ENG 123 or ENG 225) + advanced writing (ENG 323).

Each course in the Written Communication sequence assumes that writing is a recursive process. UNC's LAC outcomes are aligned with the State of Colorado's Gt Pathways student learning outcomes, competencies, and content criteria for written communication.

Core Competency: The Colorado Commission on Higher Education defines competency in written communication as a student's ability to write and express ideas across a variety of

courses, are strong predictors of retention, persistence, and success. Thus, we all have a responsibility to monitor student presence.

From the Board Policy Manual (2-3-402): “Regular attendance in all classes will be assumed and encouraged. The instructor will determine the relationship between class attendance and the objective of the class and the way in which he or she will evaluate attendance as a factor in the achievement of the student. The instructor has the responsibility to inform students of policies as these policies relate to the students' grades. The student also has the responsibility of knowing the policies in each course.”]

[Instructor Note: Instructors in the writing program may design their late work policies as they see fit.]

Completion of all assignments does not guarantee earning a passing course grade. Students should save all papers and graded assignments, and students cannot pass this class if they do not at least attempt all major essay assignments.

Weighted and averaged points for the course will be computed according to the following plus or minus grade scale:

93–100 = A	87–89 = B+	77–79 = C+	67–69 = D	0–66 = F.
90–92 = A–	83–86 = B	73–76 = C		
	80–82 = B–	70–72 = C–		

Number grades that fall between two whole numbers will be rounded up if they are 0.5 or higher. (Example: 86.5 = 87; 86.3 = 86)

The minimum required grade for passing ENG 122 and ENG 123 is a D. However, some majors require a grade of C; check with your advisor. To transfer this course to another public institution of higher education within Colorado, the minimum grade is a C–.

	<p>control syntax according to target audience, purpose, and genre(s). They must also cite discourse theorists (scholarly source) and apply that work to their own analysis.</p>	<p>developing, workshopping, and reflecting on the project they create.</p>
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**Major Writing
Assignment #4:
Process Portfolio
Showcase
Presentation (10%)**

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a
 This assignment develops students' rhetorical knowledge by asking them to reflect on their own writing processes throughout the semester. Essentially, they treat their own writing process as primary sources for analysis and reflection. They must apply the disciplinary/genre conventions of an oral/video presentation for an audience of their peers, and they must control syntax according to that target audience, purpose, and genre(s).

Gt Pathways Content Criteria:
 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b
 This writing experience develops students' rhetorical knowledge and critical/creative thinking through exposure to

**Class Activities
(30%)**

This course component is wide-ranging and provides students with practice on all the SLOs.

The component of the course provides wide-ranging

A first case of deliberate plagiarism will result in an F for the involved assignment with no option to revise. A second case of deliberate plagiarism will result in an F for the course. Again, the authority to determine what constitutes deliberate plagiarism rests with the professor.

Inadvertent Plagiarism

An inadvertently plagiarizing student does not know how to attribute credit to sources or what kinds of things require citation, and *makes no attempt to do so in her writing, and/or omits critical elements of citation*. In this course inadvertent plagiarism includes the following:

- Failure to enclose verbatim (word-for-word) phrases, sentences, or passages within quotation marks (note: the verbatim content constitutes less than half of the project in question).

- Failure to include a context-appropriate bibliographic list for writing projects (e.g., MLA Works Cited page; APA References list)

- Failure to include in-text citations for quoted material and/or paraphrased material from a source that does not appear on the bibliographic list

Inadvertent plagiarism is a fixable problem. It is our hope that, after successful completion of the First-Year Writing Seminar and WRI 102, you will avoid inadvertent plagiarism in future writing projects. You may not know how to cite information perfectly, but you will know to ask questions: what is expected of me as a writer working with sources in this context? What are the preferred citation guidelines?

Incorrectly formatted MLA / APA citations

Failure to provide in-text citations for paraphrased material from a source that

[Instructor Note: A detailed weekly schedule is required by the Board Policy Manual. This should give students a sense of the trajectory of the course, including all major due dates. The writing program uses a common course plan / week schedule, although some adaptations and alternate assignment sequences are possible for experienced instructors. For Fall 2023, all instructors should include some version of the literacy narrative and the discourse community units. Having these two assignments standard across all sections of ENG 122 will help anchor our program and provide some community across 122 students. However, the first and last units may be re-worked or re-ordered or substituted depending on instructor preference.]

Duration: 4 weeks
MWA 1: A Collage and Artist’s Statement

Week One: Introductions		
Reading	In-Class Activities	Homework
Chapter 1, “Investigating Writing: Threshold Concepts and Transfer”	Community Building, Syllabus & Canvas Overview Discussion of Course Expectations & Co-horting/Meetings Activities 1.1-1.6 Questions for Discussion & Journaling 1-2 Discussion of Process Portfolio	Applying & Exploring Ideas 1-2 Process Portfolio Week 1 Entry DUE
Essay Progress: reading and reviewing Major Writing Assignments on Canvas, especially the first one: Collage and the last one: Process Portfolio Reflection		

[Instructor Note: During this first week of class, instructors should ensure that students have the book and are aware how to access the e-book. Instructors should also provide an overview of the syllabus, course meeting schedule, Canvas features, Zooming expectations, and any other introductory housekeeping. Instructors should also work on building community, helping students to get to know one another.

The Process Portfolio should be introduced during this first week because students will be expected to complete weekly entries.

During each of these weeks, Questions for Discussion & Journaling assignments, as well as Applying & Exploring Ideas assignments, should be used to engage students in the text. However, instructors may use their own discretion for WHICH of the QDJ and AEI are most useful for their students. Instructors need not assign all of them (and, in fact, probably shouldn't). Instructors may also design their own discussion questions and application exercises.

*Key Terms for Chapter 1:
Writing Studies*

Week Two: Threshold Concepts & Transfer

Reading	In-Class Activities	Homework
<p>Chapter 1, "Investigating Writing: Threshold Concepts and Transfer"</p> <p>From Chapter 4, "Composing," DePalma and Poe Alexander's "A Bag Full of Snakes"</p>	<p>Activities 1.6-1.12</p> <p>Questions for Discussion & Journaling 3-4</p>	<p>Applying & Exploring Ideas 3-4</p> <p>Process Portfolio Week 2 Entry DUE</p>

Essay Progress: reading and reviewing MWA 1: Collage; keeping a notebook and by the end of the week T.242 T.003 Tw 12 0 0 12 77.64 530.76 2aCd(-)T(k)60 12 77.64 530.76.88 467.041

1. *Alphabetic / paper-based literate abilities do not immediately or easily transfer to multimodal composition.*
2. *Multimodal composition presents writers with both conceptual and practical challenges that arise from working with multiple modes concurrently.*
3. *Conceiving of audience in generalized terms (“general public,” “laypersons”) stymies writers during the composing process, preventing them from taking advantage of rhetorical resources and making informed decisions about their text.*

Instructors may supplement this week’s readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

“You Can Learn to Write in General” by Elizabeth Wardle

“Writing Knowledge Transfer Easily” by Ellen C. Carillo

“Reading and Writing are Not Connected” by Ellen C. Carillo

“Reading is not Essential to Writing Instruction” by Julie Myatt Barger

“Some People are Just Born Good Writers” by Jill Parrott

“There is One Correct Way of Writing and Speaking” by Anjali Pattanayak

Finally, because this MWA is multimodal, instructors may want to deliberately build in activities that discuss visual rhetoric, multimodality, and the various resources available to students to aid in these projects. Consider asking students to reflect about how their choices of mode/media impact their readers in different ways and to what end. Check out these resources for some ideas:

University of Denver: [Multimodal Compositions](#)

University of Michigan: [Teaching Multimodal Composition](#)

Ketterling Writing Center: [Multimodal Projects](#)

Week Three: Readers, Writers, and Texts

Reading	In-Class Activities	Homework
From Chapter 4, "Composing," Straub, "Responding—Really Responding—to Other Students' Writing"	For Staub, Questions for Discussion & Journaling 1-2	For Straub,



1. *Literacy sponsors are any agents that foster, regulate, inhibit, or otherwise shape literacies in individuals.*
2. *Race, class, and other socioeconomic factors affect access to literacy sponsors (and thus literacy itself).*
3. *Competition among sponsors shapes standards for literacy, which can have far-reaching impacts on ordinary individuals.*
4. *Sponsored individuals can “misappropriate” sponsors’ resources for their own ends.*

This approach to assigning literacy narrative draws on the work of Lindquist and Halbritter (2019). Literacy narratives:

Facilitate transition to college writing. *LNs are thought to offer writing experiences that invite less traumatic transitions to college writing, enabling first-year college students to begin writing using a familiar rhetorical practice (narrativizing), one that makes good on the already-available materials of prior experience.*

Encourage students to reflect on educational goals. *LNs are believed to encourage students to do the critical and self-inventive work of*

Week Six: Literacies

Reading

In-Class Activities

Homework

From Chapter 5, Cisnerosv 664.5654. *EMC /Artifact BmW nBT0 g/TT3 1 Tf-0.002 Tc 00 g/Ttifact #M22 6 3 [nBT3et

Lamott Take-Home Points

- 1. The right words rarely flow out and onto the paper, even for published, successful writers.*
- 2. The first draft is a “child’s draft,” or a starting point that gives writers permission to get their ideas on paper.*
- 3. It is fine and preferable to write a “shitty” first draft in order to create a space where the voices in a writer’s head are quieted and where invention can flourish.*

Instructors should work to ensure that a balance is struck between a focus on the readings and a focus on student’s stories. A key component of this course is the idea that student writing is a large focus of class time (not outsourced to be something only done in isolation at home). Students should have opportunities to share writing in progress, to see peer writing, to talk with one another about their writing ideas and work-in-progress.

The workshop this week does not need to require a complete draft. Instructors might ask students to bring in a “shitty” first draft or perhaps to bring in several story ideas to pitch/share with their classmates (to “test out” some ideas with their classmates and get feedback). Instructors

From Chapter 5, Vershawn Ashanti Young's "Should Writers Use Their Own English?"	For Young, Questions for Discussion & Journaling 1-7	For Young, Applying & Exploring Ideas 1-5
From Chapter 5, Julie Wan's "Chinks in My Armor"	For Wan, Questions for Discussion & Journaling 1-5	For Wan, Applying & Exploring Ideas 2-3
		Process Portfolio Week 7 Entry DUE
Essay Progress: At this point, students should begin drafting and working on a full version of their literacy narrative. Instructors should encourage students to visit the Writing Center during this week.		

[Instructor Notes: During this week, class time is devoted to continued development of student's understanding of literacy and the threshold concept: Writing is shaped by prior experiences. Instructors should seek a balance between a focus on the readings for this week and a focus on student's work-in-progress.]

Although the common syllabus suggests Young and Wan for this week, instructors may select alternate readings (e.g. Mellix or Tejada et al.).

Key Terms for Week Seven

*Code meshing
African American English
Vernacular
Identity*

These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.

Instructors may also wish to supplement this week's readings (either to inform their own lesson design and/or to assign directly to students) with any of the following suggested excerpts from the open-access text, [Bad Ideas about Writing](#) edited by Cheryl Ball and Drew Loewe:

*"There is One Correct Way of Writing and Speaking" by Anjali Pattanayak
"African American Language is not Good English" by Jennifer M. Cunningham
"Only American English is Best" by Steven Alvarez*

Take-Home Points for Young

- 1. There is no such thing as a single, unified standard English.*
- 2. Conceptions of proper language use are tied to the situation in which the language is being used and the reader's assumptions about the individual using it; expanding*

conceptions of what is appropriate is one way of reducing the racial prejudice informing some individuals' responses to particular dialects or vernaculars.

Take-Home Points for Wan

- 1. Language and identity are inextricably linked.*
- 2. Language acquisition and use are idiosyncratic.*
- 3. There is no perfect, stable American English.]*

Week Eight: Literacies

Reading

In-Class Activities

Homework

From Chapter 4, Nancy
Sommers's "Revision Strategies"

Week Nine: Discourse Communities

Reading	In-Class Activities	Homework
Chapter 7, "Communities" From Chapter 7, Gee's "Literacy, Discourse, and Linguistics"	Gee Questions for Discussion & Journaling 1-9	Gee Applying & Exploring Ideas 1-4 Process Portfolio Week 9 Entry DUE

Essay Progress:

1. *When studying language practices, we also need to consider the “social practices” of groups of people.*
2. *Discourses are “ways of being in the world.” Discourses give us directions for how to speak, act, and write in any social gathering.*
3. *If we want to gain even partial acquisition of a secondary Discourse, we have to develop a “metaknowledge” of what that social group expects, which can allow us to practice a “mushfake Discourse.”*

Important note about source use in Unit 3: All instructors should dedicate some time to teaching source use in this unit. This is important scaffolding work from 122 to 123. In 122, this unit provides students with some practice / experience citing a source and integrating that source

From Chapter 7, Swales's "Reflections on the Concept of Discourse Community	Swales Questions for Discussion & Journaling 1-6	Swales Applying & Exploring Ideas 1-6
From Chapter 7, Klass "Learning the Language	Klass Questions for Discussion & Journaling 1-3	Klass Applying & Exploring Ideas 1-2
		Process Portfolio Week 10 Entry DUE
Essay Progress: Students should be coming up with ideas for a DC to analyze in MWA 3. Instructors should provide opportunities for students to share and receive feedback on their ideas.		

[Instructor Note: During Week 10, instructors should be guiding students in achieving the goals of Chapter 7. Students should be developing comfort and confidence with the term "discourse community" and should be afforded considerable practice identifying and analyzing a variety of DCs.

Class time should also be devoted to allowing students to make progress on their essay idea, sharing possible DCs with their classmates, discussing the assignment itself, and practicing with key terms.

Key Terms for Week 10

Discourse community
Intercommunication
Genre
Lexis
Expertise

These key terms represent the content of this course and the key ideas/concepts that we hope students leave our course understanding. In order to fully engage these key terms, instructors might quiz students, ask students to discuss the terms during class time, ask students to write about these terms, and/or require students to engage with the terms in their process portfolio entries.

Swales Take-Home Points

- 1. The concept of discourse community serves as a useful unit of analysis for understanding the links between social and rhetorical forces.*
- 2. Discourse communities are groups with potentially discoverable goals that use writing and language in particularized ways to help achieve those goals and manage the community.*
- 3. A concept like discourse community provides researchers with some common language and a starting point from which they can ask questions about how a group uses writing to get things done.*

Klass Take-Home Points

- 1. Particular communities (e.g. doctors working in a hospital) develop specialized language in order to get things done.*
- 2. Specialized language constructs identities of the people who use it and relationship with the people who hear it.*
- 3. Moving from outsider to insider status in a particular community means losing (or at least shifting) identities.]*

Week Eleven: Discourse Communities		
Reading	In-Class Activities	Homework

From Chapter 7, Feldman's
"Galaxy-Wide Writing Strategies
Used by Official Star Wars
Bloggers"

Feldman Questions for

From Chapter 7, Branick
"Coaches Can Read Too"

1. *What constitutes “successful” writing is shaped by the goals and values of the particular discourse community in which that writing is shared.*
2. *Intertextual references are one way of building connections between writers and readers that are members of the same discourse community.*

Branick Take-Home Points

1. *Literacy can mean “reading” other things besides alphabetic texts.*
2. *Literacy can be “situated” in a discourse community’s pursuit of shared goals.*
3. *Understanding how a discourse community uses situated literacies can help us evaluate the effectiveness of that community.*

For details and support materials on peer review workshopping, please refer to the instructor notes from week 4.]

Week Twelve: Discourse Communities		
Reading	In-Class Activities	Homework
One-on-one conferencing		

Week Thirteen: Process Portfolio		
Reading	In-Class Activities	Homework
Chapter 4, Composing	Discussion of Process Portfolio and of Chapter 7	Celestine Applying & Exploring Ideas 1-5
From Chapter 4, Celestine "Did I Create the Process or Did the Process Create Me?"	Celestine, Questions for Discussion & Journaling 1-5	
Review Straub, Sommers, and Lamott.		
Essay Progress: Discussion of Process Portfolio Showcase		

[Instructor Note: During this week, instructors should ensure students understand the expectations for this final MWA. This is not a traditional essay assignment, but rather an opportunity for students to develop a presentation to share with their classmates and help crystalize what they've learned about themselves throughout the semester.]

Over the course of the semester, students have read several chapters from Chapter 4, including Lamott, Sommers, and Straub. The addition of the chapter intro should help students understand the threshold concept: writing is a process and all writers have more to learn. The addition of the piece by Celestine also adds a student voice to that conversation about process.

Goals for Chapter 4

- 1. Understand the threshold concept: Writing is a process and all writers have more to learn.*
- 2. Improve as a reader of complex, research-based texts.*
- 3. Acquire a vocabulary for talking about writing process and yourself as a writer.*
- 4. Actively consider your own writing processes and practices and shift them if you wish.*
- 5. Understand writing and research as processes requiring planning, incubation, and revision.*

Additional details on these goals is available in the WaW Instructor Manual. There are also additional take home points for each chapter, as well as supplemental activities for Chapter 4 that correspond to each of the goals above.]

Key Terms for Chapter 4

Process
Genre
Mindfulness
Multimodal
Planning
Revision
Rhetorical Situation

Your Own

	Showcase Presentations!	
Essay Progress: Discussion and Activities for the Process Portfolio Showcase		

[Instructor Note: During class meetings this week, instructors should provide opportunities for students to present their Process Portfolio Showcase Presentations. Expectations for presenting (include media choices, technological contingencies, and evaluative criteria) should be clear and available for students.

Instructors must meet for the final exam and should provide meaningful, thoughtful experiences during these contact hours. UNC sets a standard [final exam schedule](#) that determines exam time based on class time/days.

Options/suggestions for final exam time:

Using the time for any remaining showcase presentations

Asking students to think and write about their major, applying key terms from the semester (e.g. lexis, conventions, discourse community, prior experiences, literacy, AAE, genre, etc.)

Final reflective writing/discussion

Identifying takeaways from the course

Exam or activities with threshold concepts and key terms

Bridging to ENG 123, discussing the course, giving a preview

Lecturing on rhetoric and/or argumentation to provide bridge to ENG 123 (perhaps drawing on Rhetoric chapters from WaW)]

For this assignment you will spend about a week keeping a log of all the ways you use writing on a daily basis. Then you will create a collage using media of your choosing that answers the questions: what is writing and how does it work in the world? You will write a short “artist’s statement” to accompany the collage, describing your message, your artistic intent, and why you chose the media that you did. Ideally, you will then present your collage to your class.

Planning, Drafting, and Revising

What Makes It Good?

This collage is an alternative to a traditional

Your assignment is to write a **literacy narrative** (4-5 pages) based on a personal experience. You should think about how literacy relates to your own life and how embodiment fits into the story. What kinds of emotions did this experience produce and still evoke? What did you learn to do—play a sport, get into a routine, feel more confident in a certain space? What new “routines” did your body have to learn? How does this experience inform how you relate to writing and to others? Your essay can incorporate images, comics, poetry, or webtexts to better convey your ideas and to speak to your audience in specific ways.

To complete this assignment, you must thoughtfully consider the basic elements of your literan1-(t)-2 (i)-2yyou

Discourse communities are all around us. We are involved in many of them, as students and peers, in our majors and sporting communities, with our friends, clubs, and organizations. If a club is a discourse community, it has certain defining features: a delineation between new and old members, a way of teaching new members how to be members, a way of talking, community specific words, a way for members to communicate, a way members must act, dress, be.

For this assignment, you will consider the readings you have done throughout this unit (Gee, “Literacy, Discourse, and Linguistics,” Wardle, “Identity, Authority, and Learning to Write in New Workplaces,” Klass, “Learning the Language,” Branick, “Coaches Can Read, Too: An Ethnographic Study of a Football Coaching Discourse Community,” and Feldman, “Galaxy-Wide Writing Strategies Used by Official Star Wars Bloggers”). Based on these readings, create a list of 3-4 criteria you see as essential to joining, being part of, or gaining authority within a discourse community. Use the readings as evidence to argue for why these are essential criteria for a discourse community.

Then, select a group or organization that you have been part of or are currently part of and explain why you believe it is a discourse community. Your goal is to argue that the organization you have chosen qualifies as a discourse community based upon the criteria you have selected and explain your position using source material. Your essay can incorporate images, comics, poetry, or webtexts to better convey your ideas and to speak to your audience in specific ways.

Your audience for this essay should be your classmates (connecting with your learning community and reflecting on what you've learned and perhaps also how they have played a role), your instructor (demonstrating your ability to reflect thoughtfully about the threshold concept "writing is a process, and all writers have more to learn"), and also yourself (helping to solidify what you've learned in this class and apply that thoughtfully to your future writing situations).

What Makes It Good

The purpose of this assignment is for you to reflect (think back on and analyze) your past writing experiences in order to understand both your own writing processes and process-based composing broadly. Therefore, to achieve success, this essay should:

Demonstrate your ability to reflect on your writing processes

Articulate insights or conclusions based on your own analysis and reflection of various reflective writing throughout the semester (entries in your process portfolio, as well as any additional reflective writing you were prompted to do)

Connect course readings to your own conclusions

Apply key terms to your reflection (for example, "transfer" or "contingent" or "genre" or "discourse community" or "threshold concept" or "identity")

Draw broader conclusions about writing processes generally speaking

Gt Pathways Alignment

Gt Pathways SLOs: 1a, 2a, 3a, 4a, 4b, 5a

Gt Pathways Content Criteria: 1a, 1b, 1c, 1d, 1e, 2a, 2b, 3a, 3b, 3c, 4a, 4b, 5a, 5b

[Note for Instructors: Please feel free to modify the above assignment to best suit your pedagogical strategies. You might want to specify a particular format and/or audience, as well as supply students with submission instructions. In addition, you probably want to think ahead of time about how you will have students collect and submit their process portfolio entries. For example, you might have them keep a spiral notebook or a google drive folder or you might create a dropbox in Canvas for all reflective writing.

Please make sure the Gt Pathways information is included in all syllabi to ensure we are in compliance with the Colorado Department of Higher Education.

For ideas on the weekly process portfolio entry prompts, see below:

Remember to referenc

What kind of writing did you do this week for this class? Where did you do it? Was reading something ever a part of that writing? Did you take any steps toward MWA 1? If so, what were they? Describe what you think your "writing" process will look like for MWA 1?

You should address the following questions in a written response, but I also strongly encourage week 1. The more dynamic your entires, the better you'll do on the final process portfolio presentation!

Week Two

Monday, August 28

Wednesday, August 30

Friday, September 1

Week Three

Monday, September 4: NO CLASS, LABOR DAY

Wednesday, September 6

Friday, September 8

Week Four

Monday, September 11

Wednesday, September 13

Friday, September 15

Week Five

Monday, September 18

Wednesday, September 20

Friday, September 22

Week Six

Monday, September 25

Wednesday, September 27

Friday, September 29

Week Seven

Monday, October 2

Wednesday, October 4

Friday, October 6

Week Eight

Monday, October 9

Wednesday, October 11

Friday, October 13

Week Nine

Monday, October 16

Wednesday, October 18

Friday, October 20

Week Ten

Monday, October 23

Wednesday, October 25

Friday, October 27

Week Eleven

Tuesday, August 29
Thursday, August 31

Week Three
Tuesday, September 5
Thursday, September 7

Week Four
Tuesday, September 12
Thursday, September 14

Week Five
Tuesday, September 19
Thursday, September 21

Week Six
Tuesday, September 26
Thursday, September 28

Week Seven
Tuesday, October 3
Thursday, October 5

Week Eight
Tuesday, October 10
Thursday, October 12

Week Nine
Tuesday, October 17
Thursday, October 19

Week Ten
Tuesday, October 24
Thursday, October 26

Week Eleven
Tuesday, October 31
Thursday, November 2

Week Twelve
Tuesday, November 7
Thursday, November 9

Week Thirteen
Tuesday, November 14
Thursday, November 16

Week Fourteen

Tuesday, November 21

Thursday, November 23: NO CLASS, THANKSGIVING BREAK

Week Fifteen

Tuesday, November 28

Thursday, November 30

Final Exam Week December 4-8

Final Exam Schedule for Fall 2023: <https://www.unco.edu/registrar/pdf/reg-final-exam-fall.pdf>