

# Teaching Portfolio

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### Teaching Philosophy

In my nine years of teaching writing at the college level, I have had the privilege of teaching first-year writing courses and upper division writing courses at both Dartmouth College and the University of South Florida. Additionally, during my time as a Junior Writing Program Administrator at USF, I co-taught two graduate level courses in composition theory and praxis. These diverse experiences have led me to a few important realizations about teaching writing and rhetoric.

#### **WRITING CANNOT BE SEPARATED FROM RHETORIC.**

The most common denunciation of rhetoric is that it is nothing more than style without substance, but as a writing teacher, I know that efficacious writing exists only when good ideas meet sound rhetorical approaches. In my classroom, this means that every course I teach begins with a discussion of the rhetorical choices writing requires. In addition, I make rhetorical conceptions of audience and credibility a cornerstone of every course by asking students to discuss these traits in everything we read throughout the semester as well as in their own work. In addition, as part of my work as textbook editor for USF's Composition II textbook, *Rhetoric Matters*, I spearheaded the inclusion and focus on rhetorical concepts; I also wrote textbook articles on the rhetorical importance of ethos for USF's Composition I textbook, *Negotiating Writing Spaces*, the Composition II textbook that I edited, and for the online writing textbook [Writing Commons](#). As the editor of Writing Commons' Academic Writing and Rhetoric sections, I know that by asking to students to consider rhetorical concepts, audience and credibility in particular, we remind students that their writing doesn't exist in a vacuum; it has a specific rhetorical purpose for a particular audience.

#### **THE BEST PEDAGOGY EMERGES FROM EXPERIENCE WITH REAL STUDENTS IN REAL CLASSROOMS.**

My approach to classroom practice, which I call postpedagogy following Thomas Rickert, Byron Hawk, and Gregory Ulmer, emphasizes the value of allowing room for surprise, interruption, and creativity. For this reason, I craft assignments that emphasize production and process. In general, my assignments offer fewer constraints, and I evaluate the sometimes odd projects that emerge using rubrics I create with the input of my students and postmortem reflections that allow students to articulate their reasoning and their creative process. For example, in my [Advanced Composition](#) class, I ask students to craft a definitional text. This text can take any form so long as it (1) defines one of the key terms from our course, (2) represents six hours of work, and (3) grapples with at least two pieces we've read during the course; I give no limits in terms of medium or genre. Then, once students begin to work on their projects, we create a rubric as a class. This collaboratively created rubric also serves as the foundation for questions on the postmortem reflection that students compose once they submit their texts. During the three semesters I've been assigning this definitional text project, students have submitted comic books, videos, interactive webtexts, flip books, and a whole host of thoughtful, inventive projects. Every semester, I'm surprised by the creative investment these projects evidence, a level of creativity that develops from my open approach to assignments, the kairos of our particular classroom environment, and the sort of serendipity that cannot be intentionally crafted.

### **WRITING FOR NEW GENRES REQUIRES AN EMPHASIS ON EXPERIMENTAL AND CREATIVE COMPOSITION.**

The genres that characterize writing in the 21st century tend to privilege brevity, visual acuity, and creativity. In order to prepare students to compose in these spaces, I assign multimodal and web-based projects. In my [Writing with Media course](#), students compose infographics, podcasts, and public service announcements. These multimodal genres require students to think about communication beyond printed essays and examine the ways that writers communicate beyond academic assignments.

### **EFFECTIVE TEACHERS RESPOND TO STUDENT NEEDS.**

These three tenants of my teaching philosophy mean that my classes are interactive and student focused. It also means my students spend most of our class time discussing course readings and videos and revising their own work. This focus on revision as well as the time I spend on individual and small group conferences is one of the greatest strengths of my courses. Semester after semester, students tell me that these conferences are where they learn the most about themselves as writers. Equally as important as these conferences, though, is my commitment to using interesting, relevant, and thought provoking resources to encourage class discussion. I ask my students to engage with challenging theory because different voices meet the needs of students with different learning styles, backgrounds, and investments, and I ask my students to craft digitally born and multimodal projects because these projects better represent the emerging genres that characterize contemporary professional and academic writing situations.

### **EFFECTIVE WRITING INSTRUCTION NEEDS REFLECTION AND CREATES THE CONDITIONS FOR KNOWLEDGE TRANSFER/ADAPTATION.**

Along with emphasizing creativity, experimentation, and responsiveness to student needs, my adherence to a postpedagogy includes a belief that reflection is a fundamental part of effective writing courses. Ongoing, consistent, and specific reflection supports metacognition as well as transferable and adaptable learning practices. For this reason, in my classroom, students create course portfolios that include both completed course assignments and ongoing reflective assignments. For example, in my [Writing with Media](#) course, students publish bi-weekly blog posts that make connections between the critical theory that we read together and their work on Twitter. These posts ask them to (1) apply the readings to actual practice and (2) to think about how the readings alter their own choices online.

### **WRITING REQUIRES NONHUMANS.**

Writers need writing spaces and tools; material conditions open and foreclose particular possibilities at particular moments. These objects and environs are an important, sometimes invisible part of writing and teaching writing. Recognizing the importance of these elements means that I work, whenever, possible to call attention to the emplaced and dependent nature of composing and of classrooms.

### Syllabus: Writing with Media

*“So let me be clear that Twitter is a brilliant device — a megaphone for promotion, a seine for information, a helpful organizing tool for everything from dog-lover meet-ups to revolutions. It restores serendipity to the flow of information.”*  
– Bill Keller

Instagram. Twitter. Facebook.  
#YesAllWomen. #BlackLivesmatter #JeSuisParis. #LoveWins  
Videos. Memes. Podcasts. Tweets.

The 2016 presidential election demonstrated the growing importance of social media. Twitter was – and continues to be – an important communication tool for President Trump and activists who oppose his policies. Social media spaces have changed how we deliberate, how we protest, how we consume news, and how we respond. As we investigate questions about the political and personal nature of writing with new and social media, we will

- **Participate** in ongoing conversations via social media.
- **Produce** multi-media compositions that address a specific audience and illuminate issues important to you.
- **Reflect** on work by theorists in writing studies and technology as well as your processes of composing and the finished projects you create in the course.

As we engage in these activities, we will consider one fundamental question: how and why does technology matter to writing and rhetoric? As we explore the relationships between these ideas, we will investigate and perform a number of genres. In fact, the five graded elements of this course represent different approaches to writing, rhetoric, and technology. Our goals include play, experimentation, and creation, so we’ll spend time each week doing hands-on work with tools including iMovie, Photoshop, Garage Band, and other digital tools you might use to create multimodal texts.

As we investigate topical questions about social media and digital activism, we will also discuss rhetorical elements (including audience, form, delivery, and credibility, to name but a few) and consider how technologies might change the ways that we communicate.

### OUTCOMES

After completing this course, students will be able to

- Engage thoughtfully in social media spaces.
- Describe key concepts in the study of new and social media.
- Define and apply rhetorical concepts including ethos, audience, and purpose to new media compositions.

- Design and compose a variety of new media objects and content using professional tools and practices.
- Craft rhetorically aware multi-modal products.

## **COURSE TEXT**

Arola, Shepherd, & Ball, *Writer/Designer: A Guide to Making Multimodal Projects*, ISBN: 1457600455

## **EVALUATION**

15% Social Media Participation

75% Major Assignments

Infographic Project 15%

Audio Project 25%

Video Project 35%

10% Portfolio & Reflection

## **GRADE SCALE**

|    |          |    |         |
|----|----------|----|---------|
| A  | 100-94 % | C  | 76-73 % |
| A- | 93-90 %  | C- | 72-70 % |
| B+ | 89-87 %  | D+ | 69-67 % |
| B  | 86-83 %  | D  | 66-63 % |
| B- | 82-80 %  | D- | 62-60 % |
| C+ | 79-77 %  | F  | 59-00 % |

I will calculate all grades to two decimal points. If the final grade ends in .45 or higher, I will round up to the nearest whole number; if it ends in .44 or lower, I will round down.

## **MAJOR PROJECTS**

### **Social Media Participation (Weeks 1-9; 15%)**

Beginning during the first week of the term, students will create a profile on at least one social media platform of their choice. Students will be expected to follow/friend relevant groups and leaders and to, when appropriate, participate in conversations surrounding their chosen issue by sharing resources or information related to their own experiences and interest in their chosen issue. Students will be evaluated based on bi-weekly reflective blog entries that detail their participation, explain their chosen community, and connect their participation to readings and concepts from the course.

*Purpose:* Discover, analyze, and participate in social media conversations surrounding an issue of interest to you

*Genre/Form:* Tweets, Instagram posts, Facebook statuses, and/or other social media compositions

### **Infographic Project (Weeks 1-3; 15%)**

Students will compose an infographic informing readers about their chosen topic/issue and any digital activism related to that topic. Students may use an infographic maker (like Piktochart or Easel.ly) or another relevant program (including Publisher, PowerPoint, Slides). When submitting drafts, students will include a brief (750-1000 words) cover letter that details their audience, purpose, and rhetorical choices.

*Purpose:* Inform readers/viewers about your chosen issue and the kind of digital activism surrounding it

*Genre/Form:* Infographic

### **Audio Project (Weeks 3-7; 25%)**

Students will compose a brief podcast that explains a problem, incident or event related to their chosen issue. This person/incident/event may be well-known among members of the social media community dedicated to your issue but not to the wider audience you will be addressing. When submitting drafts, students will include a brief (750-1000 words) cover letter that details their audience, purpose, and rhetorical choices.

*Purpose:* Inform readers about a person/incident/event related to your chosen issue

*Genre/Form:* Audio/podcast of 3-5 minutes

### **Video Project (Weeks 7-10; 35%)**

Students will create a short video that argues for a particular perspective or solution related to your chosen problem or issue. This video should incorporate research and perspectives from multiple voices and should be visually engaging and well-edited. When submitting drafts, students will include a brief (750-1000 words) cover letter that details their audience, purpose, and rhetorical choices.

*Purpose:* Persuade viewers to consider your perspective and/or proposed solutions to your chosen problem or issue

*Genre/Form:* video of 2-4 minutes

### **Course Portfolio (Week 10; 10%)**

Throughout the term, students will set goals, plan projects, draft/revise, and reflect on finished products. Those plans, drafts, reflections, and final pieces will be collected and curated on a

WordPress site. This site might be framed as a learning portfolio for this course or as a professional portfolio to be shared with others outside the course.

*Purpose:* Gather, reflect upon, and curate your projects from the term

*Genre/Form:* WordPress site

## POLICIES

**Course Rules:** Though there is some additional information in this section, everything you need to know to succeed in this class can be summed up by three rules.

1. Respect yourself; respect your colleagues; respect me.
2. In this class, if you do all your work with investment and creativity, come prepared to class, and thoughtfully compose and revise your work in response to feedback, grades tend not to be a problem.

**Laptop/tablet/cellphone policy:** I encourage you to bring your laptop and/or tablet to class and to maintain annotated digital copies of our course readings. Please use such devices only for educational purposes during class meetings.

**Attendance:** Coming to class regularly is a basic expectation for this course. Your chances for success as a writer at Dartmouth will improve if you are present every day, on time, and prepared to participate in discussions and activities. Our limited schedule demands that we move swiftly through the course material; we only rarely have time to revisit texts. **More than three absences for any reason may result in a significant reduction to your final grade.**

**Participation:** Contrary to many accounts of the writerly process, writers produce in community. Our class discussions constitute that supportive but challenging community where we can test new ideas and writing techniques. To facilitate this environment, you must come to class prepared to participate fully in class discussions and activities. Write in the margins of your assigned texts. Record questions and responses to all of our readings. Be prepared to offer your thoughts and/or questions in class.

**Drafting, Revision, and Conferencing:** For our three major projects, you will produce a draft, engage in a peer workshop, and complete a revision. You are also required to attend one-on-one conferences with me to discuss at least two of your essays. I will post available slots for conferencing in advance of the revision due date. I encourage you to arrange a conference for each essay.

**Submitting Drafts Electronically:** All drafts submitted to me should be submitted electronically via Canvas. Some in-class activities (including peer review) will require hard copies, but you'll receive plenty of notice.

**Portfolio:** Collect all relevant course materials (workshop notes, reflections, drafts, feedback, revisions, etc.). Remember to keep track of your electronic files and to protect them by keeping back-up copies. You will turn in your complete portfolio at the end of the term.

**Late Work:** Extensions will not be granted unless there are extreme, extenuating circumstances. Papers will lose 10 points for every day (NOT class day) they are late (i.e. a B paper will receive a B-).

**Honor Principle:** Writers produce within discursive communities, which means that you will share your writing and ideas with others during the drafting and revision process. You will gather, consider, and use feedback offered by your peers and by me. However, all work not designated group work must be your own. Appropriate citation, which we will discuss in class, is required for all course work. Plagiarism will result in a failing grade in the course and disciplinary action. Please see the following page for more information: <http://Dartmouth.edu/writing-speech/learning/materials/sources-and-citations-dartmouth>.

**RWIT:** Dartmouth offers a fine tutoring center. The **Student Center for Research, Writing, and Information Technology** offers one-on-one tutorials with undergraduate and graduate tutors trained to help you with your writing project. If you use RWIT to work on one of your projects, I will grant you a 24-hour extension on the **revision** (only one extension may be used per paper; the consultation must be about the paper for which you are seeking an extension; this extension does not apply to any other writing assignment in the course).

**Academic Skills Center** (<http://www.dartmouth.edu/~acskills/>): The Academic Skills Center is open to the entire Dartmouth Community.

**Accommodations:** Students with disabilities who may need disability-related academic adjustments and services for this course are encouraged to see me privately as early in the term as possible. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office (205 Collis Student Center, 646-9900, [Student.Accessibility.Services@Dartmouth.edu](mailto:Student.Accessibility.Services@Dartmouth.edu)). Once SAS has authorized services, students must show the originally signed SAS Services and Consent Form and/or a letter on SAS letterhead to their professor. As a first step, if students have questions about whether they qualify to receive academic adjustments and services, they should contact the SAS office. All inquiries and discussions will remain confidential.

**Please Note:** If your Dartmouth records do not correspond to your gender identity, or if you use a name other than that listed on Canvas, please let me know.

**Religious Observances:** Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.



## Syllabus: Writing 5: Hacking (and) Democracy

Megan M. McIntyre

Office: Baker 245

Email: [Megan.M.McIntyre@dartmouth.edu](mailto:Megan.M.McIntyre@dartmouth.edu)

HB: 6250

Office Hours: M & W 2-3 or by apt.

Meeting Room: Berry 371

Meeting Time: TR 2:25-4:15

### OVERVIEW

This course explores your composing processes. We will read, invent, draft, collaborate, and revise. As we do, we will investigate hacking, propaganda, and democracy as well as the intersections between rhetoric, ethics, and technologies.

Throughout the course we will read, talk, and write about work by those on the cutting edge of rhetoric and technology. We will then spend the second two-thirds of the course reading, talking, and writing about hackers, bots, and WikiLeaks (and the political and technological fallout of their work). In exploring questions about rhetoric, technology, and digital ethics, you will compose a multimodal definitional text as well as a literature review essay and a case study that examines a case related to our course topic. Students will be encouraged to explore new genres and technologies throughout the course, and a significant portion of our class time will be spent writing, revising, and reading one another's work.

### TEXTS AVAILABLE ON CANVAS

Most of our readings will be available solely on Canvas. On occasion, I will print off copies to pass out to students, but generally, you can choose whether or not to print copies of these readings. Remember, though, that reading is not a passive activity. You should be making notes and marking up your copy whether you read digitally or on paper.

**Note:** If you do not bring a copy of a reading to class, I expect you to bring a laptop or tablet to class. I expect you to participate in a **detailed** discussion about the class material each meeting, and you simply cannot do this consistently without some record of your reading experience available during the class session. If you aren't able to efficiently use the comment functions on a pdf viewer, please use hard copies.

To better facilitate this active reading, we'll begin each reading discussion with "Big Ideas." **For each reading, you will compose (either in your WordPress portfolio, a notebook, or word processing doc) one sentence that summarizes the big idea or main argument from the reading.** I'll ask you to include these big ideas as part of your final portfolio.

### EVALUATION

10% Participation (includes peer workshops, leading class discussion, and any daily assignments)

80% Assignments

Literature Review Essay            25%

|                            |     |
|----------------------------|-----|
| Case Study                 | 35% |
| Definitional Text          | 20% |
| 10% Portfolio & Reflection |     |

### GRADE SCALE

|    |         |    |         |
|----|---------|----|---------|
| A  | 100-94% | C  | 76-73 % |
| A- | 93-90 % | C- | 72-70 % |
| B+ | 89-87 % | D+ | 69-67 % |
| B  | 86-83 % | D  | 66-63 % |
| B- | 82-80 % | D- | 62-60 % |
| C+ | 79-77 % | F  | 59-00 % |

I will calculate all grades to two decimal points. If the final grade ends in .45 or higher, I will round up to the nearest whole number; if it ends in .44 or lower, I will round down.

### Writing 5 Outcomes

**Introduction:** Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life. When you take Writing 5, no matter which section you are in, you should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas.

You will learn to approach reading not only for the purpose of receiving knowledge, but for the purpose of understanding, questioning, and challenging arguments. In college, you might apply this kind of critical thinking to conventional written texts such as essays, books, or poetry, but also to objects, images, performances, and even to non-visual media. You will learn to approach your own writing with what we call "rhetorical flexibility," which means knowing different writing tools and strategies, and being able to choose the best tools and strategies to create and communicate your meaning for any given context and in different modes, such as multimodal projects, collaborative compositions, or speeches. You will be asked to demonstrate the core capabilities articulated below. These are the "outcomes" you will work towards in this course, and continue to work on in your First-year Seminar, and that you will go on to use in the rest of your college work and beyond.

### Creating and Producing

Upon completing Writing 5, you should demonstrate the ability to:

- Craft a strong, supportable claim to guide your paper, and represent that claim in a short statement (often called a thesis).
- Support your claim with an evidence-based argument, choosing the best evidence, organizational structure, and rhetorical strategies for that argument.
- Express complex ideas with clear, concise language, paying attention to voice and audience.
- Participate in an academic conversation with both peers and scholars by engaging with, responding to, incorporating and appropriately attributing the ideas of others.

### **Inquiring, Interpreting, Integrating**

Upon completing Writing 5, you should demonstrate the ability to:

- Ask questions that inquire into the complex issues of the course.
- Read critically, recognizing and questioning an author's argument.
- Assess the reliability of research sources.
- Gather information through critical reading and research, distinguishing unsupported opinion from evidence-based argument.
- Analyze information in the context of relevant social and scholarly conversations.
- Transform information into a written argument that recognizes multiple perspectives in addition to your own.

### **Assignments**

All major assignments – and all drafts and peer reviews associated with those assignments – will be collected in an end-of-term digital portfolio. **(I will allow you to revise and resubmit one of your first two projects for a better grade during exam week.)** At the end of each project, you will complete a reflective self-assessment. These self-assessments will help you look forward to future writing projects and consider how the literacies we develop and practice over the course of the term might be applicable to your future writing endeavors. Additionally, these self-assessments will give you a place to begin when you compose your end-of-term portfolio reflection. This self-assessment will take the form of a cover letter accompanying the final draft of each of your projects. **This letter should address changes you've made since the full draft and what, if anything, you believe you'll apply to your next writing project.**

### **Literature Review Essay**

In order to (1) better understand how to read, analyze, and synthesize scholarly and popular sources and (2) explore a topic of interest related to our course theme, you will choose a topic related to our course theme (which might include investigations into technology, piracy, ethics, hacking, and other topics covered in our course readings and discussions), determine a research question related to this topic, and craft a literature review essay of approximately 2,000 words that reviews and synthesizes existing research related to your question. You should consult as many sources as you deem necessary to complete a cohesive and fairly comprehensive review of your topic, but you must cite at least 5 sources in your final Literature Review Essay.

### **Case Study**

Using some of the research you gathered for the second project (the Literature Review Essay), you will find, research, and describe a case that epitomizes your definition of rhetoric, ethics, or technology. This argument should be supported both by specific details from your chosen case and by other research, which might include statistical data, peer-reviewed arguments, well-respected theories, and other examples. You should also include and respond to counter-arguments and

examples. This essay should be at least 3,500 words and should include, a minimum of 6 sources; at least 3 of these sources must come from your Literature Review Essay.

### **Definitional Text**

Our course covers any number of vital and contested terms; for your final project, you will compose your own definition of one of these terms. This definition may take nearly any form you like except one: you may not compose a traditional essay for this project. In fact, you may use no more than 200 written words in the final draft of this project. You may, however, use as many spoken words, images, video clips, etc. as you like (within fair-use guidelines and in accordance with copyright law). Since there is no minimum written word count for this project, you will be evaluated instead based on three criteria: (1) how well you employ the medium/form you chose to convey your message, (2) how well you utilize evidence that is appropriate for the medium/form and persuasive to your chosen audience, and (3) how well you articulate your rhetorical choices for the project. In order to address these criteria, you will compose a project cover letter (of at least 1500 words), addressed to me, that introduces your definitional project and speaks to these three criteria. You will revise your project draft at least twice in response to feedback from me and from your peers.

### **Portfolio Reflections & Cover Letter**

Over the course of the term, you will be asked to compose short reflections after class discussions, peer review sessions, conferences, and other important moments in your writing process. These reflections will be collected in a WordPress site created for you during the first weeks of the term. In this space, I'll ask you to collect the work you do throughout our course.

In the final week of the term, we will spend time revisiting the three course projects – including all drafts, peer reviews, and revision plans – and reflecting on your development as a writer over the course of the term. Accompanying your course portfolio, you will compose a cover letter for your portfolio. Please review the feedback you received in this course, including faculty comments, peer comments, and the recording of your RWIT session(s)--if you attended RWIT. For your cover letter, please make a list of the writing ideas or strategies these interactions raised for you. From this list, choose one idea or strategy and examine the projects in your portfolio for evidence that you made use of it. Write a 900(ish)-word reflection that makes the case that your chosen idea or strategy productively informed your work in the course, citing evidence from your projects. It should be clear from your project--through citation or otherwise--what projects you are citing.

There are other pages on the site for future writing courses and experiences, and in the final week of the term, we'll talk more about how these pages might be useful to you after our course ends.

## **POLICIES**

**Course Rules:** Though there is some additional information in this section, everything you need to know to succeed in this class can be summed up by three rules.

3. Respect yourself; respect your colleagues; respect me.

4. In this class, if you do all your work with investment and creativity, come prepared to class, and thoughtfully compose and revise your work in response to feedback, grades tend not to be a problem.

**Laptop/tablet/cellphone policy:** I encourage you to bring your laptop and/or tablet to class and to maintain annotated digital copies of our course readings. Please use such devices only for educational purposes during class meetings.

**Attendance:** Coming to class regularly is a basic expectation for this course. Your chances for success as a writer at Dartmouth will improve if you are present every day, on time, and prepared to participate in discussions and activities. Our limited schedule demands that we move swiftly through the course material; we only rarely have time to revisit texts. **More than two absences for any reason will result in a significant reduction to your final grade.**

**Participation:** Contrary to many accounts of the writerly process, writers produce in community. Our class discussions constitute that supportive but challenging community where we can test new ideas and writing techniques. To facilitate this environment, you must come to class prepared to participate fully in class discussions and activities. Write in the margins of your assigned texts. Record questions and responses to all of our readings. Be prepared to offer your thoughts and/or questions in class.

**Drafting, Revision, and Conferencing:** For projects 1-3, you will produce a draft, engage in a peer workshop, and complete a revision. You are also required to attend one-on-one conferences with me to discuss at least two of your essays. I will post available slots for conferencing in advance of the revision due date. I encourage you to arrange a conference for each essay.

**Formatting Essays:** All traditional assignments should be typed in a standard, academic font (Times New Roman is a common choice), double-spaced, with reasonable margins (1" is common), and standard paper size (8.5" x 11"). Rigorous citation is expected. Your last name and a page number should occupy the header each page after the first. **Each final draft must be accompanied by letter, in which you will explain the goals of your paper and reflect on your writing and revision process.** Please write complete rough drafts; the more work you do for this rough draft, the better your revision will be.

**Submitting Drafts Electronically:** All drafts submitted to me should be submitted electronically via Canvas. Some in-class activities (including peer review) will require hard copies, but you'll receive plenty of notice.

**Portfolio:** Collect all relevant course materials (workshop notes, reflections, drafts, feedback, revisions, etc.). Remember to keep track of your electronic files and to protect them by keeping back-up copies. You will turn in your complete portfolio at the end of the term.

**Late Work:** Extensions will not be granted unless there are extreme, extenuating circumstances. Papers will lose 1/3 of a grade for every day (NOT class day) they are late (i.e. a B paper will receive a B-).

**Honor Principle:** Writers produce within discursive communities, which means that you will share your writing and ideas with others during the drafting and revision process. You will gather, consider, and use feedback offered by your peers and by me. However, all work not designated group work must be your own. Appropriate citation, which we will discuss in class, is required for all course work. Plagiarism will result in a failing grade in the course and disciplinary action. Please see the following page for more information: <http://Dartmouth.edu/writing-speech/learning/materials/sources-and-citations-dartmouth>.

**RWIT:** Dartmouth offers a fine tutoring center. The **Student Center for Research, Writing, and Information Technology** offers one-on-one tutorials with undergraduate and graduate tutors trained to help you with your writing project. If you use RWIT to work on one of your essays, I will grant you a 24-hour extension on the **revision** (only one extension may be used per paper; the consultation must be about the paper for which you are seeking an extension; this extension does not apply to any other writing assignment in the course).

**Academic Skills Center** (<http://www.dartmouth.edu/~acskills/>): The Academic Skills Center is open to the entire Dartmouth Community.

**Accommodations:** Students with disabilities who may need disability-related academic adjustments and services for this course are encouraged to see me privately as early in the term as possible. Students requiring disability-related academic adjustments and services must consult the Student Accessibility Services office (205 Collis Student Center, 646-9900, [Student.Accessibility.Services@Dartmouth.edu](mailto:Student.Accessibility.Services@Dartmouth.edu)). Once SAS has authorized services, students must show the originally signed SAS Services and Consent Form and/or a letter on SAS letterhead to their professor. As a first step, if students have questions about whether they qualify to receive academic adjustments and services, they should contact the SAS office. All inquiries and discussions will remain confidential.

**Please Note:** If your Dartmouth records do not correspond to your gender identity, or if you use a name other than that listed on Canvas, please let me know.

**Religious Observances:** Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

## Syllabus: Improving College Level Writing

Megan McIntyre

**Office:** CPR 233

**Office Hours:** MWF 2:30-3:30

**Email:** [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

**Course Website:** [meganmmcintyre.com/imp.html](http://meganmmcintyre.com/imp.html)

### Course Description:

Writing isn't like science or math: there's no formula for "good writing." There are, however, tools and strategies that can make us better writers, thinkers, and researchers. The goal of this course is to explore some of those tools. We'll spend time this semester discussing prewriting strategies (outlines, word webs, visual maps, etc.), drafting, and revising. We'll broach the dreaded subject of grammar, but most of our time will be spent discussing and practicing ways to do research and to use that research to produce effective college level paragraphs and essays.

### Required Texts:

Aaron, Jane E. *The Compact Reader: Short Essays by Method and Theme*. Boston: Bedford St. Martin's, 2008.

Writing Handbook. Any used handbook will do, but I highly recommend *The Thomas Handbook* or Diana Hacker's *Rules for Writers*.

### Daily Work and Assignments

- Each class will be divided into a discussion of rhetorical elements of writing, a focus on grammar and style, and time devoted to drafting/workshopping writing projects
- Project 1 (2pages) will focus on Argument and Persuasion (Chapter 13)
- Project 2 (2 pages) will focus on Cause and Effect Analysis (Chapter 12)
- Project 3 (4-5 pages) will focus on incorporating research in a Comparison and Contrast essay
- Additional writing assignments will include Blackboard posts, reading/writing quizzes, and drafting reflections

### Course Goals:

- Students will be able to develop paragraphs using different rhetorical models.
- Students will gain confidence in their writing abilities and knowledge of writing conventions.
- Students will be able to use the library and Internet to research a paper.
- Students will be able to improve sentence writing skills including grammar, mechanics, punctuation, and diction.

### Course Policies

- Since there are so few class meetings, attendance is mandatory. If you are unable to attend because of an emergency, please contact the instructor ahead of time and bring appropriate documentation to avoid grade penalization. Beyond one absence, students will lose 10 points of their final average per absence.
- *All* phones, pagers, blackberries, PDAs, etc. must be turned off at the beginning of class.
- Because this is a small writing class, it is important that each student is able to communicate openly and honestly. To ensure this class atmosphere, it is essential that all students treat each other with the utmost respect. Thus, any disruptive or unprofessional behavior will not be tolerated.
- If there is a blackboard issue, email me directly; if there is an email issue, bring me a hard copy – there is never an excuse to not complete an assignment.
- I must receive a hard copy of all papers unless an alternative has been previously agreed to.
- No late classwork or homework will be accepted. Late projects will lose 5 points per day (NOT per class day) they are late. (So, if we have a project due Friday and you don't turn that project in until Monday, you will lose 15 points.)
- If you are confused with any course material or grades, come and talk to me. I am always available during office hours, but if you email to make an appointment I can guarantee a specific time.
- Although I do not require it, I *highly* recommend that you visit the Writing Center during your writing process. I will, in fact, devote part of our class time to you doing so. No specific extra credit will be awarded, but you will most likely end up with a stronger paper, and it might be less painful to write as well...

### Grading:

|     |  |
|-----|--|
| 25% | Project 1  |
| 25% | Project 2  |
| 25% | Project 3  |
| 25% | Daily Writing (Blackboard Posts, Reflections, Quizzes) |

Letter grades, including plus and minus grades, will be converted to points according to the Grade Point Average grading system, as follows:

|                   |                   |                   |                   |
|-------------------|-------------------|-------------------|-------------------|
| A+ (97–100) 4.00  | B+ (87–89.9) 3.33 | C+ (77–79.9) 2.33 | D+ (67–69.9) 1.33 |
| A (94–96.9) 4.00  | B (84–86.9) 3.00  | C (74–76.9) 2.00  | D (64–66.9) 1.00  |
| A– (90–93.9) 3.67 | B– (80–83.9) 2.67 | C– (70–73.9) 1.67 | D– (60–63.9) 0.67 |

**Academic Integrity/Academic Dishonesty:** I expect students to be honest and not cheat on their papers/quizzes/examinations. Each student should work independently on all papers, quizzes, and

examinations. In light of this, I expect you to read the University's policies on student conduct, academic dishonesty, etc. Please see the University's Undergraduate Catalog regarding these policies at <http://www.ugs.usf.edu/catalogs/0607/adadap.htm>. Students caught cheating in any form will receive an FF grade for the course.

## Project 1: Editorials

### Assignment Overview

For the first project, you will need to compose a 2 page editorial on a topic you care about.

### Background

In class, I will ask you to read, analyze, and discuss various editorials about whatever topic you choose. Based on the arguments made in the opinion pieces you find, you will write a persuasive argument that considers at least two sides of an issue and then takes a side. Although you won't need to incorporate research into your editorial, you will need to be able to provide an informed discussion that acknowledges multiple points of view.

### Details

**Step 1: Choose a topic.** Your topic can be anything from global warming to athletes' use of HGH to off shore oil drilling. It can be local, national, or international. Pick a topic you actually care about and won't mind reading and writing about for the next few weeks.

**Step 2: Find editorials about your topic in newspapers, magazines and/or reputable web sites.** Our local newspapers are a good place to start no matter your topic, but eventually you'll want to expand your search to national newspapers like the *New York Times*, magazines like *Time* or *Newsweek* and reputable websites like *CNN.com*, *ESPN.com* or *Politico*.

**Step 3: Decide which point of view you want to argue for.** If you've read more than one opinion piece on any controversy, you'll have read more than one point of view. After you've found and read a few editorials, decide which side you'd like to take and figure out why.

**Step 4: Make an outline of your argument.** The opinion pieces you've been reading as well as the chapters on writing and persuasion from your textbook will give you a good idea of how to organize an effective argument. (I will be collecting a copy of this so I can make comments and help direct you toward the next step.)

**Step 5: Write a rough draft of your editorial.** This is your chance to take the bullet points from your outline and say a little more as well as a chance to just get some words on the paper knowing that you're going to have the opportunity to make changes. (I will also be collecting this to give you some comments.)

**Step 6: Peer Review.** Here's your opportunity to test out your argument on someone else. Having an actual reader will help you figure out what works and what doesn't work.

**Step 7: Make Revisions.** Based on my comments and your peers' comments, you can make changes to improve what's not working and highlight what is.

## Project 2: Rhetorical Analysis

### Assignment Overview

For the second project, you will need to compose a 2 page analysis of an advertisement of your choice.

### Background

If you've watched television or even driven down a busy road, you've likely be inundated with advertisements. Each of these advertisements sells more than a product, though. Advertisements sell a way of life. In this project you'll discuss how a particular advertisement tries to entice customers to buy a particular product as well as the way of life the advertisement wants consumers to buy into.

### Details

**Step 1:** Choose an advertisement.

**Step 2: Do some research on the product and the company that sells it.** Who is the intended consumer for this product? What else does the company sell? In which communities or on what channels is this product advertised

**Step 3: Articulate the way of life the advertisement is trying to sell.** Who appears in this ad? Think about race, gender, socioeconomic status, and able-bodiedness. Who doesn't appear in the ad?

**Step 4: Make an outline of your discussion.** What element or elements will your analysis focus on?

**Step 5: Write a rough draft of your essay.** This is your chance to take the bullet points from your outline and say a little more as well as a chance to just get some words on the paper knowing that you're going to have the opportunity to make changes. (I will also be collecting this to give you some comments.)

**Step 6: Peer Review.** Here's your opportunity to test out your argument on someone else. Having an actual reader will help you figure out what works and what doesn't work.

**Step 7: Make Revisions.** Based on my comments and your peers' comments, you can make changes to improve what's not working and highlight what is.

### Project 3: Understanding Research Papers

#### Assignment Overview

For the third project, you will need to select a topic appropriate for a 5 page paper, compose an opening paragraph with a strong thesis statement, and create a 3-entry annotated bibliography relevant to that topic and centered around that thesis statement.

#### Background

In your college classes you will be asked to research for many purposes: to argue a point, to discuss a topic in depth, or to reinforce your own original idea(s). Learning how to research and narrow down sources to only what is relevant and helpful is, therefore, a critical skill for college students. Annotated bibliographies are tools for academics and researchers. Annotated bibliographies summarize a source and discuss its relevance to a topic. By creating an annotated bibliography, the researcher demonstrates both his or her knowledge of the topic and skills as a researcher, both of which reinforce the validity of his or her position or ideas.

#### Details

**Step 1: Choose a topic.** Choose a topic in which you are interested, because you will be spending a great deal of time reading articles/books, etc. on this topic. Keep in mind, however, that this topic should be relevant for a 5 page paper, not an 85 page thesis or 500 page book.

**Step 2: Find 10 sources on your topic in the USF databases, online journals, newspapers, magazines and/or reputable web sites.** Start at the USF library website. The USF library offers an exceptional range and depth of databases and online and print journals. Newspapers are a good place to start no matter your topic and national and international news sites such as cnn.com are also helpful. However, the USF library's databases are where you should start.

**Step 3: Decide what your thesis will be.** We've spent a lot of time this semester discussing theses: how to find them and how to write them. Write a draft of your opening paragraph, which must contain a strong, easily identifiable thesis statement. Remember, this thesis can be persuasive or your original idea you are trying to prove.

Step 4: Narrow down your sources to the 3 strongest.

**Step 5: Consult the OWL and Purdue for annotated bibliography formatting.**

<http://owl.english.purdue.edu/owl/>

**Step 6: Write your entries for the annotated bibliography.** These entries should include a summary paragraph (What does the author say about his topic? What is his thesis? What evidence does he provide in support of this thesis?) and an evaluation paragraph (Does the author use credible sources for support? Does she fully explain her point of view and the reasons for this point of view? Would this source be useful to a student writing about this topic?).

**Step 7: Peer Review.** Here's your opportunity to test out your sources on someone else. When your peer reads the summaries, does he/she understand how that source relates to and/or will support your thesis?

**Step 8: Make Revisions.** Based on feedback from your peers and instructor, carefully edit/revise your opening paragraph/thesis and carefully edit/revise your annotated bibliography entries.

## Syllabus: Composition I

Megan McIntyre

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

Office Location: CPR 301K

Office Hours: TBD

Course Website: [www.meganmmcintyre.com/comp1.html](http://www.meganmmcintyre.com/comp1.html)

### Required Texts/Resources

- Rebecca Moore Howard's *Writing Matters* (ISBN: 0077429648)
- Gerald Graff and Cathy Birkenstein's *They Say, I Say* (ISBN: 039393361X)
- June Casagrande's *It Was the Best of Sentences, It Was the Worst of Sentences* (ISBN: 158008740X)

### Course Description

This course will help students as they navigate the transition to writing for college courses. Our goal will be to practice composing both more traditional works (research based and thesis driven essays written in a traditional essay form) and less traditional ones, including personal narratives, short inventive assignments based on work from Gregory Ulmer, and remediations.

Students will be expected to read, write, and engage with seemingly strange genres throughout the course.

### Objectives for ENC 1101

As students take courses in various disciplines, they are introduced to multiple genres, from brief in-class written exams to research reports, lab reports, medical narratives, business reports, legal briefs, field notes, and more. This course will ask you to develop a number of skills, strategies, and processes that are meant to help you as you negotiate different writing situations, purposes, and audiences.

- **Write and think rhetorically:** As undergraduates move from one disciplinary community (e.g., business, engineering, science, medicine, architecture, law, etc.) to another, they are challenged to adopt different points of view, employ new research methodologies, and write with a variety of voices. An important aspect of a university education, therefore, is learning how to assess and think rhetorically about one's rhetorical (communication) situation.
- **Write to different audience and using different points of view:** Audience is among the most important factors that writers consider as they compose. Better understanding audiences helps writers decide what is appropriate in terms of organization, evidence, and style, including point of view. Undergraduates are likely to face circumstances when writing in the first-person perspective is not the most appropriate choice. As you negotiate your writing spaces through the three projects in ENC 1101, you will alternate between first-person and third-person point of view. For example, a personal narrative would be written in

first-person point of view, a discussion of one's rhetorical process might be written in an academic first-person point of view, while the summary and synthesis of a scholarly conversation would be written in third person.

- **Understand and employ writing processes:** Writers learn by writing and by receiving reviews from readers—including peers, teachers, and co-workers. When academic writers submit texts for publication to disciplinary journals or publishers, these texts are peer-reviewed by other disciplinary experts. This publication process relies on a time-honored tradition: critical feedback from readers.

### Major Projects and Assignments

| Assignments   | Percentage |
|---|------------|
| Homework/Classwork<br>You will be assigned a variety of different homework and classwork tasks, including quizzes, critical reading assignments, and other teacher assigned work.   | 20%        |
| Peer Review [weeks 6-15]<br>For projects 1, 2 and 3, you will be asked to participate in meaningful peer review using My Reviewers.   | 10%        |
| Conferences<br>You will attend at least two individual conferences with the instructor to help in the development of your writing.  | N/A        |
| Project One: Personal Narrative [weeks 4-7]<br>Project One asks you to write a 500 word essay in which you will choose a public figure or historical event that has had some impact on you personally.  | 10%        |
| Project Two: Thesis-Driven Essay [weeks 8-11]<br>In Project 2, you will be asked to compose a polished essay of 1000-1200 words that asserts an arguable thesis and is supported by research. After researching, developing an understanding of both critical literacy and historical perspectives, and learning to extend personal interests into researchable ideas (and arguable claims), you will combine these skills to write a thesis-driven, research-based essay.                                      | 30%        |
| Project Three: Remediation [weeks 12-15]<br>In Project Three, you will find and remediate your project two thesis-driven essay. Students will produce one digital remediation that addresses a new audience and/or purpose (an audience and/or purpose that is different than the thesis-driven essay's audience and/or purpose). Students will then write an 800-1,000 word remediation analysis that discusses their rhetorical choices: new audience and/or purpose, medium, and design/arrangement choices. | 30%        |

### Archiving

Each student is responsible for ensuring access to all assignments completed for the course, and consequently you should maintain a separate archive of your work on a flash drive, website, or in

printed format. Part of a process-driven writing class is seeing how your writing evolves from draft to draft as well as over the course of the semester.

### Technology Requirement

From Web-based assignments and material to e-mail and Blackboard, ENC 1101 requires consistent access to the Internet, word processing, and a printer. Not having access to a computer will not be an acceptable excuse for not having checked the syllabus for homework or not having checked your USF email address for class announcements. You are required to check your USF email account. (Use of this account is mandatory.) If you use an e-mail address other than your USF address, you will be required to forward your USF mail to your regular e-mail address so that you do not miss any announcements. (Note that when you forward USF e-mail to some Internet accounts such as Yahoo and Hotmail, your messages will sometimes be delayed by two days.) Students who come to the university without necessary computer skills are provided access to numerous resources, including an attentive help desk that is available by phone or e-mail (<http://it.usf.edu/help>) and free online tutorials through Atomic Learning (available through Blackboard).

### Grading

I will make best efforts to provide feedback and grades within seven to ten days.

You will be able to access your grades on Blackboard throughout the semester. I may grade your assignments on a 1 to 100% basis or a letter-grade basis. The Blackboard grading scale will be used for the mathematical breakdown on a 100-point scale to a letter-grade scale. Letter grades, including plus and minus grades, will be converted to points according to the Grade Point

Average grading system, as follows:

|                   |                   |                   |                   |
|-------------------|-------------------|-------------------|-------------------|
| A+ (97–100) 4.00  | B+ (87–89.9) 3.33 | C+ (77–79.9) 2.33 | D+ (67–69.9) 1.33 |
| A (94–96.9) 4.00  | B (84–86.9) 3.00  | C (74–76.9) 2.00  | D (64–66.9) 1.00  |
| A– (90–93.9) 3.67 | B– (80–83.9) 2.67 | C– (70–73.9) 1.67 | D– (60–63.9) 0.67 |

It is up to each student to check on his or her grade deduction due to lateness or absences.

Remember that your final Blackboard percentage will not reflect deductions due to lateness or absences.

For final grades, averages within the range between these points will go to the higher grade. A final grade of C– satisfies specified minimum requirements for Gordon Rule and Composition. You exemptions for the writing portion of CLAST require a 2.5 combined GPA in ENC 1101 and 1102.

### Policy for Late and Missed Work

All assignments must be completed on time. *I will not accept late in-class assignments or late out-of-class assignments.* I may accept late major projects; however, late projects will be penalized. For each day [NOT class day] the project is late, one *whole* letter grade will be deducted (an “A” will become a “B” and so on).

### **Disability Accommodations**

Any student with a disability should be encouraged to meet with the instructor privately during the first week of class to discuss accommodations (see Student Responsibilities:

<http://www.asasd.usf.edu>). Each student must bring a current *Memorandum of Accommodations* from the Office of Student Disability Services that is prerequisite for receiving accommodations.

Accommodated examinations through the Office of Student Disability Services require two weeks' notice. All course documents are available in alternate format if requested

in the students' *Memorandum of Accommodations* (see faculty responsibilities:

<http://www.asasd.usf.edu/faculty.asp>)

### **Attendance**

Attendance is mandatory. This is not a lecture class. Class meetings will be spent engaged in activities that will directly and immediately address your needs as a writer. As a writer, it is your responsibility to contact the instructor regarding information about any missed work. If you must miss two or more consecutive classes, communication with your instructor is vital. Missed days cannot be completely made up because of the nature of in-class work, but your instructor will assign an alternative assignment(s) to compensate for what is missed during a documented, excusable absence; as such, assignments will be accountable and grades will not be prorated. These "alternative assignments" will be decided by your instructor and can range from the writing of a 1,000 word essay to the taking of a quiz or exam that covers the missed material. Please note that alternative assignments decided by your instructor only apply to documented, excusable absences.

After three unexcused absences, one-third grade will be taken off your final grade. (For four unexcused absences, a "B" becomes a "B-"; for five, the "B" becomes a "C+").

Excusable absences may include the following:

- **Jury Duty:** If a student serves as a juror, class absences will be considered excused only when the student provides advance notice to the instructor, when the instructor acknowledges the request, and when the student provides written verification of jury selection and proof of service.
- **Military Duty:** If a student serves in the military, class absences will be considered excused when the student provides advance notice of such military duty to the instructor, and when the instructor acknowledges the request and the student provides written verification of proof of service.
- **Religious Days:** Should a student be absent because of a religious holiday, the student is expected to notify his or her instructor by the third week of the semester, if she or he intends to be absent for a class or an announced examination. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, by the second class meeting. All excused absences (due to illness, emergency, religious holiday, etc.) need to be cleared with your instructor.

- **Medical Conditions:** Any student who is absent because of illness is expected to provide written documentation of his or her illness.
- **USF Athletics' Participation:** Any student who intends to miss class because he or she is participating in a schedule USF athletics' event is expected to present a schedule of such participating events to his or her instructor by the third week of the semester if he or she intends to be absent for a class or an announced examination.

Missing a scheduled conference with your instructor will be treated the same as any other absence. If any student has missed enough class work to prevent the student from successfully completing the course requirements, your instructor will recommend that you drop the course.

### **Student Conduct Policy**

A positive learning environment is important for students and instructors. Please observe common classroom courtesies:

- Turn off your cell phone before class begins; your instructor will not permit the use of cell phones during any in-class activities, and may, at his or her discretion, deduct points from in-class activity grades for those students who continue to access their phones.
- If you bring your laptop, ask for your instructor's permission and guidelines before you use it in class.
- Conduct yourself in a cooperative, orderly, and professional manner.
- Be considerate about your instructor's expectations for online communications. Some readers find Internet shorthand to be offensive.
- If any behaviors interfere with instruction, whether in the classroom or online, your instructor will then follow policies regarding you conduct from the USF Handbook.

### **Disruption of Academic Process**

Disruption of academic process is defined as the act or words of a student in a classroom or teaching environment, which in the reasonable estimation of a faculty member: (a) directs attention from the academic matters at hand, such as noisy distractions; persistent, disrespectful, or abusive interruptions of lecture, exam, or academic discussions, or (b) presents a danger to the health, safety, or well-being of the faculty member or student. Punishments for disruption of academic process will depend on the seriousness of the disruption and will range from a private, verbal reprimand to dismissal from class with a final grade of "W," if the student is passing the course, shown on the student record. If the student is not passing, a grade of "F" will be shown on the student's record.

### **Plagiarism and Academic Honesty**

Plagiarism includes the use of a quotation, that is, the exact words of a text (interview, lecture, periodical, book, or website), without quotation marks and documentation; the paraphrasing of ideas or passages from a text without documentation; the inclusion from a text of information not generally known to the general public without documentation; and the following of the structure or style of a secondary source without documentation. To facilitate your understanding of the plagiarism policy, please see the FYC site (you must be signed on) at

[usf.edu/SitePages/Understanding%20and%20Avoiding%20Plagiarism.aspx](http://usf.edu/SitePages/Understanding%20and%20Avoiding%20Plagiarism.aspx)

After reading this information, you will be required to do the following:

- Sign the Classroom Policies Agreement Form, which your instructor will keep on file.
- Pass the Plagiarism Quiz. Your instructor will also ask you to complete an exercise in MLA documentation.

To facilitate your understanding of the actions associated with student plagiarism, please see the FYC site (you must be signed on) at <http://fyc.usf.edu/Policies/Plagiarism%20Main.aspx>

### **Writing Center**

USF's Writing Center (<http://guides.lib.usf.edu/writing>) offers assistance to any student who wants to improve his or her writing skills. Rather than offering editing assistance, during a session in the Writing Center consultants and students work together to enhance the organization, development, grammar, and style of any type of writing across the disciplines. Students are encouraged to visit the Writing Center at any stage during the writing process, from brainstorming and pre-writing to final polishing. The USF Writing Center is conveniently located in the Library Learning Commons. Walk-ins are welcome dependent on availability, but students are encouraged to make an appointment by visiting the Writing Center during office hours or setting up an appointment online. The phone number is 813-974-8293. Additional feedback is available via SmartThinking, an online tutoring center, which is accessible via Blackboard.

### **Emergency Plans**

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to Blackboard, Elluminate, Skype, and e-mail messaging and/or an alternate schedule. It's the responsibility of the ENC 1101 student to monitor the Blackboard site for each class for course-specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

#### **Important Campus Resources for Students**

- Plagiarism Information: <http://fyc.usf.edu/Policies/Plagiarism%20Main.aspx>
- Students with Disabilities Responsibilities: <http://www.asasd.usf.edu/>
- USF Counseling Center: <http://usfweb2.usf.edu/counsel/>
- USF Advocacy Program: <http://www.sa.usf.edu/ADVOCACY/page.asp?id=72>
- Student Resources page at the FYC Web site: <http://fyc.usf.edu/SitePages/Students.aspx>

### Project 1: Personal Narrative

Learning Outcomes: Students will learn to

- employ first person point of view to create an effective narrative
- think of writing as a process, often (and in this case) beginning with invention
- construct a coherent essay that effectively integrates personal perspectives and/or experiences

Conventions:

- **Purpose:** Students will consider the ways in which personal experiences shape research goals. They will also consider how historical figures and events influence their lives.
- **Audience:** An audience of your composition colleagues
- **Point of View:** First person

**Focus:** Your focus should be to clearly demonstrate how and why the chosen figure or event has impacted the student. Rather than an argumentative thesis, this thesis should articulate the rationale behind the student's choice of this particular public figure or historical event and connect that figure or event to a personal experience.

**Draft #1:** Students will choose a public figure or historical event that has had some impact on them personally. The early draft will be an essay that addresses this person or event and connects why and how this subject has had an impact on the student.

**Draft #2:** The final draft should be a polished 250 - 450 word essay that addresses the student's chosen public figure or historical event. This draft should describe why and how this subject has had an impact on the student personally.

**Assignment:** In your first major project, you will be asked to research a historical perspective on a public figure or historical event of your choice. This writing prompt is a way to begin thinking about what you might research. Answer one (or more) of the following questions (remember, some aspect of your experience will need to be researchable):

- Has learning about or being involved with an important historical event ever changed the way you acted in or viewed the world? What was the event and how did it change you?
- Has a public figure ever influenced you or changed your life? Who was the public figure and how did this happen?
- Did a decision or action by a public figure ever influence your life? What was the decision or action and what influence did it have on you?

## Project 2: Research Paper

Students will learn to

- choose credible and relevant sources,
- concisely summarize an author's main idea and supporting evidence/details,
- demonstrate an understanding of the larger conversation about their topic,
- demonstrate an understanding of history as an ongoing conversation,
- appropriately integrate sourced material into your argument through quoting and paraphrasing,
- construct and revise an arguable and insightful thesis,
- explain connections between claims and source material,
- construct an engaging introduction,
- provide appropriate background/context on the topic,
- consider appropriate counterarguments,
- construct a conclusion that offers the reader an opportunity for further thought, and
- cite sources using appropriate conventions

Conventions:

- **Purpose:** Understand how perspectives about significant public figures and historical events change (or do not change) over time. Recognize the evolution of the conversation about this figure or event—i.e., how the way people have discussed the person/event has changed (or not changed) over time
- **Audience:** An interested public outside your classroom
- **Point of View:** Third person

**Assignment:** This 1,000-1,500 word essay should provide background on the topic (context), evidence to support the claim, counterarguments/refutations, and a conclusion that offers the reader something for further thought (a forward-thinking conclusion).

- **Step one:** Pick a topic, a historical figure, event, or idea, preferably one someone or something connected to your personal narrative.
- **Step two:** Do research.
- **Step three:** Compose summary paragraphs for at least 3 of your potential sources.
- **Step four:** Compose a research summary. (What did you learn about the scholarly and popular conversations surrounding your chosen topics?)
- **Step five:** Decide what you'd like to argue about your topic. (Where would you like to add to the conversation surrounding your topic?)
- **Step six:** Do more research, paying special attention to counterarguments.
- **Step seven:** Compose an infographic that furthers/explicates your argument and insert it into your composition.

**Multimodal Component:** Students will create and include one infographic that supports their discussion. This infographic would be inserted into their paper.

**Role of Research:** This project emphasizes that research, like writing, is a process: students may locate 10 sources, critically read 6, and summarize 3. This process demonstrates the importance of discarding sources that are less relevant to an author's topic or purpose in writing. Students should use research as (1) support for their theses and (2) a way of acknowledging and discussing counterclaims. Your final draft should include 4-6 sources.

**Draft #1:** The early draft may be any kind of planning draft but should include citations for the 6 sources you read, your three source summaries, and a draft of your working thesis.

**Draft #2:** The intermediate draft should be a working draft that includes the thesis, all major points, evidence to support these points (including in-text citations), counterclaims, and a works cited page.

**Draft #3:** The final draft should be a 1000-1200-word polished essay in which students articulate an assertion about their topic with which a reasonable person could disagree and address counterclaims. Students should ensure that their claim is fully supported with paraphrased, quoted, and summarized material drawn from appropriate credible sources cited using MLA.

### Project 3: Remediation

In Project 2, students will learn to

- demonstrate thoughtful consideration of audience and purpose,
- identify the ways in which a medium or genre affects audience, purpose, and composition (color choices, images, text, visual arrangement, etc.)
- compose a thesis related to how rhetorical choices reflect a change in audience and/or purpose,
- employ purposeful, clear, and concise style in writing, and
- cite sources using MLA conventions.

Conventions:

- **Purpose:** To explain how rhetorical choices reflect new audiences and/or purposes
- **Audience:** Fellow composers
- **Point of view:** First Person

**Assignment:** Students will find and [remediate a visual text \(poster, photograph, advertisement, infographic, political cartoons, comic, or painting\)](#) connected to the content of the Research Paper. Students will produce two remediations for two different audiences/purposes and share those remediations with the chosen audiences. Students will then compose a 800-1000 word analysis of their remediations.

**Multimodal Component:** [Students will compose a video presentation that displays their remediations and explains the reason for their composing decisions.](#)

**Thesis:** The thesis of this analysis will suggest in what ways the changes the student made to the text are appropriate for the chosen audience or purpose. Students should analyze their rhetorical decisions using the methods of visual analysis and the language of rhetorical appeals.

**Role of Research:** Students should incorporate appropriate sources to support their rhetorical choices.

**Draft #1:** Your draft should be an outline or other organizing draft that includes a thesis, a description of the remediations, their intended audiences and purposes, and the reasons for the composer's rhetorical choices.

**Draft #2:** You should provide an analysis of the remediation process, especially in terms of rhetorical choices that reflect the student's purposes and audiences; you should also appropriately incorporate visual analysis and rhetorical appeal language. This draft should be 600-800 words.

**Final Draft:** The final draft should be an 800-1000-word polished essay in which students articulate an analysis of how their rhetorical choices reflect their chosen audiences or purposes. Students should ensure that their claim is fully supported with paraphrased, quoted, and summarized material drawn from their textbook or other assigned material.

## Syllabus: Composition II

Megan McIntyre

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

Office Location: CPR 301K

Office Hours: TBD

Course Website: [www.meganmmcintyre.com/comp2.html](http://www.meganmmcintyre.com/comp2.html)

### Required Resources/Texts

- Lester Faigley and Jack Selzer's Good Reasons: Researching and Writing Effective Arguments (ISBN: 0205012647)
- June Casagrande's It Was the Best of Sentences, It Was the Worst of Sentences (ISBN: 158008740X)

### Course Description

ENC 1102 introduces students to rhetorical conventions and provides them with an opportunity to analyze, research, and compose arguments. ENC 1102 is designed to improve students' academic writing, research, information literacy, and critical thinking abilities by focusing on the ways writers participate in discourses and agency via argument, negotiation, and reasoning.

To help students gain access to these discourses as academic authors, the major projects in 1102 asks students to analyze arguments in advertisements (Project 1), develop arguments that negotiate differences (Project 2), and use writing to effect change (Project 3).

### Major Projects and Assignments

| Assignment  | Percentage |
|---|------------|
| Homework and Classwork [weeks 1-15]<br>You will be assigned a variety of different homework and classwork tasks, including quizzes, critical reading assignments, and other teacher assigned work.  | 10 %       |
| Peer Review [weeks 6-15]<br>For projects 1, 2 and 3, you will be asked to participate in meaningful peer review using My Reviewers.   | 10%        |
| Conferences<br>You will attend at least two individual conferences with the instructor to help in the development of your writing.  | N/A        |
| Project 1: Rhetorical Analysis of Advertisements<br>Students will write an 800-1,000 word essay that analyzes an advertisement. This analysis will discuss the ad's message (argument), audience, purpose (goals), and the rhetorical appeals that attempt to persuade a particular audience. In addition, students will consider what cultural assumptions the advertiser seems to make about this audience. | 20%        |
| Project 2: Rogerian Argument  | 25%        |

|   |     |
|---|-----|
| In Project 2, you will write a 1,200 – 1,500-word persuasive essay using a Rogerian structure about a social problem about which reasonable people disagree. You will argue for your own perspective on how to resolve this problem while also demonstrating respect for the opposing point of view.  |     |
| <p>Project 3: Rhetoric in Action</p> <p>In Project 3, you will write a persuasive 1000-word essay that a) educates your audience about an issue that needs changing, b) invites them to your point of view, c) acknowledges and refutes opposing arguments, and d) motivates readers to act in specific ways. You will also perform one of the actions you recommend in your essay (with instructor approval). This action might be a letter to a government representative, a persuasive online video, a podcast, or work of art. Additionally, you might create fliers or pamphlets, organize a panel discussion or debate on campus, participate in a demonstration, create a social networking Web page, organize a public event, create a discussion board, or find other ways to draw attention to your chosen topic.</p> | 35% |

### Archiving

Each student is responsible for ensuring access to all assignments completed for the course, and consequently you should maintain a separate archive of your work on a flash drive, website, or in printed format. Part of a process-driven writing class is seeing how your writing evolves from draft to draft as well as over the course of the semester.

### Technology Requirement

From Web-based assignments and material to e-mail and Blackboard, ENC 1101 requires consistent access to the Internet, word processing, and a printer. Not having access to a computer will not be an acceptable excuse for not having checked the syllabus for homework or not having checked your USF email address for class announcements. You are required to check your USF email account. (Use of this account is mandatory.) If you use an e-mail address other than your USF address, you will be required to forward your USF mail to your regular e-mail address so that you do not miss any announcements. (Note that when you forward USF e-mail to some Internet accounts such as Yahoo and Hotmail, your messages will sometimes be delayed by two days.) Students who come to the university without necessary computer skills are provided access to numerous resources, including an attentive help desk that is available by phone or e-mail (<http://it.usf.edu/help>) and free online tutorials through Atomic Learning (available through Blackboard).

### Grading

Instructors will make best efforts to provide feedback and grades within seven to ten days. You will be able to access your grades on Blackboard throughout the semester. Your instructor may grade your assignments on a 1 to 100% basis or a letter-grade basis. The Blackboard grading scale will be used for the mathematical breakdown on a 100-point scale to a letter-grade scale. Letter grades, including plus and minus grades, will be converted to points according to the Grade Point Average grading system, as follows:

|                   |                   |                   |                   |
|-------------------|-------------------|-------------------|-------------------|
| A+ (97–100) 4.00  | B+ (87–89.9) 3.33 | C+ (77–79.9) 2.33 | D+ (67–69.9) 1.33 |
| A (94–96.9) 4.00  | B (84–86.9) 3.00  | C (74–76.9) 2.00  | D (64–66.9) 1.00  |
| A– (90–93.9) 3.67 | B– (80–83.9) 2.67 | C– (70–73.9) 1.67 | D– (60–63.9) 0.67 |

It is up to each student to check on his or her grade deduction due to lateness or absences. Remember that your final Blackboard percentage will not reflect deductions due to lateness or absences.

For final grades, averages within the range between these points will go to the higher grade. A final grade of C– satisfies specified minimum requirements for Gordon Rule and Composition. You exemptions for the writing portion of CLAST require a 2.5 combined GPA in ENC 1101 and 1102.

### **Policy for Late and Missed Work**

All assignments must be completed on time. *I will not accept late in-class assignments or late out-of-class assignments.* I may accept late major projects; however, late projects will be penalized. For each day [NOT class day] the project is late, one *whole* letter grade will be deducted (an “A” will become a “B” and so on).

### **Disability Accommodations**

Any student with a disability should be encouraged to meet with the instructor privately during the first week of class to discuss accommodations (see Student Responsibilities: <http://www.asasd.usf.edu>). Each student must bring a current *Memorandum of Accommodations* from the Office of Student Disability Services that is prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks’ notice. All course documents are available in alternate format if requested in the students’ *Memorandum of Accommodations* (see faculty responsibilities: <http://www.asasd.usf.edu/faculty.asp>)

### **Attendance**

Attendance is mandatory. This is not a lecture class. Class meetings will be spent engaged in activities that will directly and immediately address your needs as a writer. As a writer, it is your responsibility to contact the instructor regarding information about any missed work. If you must miss two or more consecutive classes, communication with your instructor is vital. Missed days cannot be completely made up because of the nature of in-class work, but your instructor will assign an alternative assignment(s) to compensate for what is missed during a documented, excusable absence; as such, assignments will be accountable and grades will not be prorated. These “alternative assignments” will be decided by your instructor and can range from the writing of a 1,000 word essay to the taking of a quiz or exam that covers the missed material. Please note that alternative assignments decided by your instructor only apply to documented, excusable absences.

After three unexcused absences, one-third grade will be taken off your final grade. (For four unexcused absences, a “B” becomes a “B-”; for five, the “B” becomes a “C+”).

Excusable absences may include the following:

- **Jury Duty:** If a student serves as a juror, class absences will be considered excused only when the student provides advance notice to the instructor, when the instructor acknowledges the request, and when the student provides written verification of jury selection and proof of service.
- **Military Duty:** If a student serves in the military, class absences will be considered excused when the student provides advance notice of such military duty to the instructor, and when the instructor acknowledges the request and the student provides written verification of proof of service.
- **Religious Days:** Should a student be absent because of a religious holiday, the student is expected to notify his or her instructor by the third week of the semester, if she or he intends to be absent for a class or an announced examination. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, by the second class meeting. All excused absences (due to illness, emergency, religious holiday, etc.) need to be cleared with your instructor.
- **Medical Conditions:** Any student who is absent because of illness is expected to provide written documentation of his or her illness.
- **USF Athletics’ Participation:** Any student who intends to miss class because he or she is participating in a schedule USF athletics’ event is expected to present a schedule of such participating events to his or her instructor by the third week of the semester if he or she intends to be absent for a class or an announced examination.

Missing a scheduled conference with your instructor will be treated the same as any other absence. If any student has missed enough class work to prevent the student from successfully completing the course requirements, your instructor will recommend that you drop the course.

### **Student Conduct Policy**

A positive learning environment is important for students and instructors. Please observe common classroom courtesies:

- Turn off your cell phone before class begins; your instructor will not permit the use of cell phones during any in-class activities, and may, at his or her discretion, deduct points from in-class activity grades for those students who continue to access their phones.
- If you bring your laptop, ask for your instructor’s permission and guidelines before you use it in class.
- Conduct yourself in a cooperative, orderly, and professional manner.
- Be considerate about your instructor’s expectations for online communications. Some readers find Internet shorthand to be offensive.

- If any behaviors interfere with instruction, whether in the classroom or online, your instructor will then follow policies regarding your conduct from the USF Handbook.

### **Disruption of Academic Process**

Disruption of academic process is defined as the act or words of a student in a classroom or teaching environment, which in the reasonable estimation of a faculty member: (a) directs attention from the academic matters at hand, such as noisy distractions; persistent, disrespectful, or abusive interruptions of lecture, exam, or academic discussions, or (b) presents a danger to the health, safety, or well-being of the faculty member or student. Punishments for disruption of academic process will depend on the seriousness of the disruption and will range from a private, verbal reprimand to dismissal from class with a final grade of “W,” if the student is passing the course, shown on the student record. If the student is not passing, a grade of “F” will be shown on the student’s record.

### **Plagiarism and Academic Honesty**

Plagiarism includes the use of a quotation, that is, the exact words of a text (interview, lecture, periodical, book, or website), without quotation marks and documentation; the paraphrasing of ideas or passages from a text without documentation; the inclusion from a text of information not generally known to the general public without documentation; and the following of the structure or style of a secondary source without documentation. To facilitate your understanding of the plagiarism policy, please see the FYC site (you must be signed on) at

[usf.edu/SitePages/Understanding%20and%20Avoiding%20Plagiarism.aspx](http://usf.edu/SitePages/Understanding%20and%20Avoiding%20Plagiarism.aspx)

After reading this information, you will be required to do the following:

- Sign the Classroom Policies Agreement Form, which your instructor will keep on file.
- Pass the Plagiarism Quiz. Your instructor will also ask you to complete an exercise in MLA documentation.

To facilitate your understanding of the actions associated with student plagiarism, please see the FYC site (you must be signed on) at <http://fyc.usf.edu/Policies/Plagiarism%20Main.aspx>

### **Writing Center**

USF's Writing Center (<http://guides.lib.usf.edu/writing>) offers assistance to any student who wants to improve his or her writing skills. Rather than offering editing assistance, during a session in the Writing Center consultants and students work together to enhance the organization, development, grammar, and style of any type of writing across the disciplines. Students are encouraged to visit the Writing Center at any stage during the writing process, from brainstorming and pre-writing to final polishing. The USF Writing Center is conveniently located in the Library Learning Commons. Walk-ins are welcome dependent on availability, but students are encouraged to make an appointment by visiting the Writing Center during office hours or setting up an appointment online. The phone number is 813-974-8293. Additional feedback is available via SmartThinking, an online tutoring center, which is accessible via Blackboard.

**Emergency Plans**

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to Blackboard, Elluminate, Skype, and e-mail messaging and/or an alternate schedule. It's the responsibility of the ENC 1101 student to monitor the Blackboard site for each class for course-specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

**Important Campus Resources for Students**

- Plagiarism Information: <http://fyc.usf.edu/Policies/Plagiarism%20Main.aspx>
- Students with Disabilities Responsibilities: <http://www.asasd.usf.edu/>
- USF Counseling Center: <http://usfweb2.usf.edu/counsel/>
- USF Advocacy Program: <http://www.sa.usf.edu/ADVOCACY/page.asp?id=72>
- Student Resources page at the FYC Web site: <http://fyc.usf.edu/SitePages/Students.aspx>

## Project 1: Ad Analysis

### Learning Outcomes

- Develop an analysis that discusses the following: the role of audience in the design of an advertisement; the language, strategies, and rhetorical devices used by the advertiser; and the cultural assumptions embedded in the advertisement,
- Identify and discuss the argument of the ad based on the way the appeals/fallacies are being used to further this argument (thesis),
- Write for an appropriate audience,
- Apply MLA academic conventions, and
- Revise texts in response to peer and instructor feedback.

### Genre Conventions

- *Audience*: instructor and peers
- *Purpose*: analyze an advertisement with reference to rhetorical appeals and logical fallacies
- Format: MLA

### Thesis or Focus

What is the argument of the ad based on the ways the appeals/fallacies are being used to further this argument? Include the argument and a statement that addresses the ways in which the appeals/fallacies are being used to advance the advertisement's argument.

### Assignment

Students will write an 800-1,000 word essay that analyzes an advertisement. This analysis will discuss the ad's message (argument), audience, purpose (goals), and the rhetorical appeals that attempt to persuade a particular audience. In addition, students will consider what cultural assumptions the advertiser seems to make about this audience.

### Role of Research

Students will use the chosen advertisement and the textbook as their primary sources. Instructors may assign supplemental readings and require students to cite these as well. Instructors may also require students to do additional research.

### Early Draft

The Early Draft should be an outline or other organizing draft that includes a working thesis and a brief explanation of major points. This draft should clearly demonstrate that the student has analyzed the advertisement's use of rhetorical appeals and logical fallacies.

***Intermediate Draft***

The Intermediate Draft should be a working draft that addresses the ad's argument and discusses the rhetorical appeals and logical fallacies that advance the ad's argument. This draft should include a thesis, all major points, evidence to support these points (including in-text citations from appropriate sources), and a Works Cited page.

***Final Draft***

The final draft will be an 800-1,000 word essay that analyzes an advertisement. This analysis should discuss the ad's message (argument), audience, purpose (goals), and the rhetorical appeals that attempt to persuade a particular audience. In addition, students will consider what cultural assumptions the advertiser seems to make about this audience.

## Project 2: Rogerian Argument

### Learning Outcomes

- Accurately reconstructs opposing arguments on an issue
- Employs appropriate tone and diction as to not alienate the reader
- Successfully researches and integrates sources from multiple perspectives on an issue
- Employs the Rogerian style of argument
- Use academic conventions such as MLA
- Use the writing process, including invention, drafting, revising, peer review, and editing strategies

### Genre Conventions

- *Audience*: primary: opponent; secondary: instructor and peers
- *Purpose*: present a Rogerian argument on a divisive social issue
- *Format*: MLA

### Thesis or Focus

What are the two sides of the contentious issue? How can you move both sides closer by using understanding, compromise, and critical thinking? The genre of this project is an analytical essay that prepares for social action by identifying the strategies used by those with differing points-of-view.

### Background

In the first project of ENC 1102 you learned about the rhetorical strategies of argumentation, such as ethos, pathos, and logos. In Project 2, you will make your own argument following a particular style called Rogerian argumentation, named after psychologist Carl Rogers. Your Rogerian argument will convince someone who disagrees with you about a contentious social issue to see your side of the debate.

This project challenges students to explore, analyze, and engage arguments based on Rogerian argumentation. Students enhance their knowledge of the conventions of academic discourse by developing an annotated bibliography and integrating research into their argument. Additionally, students enhance their writing abilities by receiving feedback from their instructor on three different drafts of this assignment as well as feedback from their peers.

Rogerian arguments emphasize compromise, mutual respect, and empathy. A Rogerian argument persuades by showing readers how their own points of view are compatible with the writer's perspective. In other words, Rogerian arguments are more like negotiations than arguments, as the writer needs to go to special lengths to demonstrate a full understanding of the opposing point of view.

In this case, you will apply this technique in the context of a social problem in which you are interested. You'll identify a social problem (perhaps through a method approved by your instructor)

that has created controversy of some kind. You'll then try to convince an audience that disagrees with you to consider your side. You'll use Rogerian argumentation in your organization and in your content, by demonstrating that you are well versed with the logic of the opposing side.

### **Assignment**

Write a 1,200 – 1,500-word Rogerian argument about a social problem about which reasonable people disagree. You will argue for your own perspective on how to resolve this problem.

Organize your essay following the standard Rogerian argument organization, which follows a particular and non-classical paper order. For instance, your thesis almost always comes at the end of a Rogerian argument. Follow this order as you write your paper by heeding the advice of **this handout\*** and by following the advice from your textbook.

You must use and document at least four outside sources in your essay. These might be informative sources that describe the details of your chosen issue, or they might be opinionated sources from both sides. (After all, to show your audience that you understand opposing viewpoints, it makes a lot of sense to show that you've read and understood writers who disagree with you!)

### **Role of Research**

Students will research the best arguments for both sides of whichever topic they choose in order to compare and contrast the major, reliable claims of either side in the most responsible way possible.

### **Project Tips**

The key to Rogerian argumentation—and to this assignment—is strategic empathy. First, this means that you need to be fair to those with other points-of-view by explaining their claims, priorities, and values and then recognizing their importance. Second, you should persuade your readers that their priorities and values can be reconciled with your own argument about the social issue, even if they seem too different.

For instance, if your topic was the possibility of a carbon tax to counteract global warming and you were arguing in favor of such a tax, you would need to recognize the legitimate objections others might have to your plan. For instance, such a tax would do little good if not applied in other countries; it would punish small businesses too much, and it would not motivate people to change their consumption habits. After recognizing these objections, you might show how they can be met by your proposal for a carbon tax: a carbon tax will eventually bring down energy prices and thus offset any burden to small businesses; and by America taking the lead, other countries will be encouraged to initiate a carbon tax as well. Ultimately you're still arguing for your own point-of-view, but rather than persuading others to change their minds you are focusing on compromise and connecting arguments together. Similarly if your topic was on the legal drinking age, and you were arguing in favor of lowering it, then you might concede that alcohol is a very powerful drug that should not be used irresponsibly.

*You might also find yourself with these issues:*

1. “I feel uncomfortable making someone else’s argument.” Part of the challenge of this paper is exploring different points-of-view, even if you find them objectionable. Effective writers try to work past what psychologists and sociologists call “confirmation bias,” a tendency to only interact with people and ideas that confirm our already-held beliefs. By demonstrating an attempt at compromise, your readers will be encouraged to reach past their biases and consider your position as well. Remember that you are persuading your readers of your own point-of-view by showing how it is—at least in some ways—compatible with their own viewpoints.
2. “Why bother researching another person’s point-of-view?” The goal of this assignment is not to change your own opinions but rather to help you make the strongest argument possible about your position on a selected social issue. Oddly enough, by recognizing the validity of opposing claims, you can help to make your own argument stronger. This can happen for several different reasons: First, in order to understand an issue, a writer must understand how that issue impacts all interested parties, and that means looking at things from their points-of-view. Understanding a different perspective might not change your own opinion, but it can help to complicate it in a constructive way.

### ***Early Draft***

The Early Draft should be an outline or other organizing draft that includes a working thesis and a brief explanation of major points. This draft should clearly demonstrate that the student has thought critically about the major claims of both sides of the debate.

### ***Intermediate Draft***

The Intermediate Draft should be a working draft that addresses the core assumptions and points of conflict that characterize the debate on both sides. This draft should include a thesis, all major points, evidence to support these points (including in-text citations from appropriate sources), and a Works Cited page.

### ***Final Draft***

The final draft will be an 1,200-1,500 word essay that presents a Rogerian argument about a contentious, divisive social issue.

### Project 3: Rhetoric in Action

#### Learning Outcomes

- Successfully integrates personal narrative of social action experience
- Successfully constructs an argument that works as a tool for change
- Successfully integrates sources that support or illuminate the focus of the essay
- Anticipates possible objections and addresses them
- Suggests applicable courses of action
- Successfully employs first person in relaying personal experience
- Use the writing process, including invention, drafting, revising, peer review, and editing strategies
- Use academic conventions such as MLA
- Use multiple genres to present arguments (e.g, letter, website, video, artwork, flyer, pamphlet, panel, demonstration)

#### Genre Conventions

- *Audience*: primary: opponent; secondary: instructor and peers
- *Purpose*: connect rhetorical theory and appeals to actual social practice
- *Format*: MLA

#### Thesis or Focus

How can your ideas and passion about an issue translate into a tangible act? The focus of this project is a persuasive essay that promotes social action and a dynamic presentation that informs and persuades. These genres take things beyond simple informational discussions by offering sound ways that the issue can be solved. Your audience, therefore, is any group of people that is predisposed to disagree with your argument, or any group of people who have not previously acted on this issue in effective ways. When writing to this kind of skeptical audience, it is important to use a tone that will make that audience want to agree with you: calm but firm and considerate of other points of view, and extremely knowledgeable.

#### Background

Project Three challenges students to take a stand on a public issue and to use language to facilitate positive social action. Students apply rhetorical principles such as ethos, pathos, and logos as they write for a real audience of their choice (for example, creating a website or sending a cover letter and persuasive report to a state senator). In the first two ENC1102 projects, you learned about rhetorical strategies of argumentation (Project One) and how to consider various differing views on a particular controversial topic (Project Two). In Project Three, you will lean on this knowledge to help you research a topic of personal and social significance and then argue for change. There are a wide variety of topics that you could write about (see below for examples); ask yourself what in the world needs changing, perhaps on a local, global, political, or social level. Your job is to convince your readers of the importance of your chosen topic and motivate them to enact change by offering a well-researched and persuasive argument. It's not enough, however, to argue for a change; this

project will also ask you to participate in enacting some sort of change.

### **Assignment**

There are two parts to this project: the essay and the action/presentation. Please note that your instructor will apply different weights to each portion of this assignment.

*Essay:* Write a persuasive, 1000-word essay that a) educates your audience about an issue that needs changing, b) invites them to your point of view, c) acknowledges and refutes opposing arguments, and d) motivates readers to act in specific ways. Your essay should work directly to effect change on the given issue. You must include specific actions that your audience members may consider to correct this problem. Use at least four sources to develop your argument including one that appropriately represents an opposing view.

*Action:* In addition to your persuasive essay, you must perform one of the actions you recommend in your essay (with instructor approval). This action might be a letter to a government representative, a persuasive online video, a podcast, or work of art. Additionally, you might create fliers or pamphlets, organize a panel discussion or debate on campus, participate in a demonstration, create a social networking Web page, organize a public event, create a discussion board, or find other ways to draw attention to your chosen topic.

At your instructor's discretion, this portion of the project may be completed by individuals or groups. For group projects, it is recommended that the group coordinate a series of actions/events that exhibit the group members' individual talents.

After completing your action, many instructors (at their discretion) will ask you to make a 10 minute presentation to the class that summarizes your findings about your chosen social injustice, gives an overview of the social action you performed in order to promote social change, and briefly reflects on how you feel this project stimulated your growth as a writer.

### ***Early Draft***

The Early Draft should be an outline or other organizing draft that includes a working thesis and a brief explanation of major points. This draft should clearly demonstrate that the student has thought about their resistant audience and what action will correspond to their ideas.

### ***Intermediate Draft***

The Intermediate Draft should be a working draft that addresses how to educate and persuade an audience into action. This draft should include a thesis, all major points, evidence to support these points (including in-text citations from appropriate sources), and a Works Cited page.

### ***Final Draft***

The final draft will be an 1,000 word essay that utilizes the rhetorical techniques learnt up until this point and that provides a clear path for practice.

## Syllabus: Communication for Engineers

Megan McIntyre

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

Course Website: <http://meganmmcintyre.com/eng.html>

**Course Description:** This course attempts to imbue its participants with the requisite written and oral communication skills to succeed as engineers, especially as engineers who work closely with non-engineers in professional contexts. To that end, each project of this course is designed to utilize requisite communication and teamwork skills. The course begins with a résumé project. Based on these résumés, the instructor will choose 5 team leaders who will be responsible for choosing their teams and leading said teams in the final two projects of the semester: a whitepaper project and a proposal project.

### Required Text:

There is no required textbook for this course; instead, I will assign articles and resources that are available via the library or the open web.

**Prerequisites:** ENC 1101 and ENC 1102 or Honors English

**Course Overview:** ABET Engineering program outcomes require that engineers (1) be able to communicate effectively, (2) understand the global and societal context of their work, (3) are aware of contemporary issues, and (4) are able to engage in lifelong learning.<sup>1</sup> Many of the writing assignments incorporated into this course involve critical thinking, which will satisfy these ABET outcomes. These critical thinking tasks will be evidenced in the following ways:

- Problems presented as formal writing assignments
- Problems presented as thought-provokers for exploratory writing
- Problems presented as tasks for small groups problem solving
- Problems presented as starters for inquiry-based class discussions

In obtaining these outcomes, two of ABET's outcomes will have been achieved. You will have (1) an understanding of professional and ethical responsibility and (2) an ability to communicate effectively.

**Course Objectives:** The overall objective of the course is to enhance your written and oral skills in order that you might function professionally in the field of Engineering. To achieve this objective, specific goals will be

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<sup>1</sup> Brett Gunnink, University of Missouri-Columbia, Department of Civil and Environmental Engineering, E2509, EBE, Columbia, MO 65203.

- To provide practical solutions to use in meeting a wide range of technical writing challenges in the classroom and in the workplace
- To provide guidance on how to define terms and describe mechanisms and processes
- To enable you to gain skills in developing proposals, progress and status reports, feasibility and recommendation reports, instructions, research reports, abstracts, and executive summaries
- To enable you to enhance your grammar skills and style
- To provide opportunities for you to produce effective presentations
- To provide guidance in documentation appropriate for your field
- To provide opportunity for developing effective résumés, business letters, memos, and e-mails

**NOTE:** This course is a part of the University of South Florida's Foundations of Knowledge and Learning Core Curriculum. It is certified as a Gordon Rule 6A Communication Course fulfilling the following dimensions: Critical Thinking, Inquiry-based Learning, and Written Language Competency. This course also meets the writing requirements of a Gordon Rule 6A Communications course; students will write at least 4,500 words. At least one assignment will include a revision. Students enrolled in this course will be asked to participate in the USF General Education Assessment effort. This might involve submitting copies of writing assignments for review, responding to surveys, or participating in other measurements designed to assess the FKL Core Curriculum Learning Outcomes.

**Method of Instruction:** This course will teach you many of the skills required of a beginning technical communicator. In addition to knowing how to write clearly and accurately, you must also know how to work effectively with others. Thus, the class functions in a workshop environment where collaboration with others is essential. Lectures, workshops, and hands-on practice in writing govern the activities of the course.

**Twitter:** Because many of the students in this course work closely with technology and because social media tools are an important component of many professional environments, during class, I will encourage students to participate in class discussion, ask questions, offer suggestions, etc. both verbally and through the use of our course hashtag via Twitter (#ENC3246MC).

**Students with Disabilities:** Students with a disability and thus requiring accommodations are encouraged to consult with me during the first week of class to discuss accommodations. See Student Responsibilities: <http://www.asasd.usf.edu/Students.htm>.

**Religious Observances:** If you expect to be absent because of a religious holiday, please inform me by the second class meeting.

**Academic Integrity:** Academic dishonesty is wholly unacceptable in any form including plagiarism, the purchasing of notes or answers from other students, etc. Please see the USF Student Handbook for details and consequences, which may include failure of the assignment, of the class, or both.

**Technology:** A working knowledge of Black Board, Word, and an email program are necessary for success in this course. I encourage you to bring your laptops (if you own one) to our class meetings, but I reserve the right to suspend this privilege should I feel it is being abused.

### Grade Components:

|                                  | <b>Assignment</b>   | <b>Word Count</b> | <b>Percentage</b> | <b>Week Due</b> |
|----------------------------------|---|-------------------|-------------------|-----------------|
| <b>Professional Web Presence</b> | Professional Website, Blog, and Social Media Presence   | 4000-5000         | 30%               | Weeks 6, 15     |
| <b>Project 2: White Paper</b>    | Research and write a short technical white paper that explains a technical process to a novice in the field who is thinking of investing in a business related to technology presented in your white paper. OR write a persuasive white paper that offers a solution to a technical problem (Graphics encouraged) | 1000-1250         | 20%               | Week 10         |
| <b>Project 3: Proposal</b>       | Engineering Proposal with an introduction, background, proposal, description of work/product, benefits, approach, qualifications/references, schedule, cost, and conclusion.  | 3500-4000         | 30%               | Week 15         |
| <b>“Pick the Reading”</b>        | Choose one reading and create 2 discussion questions for our weekly schedule peers. Lead 7-10 minute discussion of this reading during the subsequent class.  | N/A               | 10%               | Weeks 2-14      |
| <b>Homework &amp; Classwork</b>  | Quizzes, Homework, Project Reflection, Memos, Attendance and Participation (Being physically and mentally in class and engaged in discussions and assignments)  | N/A               | 10%               | Weeks 1-15      |

### Grading Scale:

|           |    |           |    |
|-----------|----|-----------|----|
| 93.5-100% | A  | 73.5-76.4 | C  |
| 89.5-93.4 | A- | 69.5-73.4 | C- |
| 86.5-89.4 | B+ | 66.5-69.4 | D+ |

|           |    |                |    |
|-----------|----|----------------|----|
| 83.5-86.4 | B  | 63.5-66.4      | D  |
| 79.5-83.4 | B- | 59.5-63.4      | D- |
| 76.5-79.4 | C+ | 59.4 and below | F  |

### General Grade Explanations:

A = Superlative work. Course goals have been substantially exceeded.

B = Above standards. Course goals have been slightly exceeded.

C = Acceptable achievement. Course goals have been met.

D = Poor achievement. Course goals have not been met.

F = Unacceptable work and effort.

(Please note: A “C” represents satisfactory work, regular attendance, and successful accomplishment of the course goals.)

**Attendance:** You are allowed two unexcused absences. After that, you will lose one third of a letter grade (from B+ to B or from C to C-) for each additional absence. Two tardies equal one absence. If you must miss class, please contact a peer for information about what you miss. NOTE: it is your responsibility to contact me about late work or extended absences. For this class, attendance means not only being physically present but being mentally engaged in class. Additionally,

- Any absences due to religious obligations must be submitted in writing **by the end of Week 2 of class**. These absences are excused.
- Students must provide documentation from the athletic or other department **by the end of Week 2 of class** if classes will be missed due to athletic or other school sponsored obligations. These absences are excused (in most cases).

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Blackboard, Elluminate, Skype, and email messaging and/or an alternate schedule. It's the responsibility of the student to monitor Blackboard site for each class for course specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

### Some notes about this class:

- No late classwork or homework will be accepted. Late projects will lose one letter grade per day (NOT per class day) they are late.
- Please turn off or silence all cell phones before class begins.
- All communications with me via email should follow the format for professional emails laid out by your textbook.

- Before emailing me, please check your syllabus, our course website, and Blackboard. If you cannot find the answer in one of those locations, contact a peer. Please refrain from emailing me until you have exhausted all of these sources.
- Besides work completed in class, all assignments should be typed with 12 point font in either Times New Roman, Arial, or Calibri and double spaced unless the particular assignment form calls for something different. Assignments in need of citations should utilize IEEE or another citation style utilized by professionals in your discipline.

### **Project 1: Professional Presence Project**

In lieu of a traditional employment project, you will spend the first third of the course building a digital professional presence. This project has a number of components:

1. **Professional Website**
  - a. Landing/Home page
  - b. Résumé or CV
  - c. An about page
  - d. Selection of current work
  - e. Blog: over the course of the semester, you will compose at least 5 300+ word blog entries on a topic related to your major or career goals.
2. **Social Media Presence:** you must build a professional presence on one of the following social media platforms. Your grade will be based upon a selection of the content you create on one of these sites and a reflection.
  - a. Twitter
  - b. LinkedIn
  - c. Or propose another site

You may compose your site using Weebly, Wordpress, or another site builder or you may write and host your own content; either way, choose an address that's identifiable and professional.

## Project 2: White Paper

White papers may have two different purposes: to describe a technical process to a non-expert or to address (and offer a solution to) a problem. For this assignment, you may choose either approach, though your paper must fit within the larger problem or topic your group has chosen to address for this project.

**Step 1: Choose a topic as a group.**

**Step 2: Individually, choose a technical element of this topic to explain or an engineering related problem or issue to address.** At the end of the project, your group will have to compose a memo that relates all the papers to one another and to the group topic. It would be beneficial to consider this and discuss connections when choosing your topic.

**Step 3: Create an outline or other writing plan.** I will be collecting a planning draft from each of you. This may take the form of an outline, word web, annotated bibliography, research plan, etc.

**Step 4: Do research.** The foundation of this paper will be the research you do. Research may be done through library databases, popular articles, professional publications or websites, or interviews. If you'd like to cite a source that doesn't fall into one of these categories, please see me. Your paper should cite at least 6 sources.

**Step 5: Compose white paper.** At minimum, your report should contain:

*Executive summary.* Begin with an "executive summary" that briefly introduces and summarizes your research and establishes reader expectations for what is to follow. Make sure to state clearly here how this problem or issue is relevant or useful, both generally to and specifically within your industry. Your chosen research option should be apparent from this part of the paper as well as from your title.

*Introduction.* This introduction should prepare the reader in more detail for the main issues of the paper. You may choose to begin by defining major terms in the report or by giving a specific anecdote of how this issue has been impacting various sectors. Set up your audiences expectations for the whole report and especially make its purpose and relevance clear.

*Research and/or discussion of technical process.* In this section, you should present the research you've done on your problem or technical process. Be sure to include relevant statistics or other data that support your discussion.

*Infographics.* You must have at least one infographic in your report. One of them is to be of your own creation. The infographic that you create may reflect statistical data or diagram a vital part of the technical process. It should be designed for easy interpretation so that visual learners may better access the information you are presenting.

*Source Citations.* I am encouraging you to use endnotes (footnotes at the end of the paper, not at the bottom of each page) in the text of the paper to tie sources to a bibliography of at the end

of the report. Endnotes should be the format appropriate for your given field. Please see: <http://bit.ly/xqOXiv> and ask me if you are unsure what citation style to use. For in-text, you may use only endnotes in many cases, but you may want to introduce the author or other info about the source in a signal phrase if it will add to the effectiveness/credibility of your report. Consider your audience: are they going to expect parenthetical citations in the report, or will they likely just ignore these? What is most important for your ethos and credibility as a researcher is that you make it clear in the report where data has come from (including infographics) and that you integrate it into the report by explaining how it is relevant to your report's stated purpose

**Step 6: Revise white paper.**

**Step 7: Compose group memo.** This memo should integrate each group member's explanation or solution and relate those papers to the general topic or issue the group chose to address.

### **Project 3: Technical Proposal**

Along with your group, you will develop a technical proposal to address a problem in the Tampa Bay area. Your technical proposal will include a letter of transmittal, an executive summary, a statement of the problem, background information, a proposed solution, and your qualifications for the project. You should also create a PowerPoint for your potential client.

#### **Steps**

1. Do initial research.
2. Decide on a location and a problem.
3. Decide on the division of labor.
4. Do additional background research.
5. Decide on your proposed solution.
6. Construct your proposal.
7. Develop a PowerPoint aimed at your potential client.

## Technical Proposal Sections

**Letter of Transmittal (1 page):** Like a cover letter, a letter of transmittal prepares a reader for the enclosed document, in this case a business plan. You should address the following points:

- Who you are
- Why you are writing
- A statement of the problem you wish to address
- Your proposed solution/course of action
- What you plan to do next as follow-up
- When the action should occur

**Title page (1 page)**

- Title
- Name of company/writers
- Date of submission

**Table of contents (1-2 pages):** Provide complete, clear listing of contents

**List of illustrations (1 page):** Include below the TOC or on a separate page; provide enough detail so that the reader can determine the nature of each figure; your proposal should include at least 4.

**Executive Summary (1-2 pages):** The traditional way to begin the executive summary is with a statement of purpose, perhaps by integrating a mission statement and a few sentences about the product or service the business will provide. Once again, your audience will be potential investors or loan officers. Try to highlight a key point from each section of the plan. Because of length restrictions, you may not have room for everything, so a section that doesn't offer anything important or interesting to the reader may be skipped. Conclude the executive summary with the purpose of the business plan and a specific statement of what you expect from the reader. Clearly state your capabilities and needs in the executive summary, and you will have a greater chance that the reader will turn the page.

**Statement of the Problem (2-3 pages):** This section should be as specific as possible. You should describe the specific problem you wish to address, including location and stakeholders.

**Background Research (3-4 pages):** This section should provide a foundation from which to build your proposed solution or recommendation. This section should, if possible, address previous attempts to solve the problem as well as successful solutions to similar problems. This section serves as an opportunity to convince your reader that the problem is pressing.

**Proposed Solution/Recommendation (5-6 pages):** This will be the bulk of your proposal. This section should include a recommendation that follows logically from the background research you

present in the previous section. Additionally, you should include a description of the solution (which might include diagrams or other infographics), the various methods you will be employing, an estimated budget, and a timeline for completion/implementation. The purpose of this section is to prove that your solution is best suited to the needs of the interested stakeholders.

**Qualifications (1-2 pages):** This section is an opportunity to convince the reader that your group is the best equipped to implement your proposed solution. Think of this as an extension of our resume and cover letter project. What training, coursework, or experience makes your group well-suited to the task at hand?

**Glossary:** If you use any technical terms or other jargon, be sure to provide an alphabetized glossary

**Works cited page:** You should cite at least 5 sources.

**Client Presentation:** This will contain many of the elements from your proposal, modified for a visual and oral presentation. Focus on your solution and what makes it preferable to other potential solutions. What makes your group best suited to tackle the problem? This presentation should include visuals and each member of your group should participate.

## Syllabus: Professional Writing: Preparing for the Networked Workplace

Megan McIntyre

Office Hours: TBD

Office Location: CPR 307

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu) \*\*\*\* (Preferred method of communication)

Course Website: [www.meganmmcintyre.com/prof.html](http://www.meganmmcintyre.com/prof.html)

**Course Description:** This course focuses on the changing nature of professional communication and will ask students write in emerging professional spaces. We'll also spend time constructing online professional profiles and networks through a professional website/portfolio and social media sites like Twitter and LinkedIn. Students will be expected construct a professional web presence and actively participate in professional social media venue of their choice.

### Required Texts:

- *Business Communication(Harvard Business Essentials)* (ISBN: 159139113X)
- *Business Grammar, Style & Usage* (ISBN: 158762026X)

**NOTE:** This course is a part of the University of South Florida's Foundations of Knowledge and Learning Core Curriculum. It is certified as a Gordon Rule 6A Communication Course fulfilling the following dimensions: Critical Thinking, Inquiry-based Learning, and Written Language Competency. This course also meets the writing requirements of a Gordon Rule 6A Communications course; students will write at least 4,500 words. At least one assignment will include a revision. Students enrolled in this course will be asked to participate in the USF General Education Assessment effort. This might involve submitting copies of writing assignments for review, responding to surveys, or participating in other measurements designed to assess the FKL Core Curriculum Learning Outcomes.

**Prerequisites:** ENC 1101 and ENC 1102 or Honors English

**Course Objectives:** Through class meetings and out-of-class preparation, you should expect to do the following:

1. Understand the process of communication from the position of "receiver" and "sender" in a variety of business and professional contexts.
2. Apply specific reasoned, practical, and ethical communication principles to composing and delivering typical business and professional messages.
3. Practice business communication skills in both independent and collaborative situations.

**Course Outcomes:** At the end of the course, you should be able to:

- Analyze and evaluate audience/purpose/situation as they apply to business writing contexts.
- Produce clear, concise, effective audience and purpose-specific business rhetoric.
- Plan and participate in a collaborative project.
- Incorporate process (research, invention, writing, revision, and editing) into writing tasks.

- Analyze multiple writings from business professions.
- Adapt tone and style for appropriate rhetorical business professions.
- Conduct primary and secondary research relevant to topic and incorporate appropriate documentation style.
- Incorporate analytical/technical data in the form of appropriate illustrations (charts, graphs, spreadsheets, etc.).
- Give and receive constructive criticism.
- Use technology to design accurate and visually appealing PowerPoint slides that will maximize the effectiveness of written and oral reports.
- Develop strategies to facilitate communication across ethnic and/or business cultures.

**Students with Disabilities:** Students with a disability and thus requiring accommodations are encouraged to consult with me during the first week of class to discuss accommodations. See Student Responsibilities: <http://www.asasd.usf.edu/Students.htm>.

**Religious Observances:** If you expect to be absent because of a religious holiday, please inform me by the second class meeting.

**Academic Integrity:** Academic dishonesty is wholly unacceptable in any form including plagiarism, the purchasing of notes or answers from other students, etc. Please see the USF Student Handbook for details and consequences, which may include failure of the assignment, of the class, or both.

**Technology:** A working knowledge of BlackBoard, Word, an email program, an internet browser, and a website builder are necessary for success in this course.

#### Grade Components:

|                                  | Assignment   | Word Count | Percentage | Week Due    |
|----------------------------------|--|------------|------------|-------------|
| <b>Professional Web Presence</b> | Professional Website, Blog, and Social Media Presence  | 4000-5000  | 30%        | Weeks 7, 15 |
| <b>Collaborative Report</b>      | Business Plan, PowerPoint Presentation, Letterhead, Self-Evaluation  | 3250-4000  | 35%        | Week 15     |
| <b>Pick the Reading</b>          | Choose one reading and create 2 discussion questions for our weekly schedule. Lead 7-10 minute discussion of this reading during the subsequent class. | N/A        | 15%        | Weeks 3-12  |
| <b>Homework &amp; Classwork</b>  | Quizzes, Homework, Attendance and Participation (Being physically and mentally in class and engaged in discussions and assignments)                    | N/A        | 20%        | Weeks 1-15  |

#### Grading Scale:

|           |   |           |   |
|-----------|---|-----------|---|
| 93.5-100% | A | 73.5-76.4 | C |
|-----------|---|-----------|---|

|           |    |                |    |
|-----------|----|----------------|----|
| 89.5-93.4 | A- | 69.5-73.4      | C- |
| 86.5-89.4 | B+ | 66.5-69.4      | D+ |
| 83.5-86.4 | B  | 63.5-66.4      | D  |
| 79.5-83.4 | B- | 59.5-63.4      | D- |
| 76.5-79.4 | C+ | 59.4 and below | F  |

**Attendance:** You have three free unexcused absences. After that, you will lose one third of a letter grade (from B+ to B or from C to C-) for each additional absence. Two tardies equal one absence. For this class, attendance means not only being physically present but being mentally engaged in class. I reserve the right to count mental absences in the same way I count physical absences.

**Some notes about this class:**

- No late classwork or homework will be accepted. Late projects will lose one letter grade per day (NOT per class day) they are late.
- Please turn off or silence all cell phones before class begins.
- Besides work completed in class, all assignments should be typed with 12 point font in either Times New Roman, Arial, or Calibri and double spaced unless the particular assignment form calls for something different.

### Project 2: Business Plan

Along with your group, you will develop a business plan for a fictional business you would open the Tampa Bay area. Your business plan will include an executive summary, company background, an operations plan (including a monthly budget projection), a marketing plan, and an evaluation plan. You should create a board of directors, business logo, and letterhead in addition to a brochure advertising your products and/or services as well as a PowerPoint for potential investors.

#### Steps

- 1. Do initial research.** Identify competing businesses and their markets. Get information about pricing. Use information to differentiate their business from competition. You may use the internet, interviews, and/or the yellow pages to research competition.
- 2. Decide on a location.** Remember that your location is an integral part of appealing to a potential customer base.
- 3. Develop a Marketing Plan.** Gather information on cost and effectiveness of different marketing methods and choose one best suited to business. Explain how you would apply the marketing plan. What are the different methods of advertising?
- 4. Develop a Budget.** Design a spreadsheet to calculate start up costs and operational expenses for one year. Include a breakdown of one month's expenses.
- 5. Make a business plan.** Using word templates, create a business plan that contains an executive summary, industry background (from your initial research), an operations plan, a financial plan (including a description of initial capital investment), and a marketing plan.
- 6. Create a letterhead and business cards.**
- 7. Develop a PowerPoint aimed at investors.**

## Business Plan Sections

**Letter of Transmittal (1 page; 10 points):** Like a cover letter, a letter of transmittal prepares a reader for the enclosed document, in this case a business plan. You should address the following points:

- Who you are
- Why you are writing
- What you expect from your reader

**Title page (1 page; 5 points)**

- Title of proposal
- Name of company, writer, writers, submitting proposal
- Date on which the proposal was completed

**Table of contents (1-2 pages; 5 points):** Provide complete, clear listing of contents

**List of illustrations (1 page; 5 points):** Include below the TOC or on a separate page; Provide enough detail so that the reader can determine the content of each illustration or figure

**Executive Summary (1-2 pages; 50 points):** The traditional way to begin the executive summary is with a statement of purpose, perhaps by integrating a mission statement and a few sentences about the product or service the business will provide. Once again, your audience will be potential investors or loan officers. Try to highlight a key point from each section of the plan. Because of length restrictions, you may not have room for everything, so a section that doesn't offer anything important or interesting to the reader may be skipped. Conclude the executive summary with the purpose of the business plan and a specific statement of what you expect from the reader. Clearly state your capabilities and needs in the executive summary, and you will have a greater chance that the reader will turn the page.

**Company Background (2 pages; 25 points):** This section should include

- A business concept, which gives the reader the big picture about what the business will do and how it will succeed
- An industry analysis, which defines the industry in which the business will operate (e.g., retail, information distribution, financial services),
- A mission statement, which will, with the big industry picture in the reader's mind, narrow the focus to your business. What will your business do/offer that other businesses like it don't?
- Business goals: In addition to stating what you are going to do, you must also indicate how you are going to do it. To do that you need to set some business goals (products, timing, etc).
- Value proposition: What is consumer's need that is being fulfilled? In other words, why should a customer buy your product or service?

**Operations Plan (3-4 pages; 50 points):** This section should include

- Business location: Although your business may be an e-business, most businesses will have some sort of physical space that makes them accessible to their customer base.
- Operating facilities and equipment: Concurrent with the discussion of location, or immediately following, is a description of the operating assets the business will require, including buildings, equipment, fixtures, vehicles, and software.
- Procedures: Will there be any special procedures for purchasing, inventory management, quality control, or customer service?
- Management plan: Complementing the organization structure section is information about the background, skills, and expected contributions of each of the leaders and employees of the business.

**Financial Plan (2-3 pages; 30 points):** This section should include a start-up budget, an income and expense statement, and the capital required. Based on your financial plan, how much money will you need to start up the business? Where is the money going to come from? How will you spend it? How will you earn it back? **(BE SPECIFIC!)** This section should include graphs and charts as well as written explanations.

**Marketing Plan (2-3 pages; 30 points):** What are the target markets? How will you reach the target markets? What kinds of advertising/marketing programs will you have to make your business succeed? I encourage you to include some drafts of print ads or flyers for your company.

**Evaluation Plan (2-3 pages; 30 points):** How will you evaluate the success of each of these sections? What steps will you take to ensure the success of your endeavor? As this is the final section of your plan, create a strong persuasive argument that tells investors why your plan deserves to be funded.

**Qualifications (1-2 pages; 10 points):** This section is an opportunity to convince the reader that your group is the best equipped to implement your proposed solution. Think of this as an extension of our resume and cover letter project. What training, coursework, or experience makes your group well-suited to the task at hand.

**Glossary:** If you use any technical terms or other jargon, be sure to provide an alphabetized glossary

**Works cited page:** You should cite at least 5 sources. **Format, which includes the document design and appropriate citations, is worth 25 points.**

**Investor Presentation (25 points):** This will contain many of the elements from your business plan, but with the audience of an investor in mind. Play up how you will corner a particular part of the market. What makes your business better or more profitable than other businesses like it? This presentation should include visuals and each member of your group should participate.

## Syllabus: Advanced Composition: Parlaying with the Digital Pirates

Professor Megan McIntyre

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

Office Location: CPR 301K

Office Hours: TBD

Course Website: <http://meganmmcintyre.com/piracy.html>

This course explores intersections between rhetoric, ethics, and technologies by examining the emergence and impact of the hacker collective Anonymous and the torrent site the Pirate Bay. We will begin by discussing and crafting definitions of rhetoric and looking for answers to questions including

- How do emerging technologies and spaces alter our understanding of rhetoric and writing?
- How do writing and rhetoric alter our understanding of technology?

We will also discuss readings by those on the cutting edge of writing, rhetoric, and technology, including Clay Shirky, DJ Spooky, Lawrence Lessig, and the late Aaron Schwartz, among others.

We'll spend the second half(ish) of the course reading and talking about Anonymous and the Pirate Bay and what they might have to tell us about our own experiences of technology, rhetoric, and writing.

### Reading Schedule

Note #1: Texts will be discussed on the day they appear on the reading schedule. You should read them before that.

Note #2: This is subject to change. If you'd like to suggest a reading, please do. Almost everything is negotiable.

|  |   |
|--|---|
| Week 1:<br>Introduction<br><br>(August 26-30)  | Syllabus Intro  |
|  | “Made not only in Words” (Yancey)   |
| Week 2:<br>Introduction<br><br>(September 2-6) | Labor Day – Class Canceled  |
|  | “What are English Majors For” (Miller and Jackson); “Why I Hire English Majors” (Strauss; <a href="http://www.huffingtonpost.com/steve-strauss/hiring-english-">http://www.huffingtonpost.com/steve-strauss/hiring-english-</a> |

|  |   |
|--|---|
|  | <a href="#">majors_b_3484409.html?utm_hp_ref=tw</a> )   |
| Week 3: Rhetoric and Technology<br>(September 9-13)        | <p>“The Question of Defining Rhetoric” (Comas; <a href="http://capone.mtsu.edu/jcomas/rhetoric/defining.html">http://capone.mtsu.edu/jcomas/rhetoric/defining.html</a>); Introduction from <i>Ambient Rhetoric</i> (Rickert)</p> <p>Introduction from <i>Rhetoric of Cool</i> (Rice) OR “Argument as Emergence, Rhetoric as Love” (Corder)</p>  |
| Week 4: Rhetoric and Technology<br>(September 16-20)       | <p>“How the Internet Saved My Daughter” (Santos; <a href="http://www.technorhetoric.net/15.2/topoi/santos/">http://www.technorhetoric.net/15.2/topoi/santos/</a>)</p> <p>“Screening (In)Formation: Bodies and Writing in Network Culture” (Bay)</p> <p>“Fandom as Inhabitation of Negative Space” (Saathi1013; <a href="http://saathi1013.tumblr.com/post/50539518732/fandom-as-inhabitation-of-negative-space">http://saathi1013.tumblr.com/post/50539518732/fandom-as-inhabitation-of-negative-space</a>)</p> |
| Week 5: Theories of Technology<br>(September 23-27)        | <p>Selections from “Manifesto for Cyborgs” (Haraway); <b>Read 190-196 only.</b></p> <p>“The Dilemma of Being a Cyborg” (Chocano; <a href="http://www.nytimes.com/2012/01/29/magazine/what-happens-when-data-disappears.html?pagewanted=all">http://www.nytimes.com/2012/01/29/magazine/what-happens-when-data-disappears.html?pagewanted=all</a>)</p> <p>(2 blogs should be posted by the end of this week)</p>   |
| Week 6: Theories of Technology<br>(September 30-October 4) | <p>“Love Your Monsters” (Latour)</p> <p>“Where are the Missing Masses?” (Latour)</p>  |
| Week 7: Technological Culture<br>(October 7-11)            | <p>“Reexamining the Remix” (Lessig; <a href="http://www.ted.com/talks/lessig_nyed.html">http://www.ted.com/talks/lessig_nyed.html</a>); “How Cognitive Surplus Will Change the World” (Shirky; <a href="http://www.ted.com/talks/clay_shirky_how_cognitive_surplus_will_change_the_world.html">http://www.ted.com/talks/clay_shirky_how_cognitive_surplus_will_change_the_world.html</a>); Excerpts from <i>Convergence Culture</i> (Jenkins)</p> <p>“What Technology Wants” (Kelly; </p>                       |

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|  | <p><a href="#">5CMozGWY</a>); DJ Spooky at TEDxAustin (<a href="http://www.youtube.com/watch?v=vYUEOqwOOW8">http://www.youtube.com/watch?v=vYUEOqwOOW8</a>); “War for the Web” excerpts (Schwartz; <a href="http://vimeo.com/57539840">http://vimeo.com/57539840</a>)</p> <p><b>OPTIONAL:</b> “Writing is a Technology that Restructures Thought” (Ong)</p>  |
| <p>Week 8: Rhetoric, Technology, and Production</p> <p>(October 14-18)</p> | <p>“Rhetoric's Mechanics: Retooling the Equipment of Writing Production” (Edbauer Rice)</p> <p>“Code? Not so Much” (Davidson; <a href="http://www.digitalrhetoriccollaborative.org/2012/10/17/code-not-so-much/">http://www.digitalrhetoriccollaborative.org/2012/10/17/code-not-so-much/</a>)</p>   |
| <p>Week 9: Rhetoric and Ethics</p> <p>(October 21-25)</p>                  | <p>“The Ethic of Expediency” (Katz)</p> <p>“Emotion, Ethics, and Rhetorical Action” (Micche)</p>   |
| <p>Week 10: Case Study #1 – Anonymous</p> <p>(October 28-November 1)</p>   | <p>“The Hacker’s Ethic” (<a href="http://project.cyberpunk.ru/idb/hacker_ethics.html">http://project.cyberpunk.ru/idb/hacker_ethics.html</a>); “Hacker Practice” (Coleman and Golab)</p> <p>“Phreaks, Hackers, and Trolls” (Coleman)</p> <p>(4 blogs should be posted by the end of this week)</p>   |
| <p>Week 11: Case Study #1 – Anonymous</p> <p>(November 4-8)</p>            | <p>“Hacktivists as Gadflies” (Ludlow; <a href="http://opinionator.blogs.nytimes.com/2013/04/13/hacktivists-as-gadflies">http://opinionator.blogs.nytimes.com/2013/04/13/hacktivists-as-gadflies</a>); “What is a Hactivist?” (Ludlow; <a href="http://opinionator.blogs.nytimes.com/2013/01/13/what-is-a-hactivist">http://opinionator.blogs.nytimes.com/2013/01/13/what-is-a-hactivist</a>);</p> <p>“Am I Anonymous?” (Coleman; <a href="http://limn.it/am-i-anonymous/">http://limn.it/am-i-anonymous/</a>);</p> <p>(Definitional Paper due)</p> |
| <p>Week 12: Case Study #1 –</p>  | <p>Veteran’s Day – Class Canceled</p>  |

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| <p>Anonymous<br/>(November 11-15)</p>                    | <p>“How Anonymous Picks Targets, Launches Attacks, and Takes Powerful Organizations Down” (Norton; <a href="http://www.wired.com/threatlevel/2012/07/ff_anonymous/">http://www.wired.com/threatlevel/2012/07/ff_anonymous/</a>); “Our Weirdness is Free” (Coleman; <a href="http://gabriellacoleman.org/wp-content/uploads/2012/08/Coleman-Weirdness-Free-May-Magazine.pdf">http://gabriellacoleman.org/wp-content/uploads/2012/08/Coleman-Weirdness-Free-May-Magazine.pdf</a>)</p>   |
| <p>Week 13: Case Study #2 – P2P<br/>(November 18-22)</p> | <p>“You Will Never Kill Piracy, and Piracy Will Never Kill You” (Tassi; <a href="http://www.forbes.com/sites/insertcoin/2012/02/03/you-will-never-kill-piracy-and-piracy-will-never-kill-you/">http://www.forbes.com/sites/insertcoin/2012/02/03/you-will-never-kill-piracy-and-piracy-will-never-kill-you/</a>); “A Nation Divided Over Piracy” (Norton; <a href="http://www.wired.com/science/discoveries/news/2006/08/71544?currentPage=all">http://www.wired.com/science/discoveries/news/2006/08/71544?currentPage=all</a>)</p> <p>“Why Napster Matters to Writing” (DeVoss and Porter)”; First 30 min of <i>Steal This Film</i></p> |
| <p>Week 14: Case Study #2 – P2P<br/>(November 25-29)</p> | <p>Remainder of <i>Steal This Film</i>; Selections from <i>Free Culture</i> (Lessig)</p> <p>Class Canceled – Thanksgiving</p>   |
| <p>Week 15: Conferences<br/>(December 2-6)</p>           | <p>No class; individual conferences<br/>(6 blogs should be posted by the end of this week)</p>  |
| <p>Week 16: Exam Week<br/>(December 9-13)</p>            | <p>Final Paper due by Thursday, December 12<sup>th</sup></p>  |

**Grade Breakdown**

| <b>Assignment</b> | <b>Description</b>  | <b>Weight</b>                 | <b>Due Date</b>        |
|-------------------|---|-------------------------------|------------------------|
| Course Blog       | Over the course of the semester, you will compose and post 6 blogs of at least 300 words that respond to and/or grapple with our readings. These blogs are a large portion of your grade, and I expect them to thoughtfully deal with at least two of our course readings. To receive full credit for a post, you should also productively engage with at least one of your classmates and respond (in a timely manner) to any comments you receive on your blog. | 30%                           | Weeks 5, 10, and 15    |
| Presentation      | In groups of 1 to 3, you will sign up to present on one of the assigned readings or on a reading you'd like to have the rest of the class read. If you wish to assign the class a different reading, you should notify me at least 1 week in advance. These presentations are meant to facilitate discussion; therefore, you should come prepared with a summative handout, short activity, and 3-5 discussion questions.   | 15%                           | Weeks 2-14             |
| Definitional Text | Our course description includes 3 highly debated terms: rhetoric(s), ethics, and technology. In an 800-1000 word page paper or webtext, offer a definition (or an anti-definition) for one of these terms. You should use at least 2 of the texts we've read in your discussion.  | 20%                           | Week 11                |
| Term Paper        | Compose an essay of 7-10 pages that takes up one of our case studies (or another relevant case that has been approved by me) and explores the rhetorical, ethical, and/or technological questions raised by that case. To put it another way, describe your chosen case and tell me what the particular case tells us about rhetorics, ethics, or technologies. In the final weeks of the semester, I will meet with each of you individually to                  | 35%<br>(Conference Draft: 5%) | Week 16<br>(Exam Week) |

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|  | discuss a draft of this essay. |  |  |
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**Grading Scale:**

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|-----------|----|----------------|----|
| 93.5-100% | A  | 73.5-76.4      | C  |
| 89.5-93.4 | A- | 69.5-73.4      | C- |
| 86.5-89.4 | B+ | 66.5-69.4      | D+ |
| 83.5-86.4 | B  | 63.5-66.4      | D  |
| 79.5-83.4 | B- | 59.5-63.4      | D- |
| 76.5-79.4 | C+ | 59.4 and below | F  |

**General Grade Explanations:**

A = Superlative work. Course goals have been substantially exceeded.

B = Above standards. Course goals have been slightly exceeded.

C = Acceptable achievement. Course goals have been met.

D = Poor achievement. Course goals have not been met.

F = Unacceptable work and effort.

(Please note: A “C” represents satisfactory work, regular attendance, and successful accomplishment of the course goals.)

**Attendance:** You are allowed two unexcused absences. After that, you will lose one third of a letter grade (from B+ to B or from C to C-) for each additional absence. Two tardies equal one absence. If you must miss class, please contact a peer for information about what you miss. NOTE: it is your responsibility to contact me about late work or extended absences. For this class, attendance means not only being physically present but being mentally engaged in class. Additionally,

- Any absences due to **religious obligations** must be submitted in writing **by the end of Week 2 of class**. These absences are excused.
- Students must provide documentation from the athletic or other department **by the end of Week 2 of class** if classes will be missed due to athletic or other school sponsored obligations. These absences are excused (in most cases).

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Blackboard, Elluminate, Skype, and email messaging and/or an alternate schedule. It's the responsibility of the student to monitor Blackboard site for each class for course specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

**Students with Disabilities:** Students with a disability and thus requiring accommodations are encouraged to consult with me during the first week of class to discuss accommodations. See Student Responsibilities: <http://www.asasd.usf.edu/Students.htm>.

**Academic Integrity:** Academic dishonesty is wholly unacceptable in any form including plagiarism, the purchasing of notes or answers from other students, etc. Please see the USF Student Handbook for details and consequences, which may include failure of the assignment, of the class, or both.

**Technology:** A working knowledge of Black Board, Word, and an email program are necessary for success in this course. I encourage you to bring your laptops (if you own one) to our class meetings, but I reserve the right to suspend this privilege should I feel it is being abused.

**Some notes about this class:**

- No late classwork or homework will be accepted. Late projects will lose one letter grade per day (NOT per class day) they are late.
- Please turn off or silence all cell phones before class begins.
- Before emailing me, please check your syllabus, our course website, and Blackboard. If you cannot find the answer in one of those locations, contact a peer. Please refrain from emailing me until you have exhausted all of these sources.
- Besides work completed in class, all assignments should be typed with 12 point font in either Times New Roman, Arial, or Calibri and double spaced unless the particular assignment form calls for something different. Assignments in need of citations should utilize MLA, APA or another citation style utilized by professionals in your discipline.

**Digital Piracy: Major Projects**

| <b>Assignment</b> | <b>Description</b>  | <b>Weight</b>                 | <b>Due Date</b>        |
|-------------------|---|-------------------------------|------------------------|
| Course Blog       | Over the course of the semester, you will compose and post 6 blogs of at least 300 words that respond to and/or grapple with our readings. These blogs are a large portion of your grade, and I expect them to thoughtfully deal with at least two of our course readings. To receive full credit for a post, you should also productively engage with at least one of your classmates and respond (in a timely manner) to any comments you receive on your blog.               | 30%                           | Weeks 5, 10, and 15    |
| Presentation      | In groups of 1 to 3, you will sign up to present on one of the assigned readings or on a reading you'd like to have the rest of the class read. If you wish to assign the class a different reading, you should notify me at least 1 week in advance. These presentations are meant to facilitate discussion; therefore, you should come prepared with a summative handout, short activity, and 3-5 discussion questions.   | 15%                           | Weeks 2-14             |
| Definitional Text | Our course description includes 3 highly debated terms: rhetoric(s), ethics, and technology. In an 800-1000 word page paper or webtext, offer a definition (or an anti-definition) for one of these terms. You should use at least 2 of the texts we've read in your discussion.  | 20%                           | Week 11                |
| Term Paper        | Compose an essay of 7-10 pages that takes up one of our case studies (or another relevant case that has been approved by me) and explores the rhetorical, ethical, and/or technological questions raised by that case. To put it another way, describe your chosen case and tell me what the particular case tells us about rhetorics, ethics, or technologies. In the final weeks of the semester, I will meet with each of you individually to discuss a draft of this essay. | 35%<br>(Conference Draft: 5%) | Week 16<br>(Exam Week) |

## **Syllabus: Advanced Composition: Rhetoric, Technology, and Hashtag Activism**

Megan McIntyre

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

Office Location: CPR 301K

Office Hours: Monday and Wednesday, 12:30-2:00

Course Website: [www.meganmmcintyre.com/hashtag-activism.html](http://www.meganmmcintyre.com/hashtag-activism.html)

“From the streets of Cairo and the Arab Spring, to Occupy Wall Street, from the busy political calendar to the aftermath of the tsunami in Japan, social media was not only sharing the news but driving it.” – Dan Rather

“Contrary to the utopian rhetoric of social media enthusiasts, the Internet often makes the jump from deliberation to participation even more difficult, thwarting collective action under the heavy pressure of never-ending internal debate.” – Evgeny Morozov

“Because social media technologies expose and facilitate intersubjective relationships, we should invest ourselves in fostering relationships, rather than with persuading audiences or constructing knowledges. This means encouraging participation rather than merely encouraging knowing, thinking, or even—as many theories of new media do—producing.” – Marc Santos

This course asks you to engage with one fundamental question: how and why does technology matter to writing and rhetoric? As we explore the relationships between these terms, we will investigate and perform a number of genres. In fact, the four graded elements of this course represent four different approaches to writing, rhetoric, and technology. As we investigate topical questions about social media, hashtag activism more specifically, we will also discuss rhetorical elements (including audience, form, delivery, and credibility, to name but a few) and consider how technologies might change the ways that we communicate.

In this class, you will

- Engage with theories of rhetoric, writing, and technology
- Compose in various new media genres
- Craft multimodal arguments
- Utilize and investigate social media writing spaces

There is no required book for this course; instead, I've provided links to those readings available on the open web. Any readings not linked below will be housed on Canvas.

**Course Rules:** Though there is some additional information following the reading schedule, everything you need to know to succeed in this class can be summed up by three rules.

5. Respect yourself; respect your colleagues; respect me.

6. Almost everything is negotiable if you can make a compelling enough argument.
7. In this class, if you do all your work with investment and creativity and come prepared to class, good grades tend to take care of themselves.

### Reading Schedule

Note #1: Texts will be discussed on the day they appear on the reading schedule. You should read them before that.

Note #2: This is subject to change. If you'd like to suggest a reading, please do. Almost everything is negotiable.

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| <p>Week 1: Introduction</p> <p>August 25 &amp; 27</p>       | <p>Syllabus Intro</p> <p>Introduction to the Kalman and Definitional Text Projects</p> <p>“Writing is a Technology that Restructures Thought” (Ong;<br/> <a href="http://www.bc.edu/content/dam/files/centers/boisi/pdf/f08/ong_article.pdf">http://www.bc.edu/content/dam/files/centers/boisi/pdf/f08/ong_article.pdf</a>)</p> <p>“The Question of Defining Rhetoric” (Comas;<br/> <a href="http://capone.mtsu.edu/jcomas/rhetoric/defining.html">http://capone.mtsu.edu/jcomas/rhetoric/defining.html</a>)</p> <p>“Argument as Emergence, Rhetoric as Love” (Corder;<br/> <a href="http://www.pwrfaculty.net/summer-seminar/files/2011/12/argument-as-emergence.pdf">http://www.pwrfaculty.net/summer-seminar/files/2011/12/argument-as-emergence.pdf</a>)</p> |
| <p>Week 2: Defining Rhetoric</p> <p>September 1 &amp; 3</p> | <p>Class Canceled: Labor Day</p> <p>Introduction from <i>Ambient Rhetoric</i> (Rickert)</p> <p>“Unframing models of public distribution: From rhetorical situation to rhetorical ecologies” (Edbauer;<br/> <a href="http://comphacker.org/comp/engl335fosen/files/2012/08/40232607.pdf">http://comphacker.org/comp/engl335fosen/files/2012/08/40232607.pdf</a>)</p>  |
| <p>Week 3: Technology</p>                                   | <p>“Love Your Monsters” (Latour;<br/> <a href="http://thebreakthrough.org/index.php/journal/past-issues/issue-2/love-">http://thebreakthrough.org/index.php/journal/past-issues/issue-2/love-</a></p>  |

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| <p>Theories</p> <p>September 8 &amp; 10</p>                              | <p><a href="#">your-monsters/</a>)</p> <p>“The Stories that Digital Tools Tell” (Gillespie; <a href="http://www.tarletongillespie.org/essays/tools.pdf">http://www.tarletongillespie.org/essays/tools.pdf</a>)</p> <p>“Where are the Missing Masses?” (Latour; <a href="http://www.bruno-latour.fr/sites/default/files/50-MISSING-MASSES-GB.pdf">http://www.bruno-latour.fr/sites/default/files/50-MISSING-MASSES-GB.pdf</a>)</p>   |
| <p>Week 4: Media Theories</p> <p>September 15 &amp; 17</p>               | <p>“How Cognitive Surplus Will Change the World” (Shirky); <a href="http://www.ted.com/talks/clay_shirky_how_cognitive_surplus_will_change_the_world.html">http://www.ted.com/talks/clay_shirky_how_cognitive_surplus_will_change_the_world.html</a>)</p> <p>“What Technology Wants” (Kelly; <a href="http://www.youtube.com/watch?v=nF-5CMozGWY">http://www.youtube.com/watch?v=nF-5CMozGWY</a>)</p>   |
| <p>Week 5: Audience</p> <p>September 22 &amp; 24</p>                     | <p>Workshop</p> <p>“Consider Your Audience” (Moxley; <a href="http://writingcommons.org/open-text/writing-processes/think-rhetorically/712-consider-your-audience">http://writingcommons.org/open-text/writing-processes/think-rhetorically/712-consider-your-audience</a> )</p> <p>“The People Formerly Known as the Audience” (Rosen; <a href="http://archive.pressthink.org/2006/06/27/ppl_frmr.html">http://archive.pressthink.org/2006/06/27/ppl_frmr.html</a>)</p> <p>“I tweet honestly, I tweet passionately: Twitter users, context collapse, and the imagined audience” (boyd)</p> |
| <p>Week 6: Audience and Identity</p> <p>September 29 &amp; October 1</p> | <p>“How the Internet Saved My Daughter” (Santos; <a href="http://www.technorhetic.net/15.2/topoi/santos/">http://www.technorhetic.net/15.2/topoi/santos/</a>)</p> <p>“Public Displays of Connection” (Donath &amp; boyd; <a href="http://www.danah.org/papers/PublicDisplays.pdf">http://www.danah.org/papers/PublicDisplays.pdf</a>)</p>   |
| <p>Week 7: Social Media Ethos</p> <p>October 6 &amp; 8</p>               | <p>“Digital Ethics” (Richards; <a href="http://writingcommons.org/open-text/new-media/digital-ethics/634-digital-ethics">http://writingcommons.org/open-text/new-media/digital-ethics/634-digital-ethics</a> )</p> <p>“Ethos” (McKee and McIntyre; <a href="http://writingcommons.org/open-text/information-literacy/rhetorical-analysis/rhetorical-appeals/585-ethos">http://writingcommons.org/open-text/information-literacy/rhetorical-analysis/rhetorical-appeals/585-ethos</a>)</p>   |

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|   | <p>“Essay’s <i>Ethos</i>: Rethinking Textual Origins and Intellectual Property” (Brown)</p>  |
|   | <p>“Participatory Authorship and Civic Virtue” (Fleckenstein; <a href="http://kairos.technorhethoric.net/11.3/topoi/fleckenstein/participation.html">http://kairos.technorhethoric.net/11.3/topoi/fleckenstein/participation.html</a>);</p> <p>“Cool Ethos: Just be Cool” (Pepper; <a href="http://kairos.technorhethoric.net/18.2/topoi/pepper/ethos.html">http://kairos.technorhethoric.net/18.2/topoi/pepper/ethos.html</a>)</p>  |
| <p>Week 8:<br/>Understanding<br/>Twitter</p> <p>October 13 &amp; 15</p> | <p>“The Beginner’s Guide to Twitter” (Smith; <a href="http://mashable.com/2012/06/05/twitter-for-beginners/">http://mashable.com/2012/06/05/twitter-for-beginners/</a>)</p> <p><i>Mom This is How Twitter Works</i> (Hische; <a href="http://www.momthisishowtwitterworks.com/">http://www.momthisishowtwitterworks.com/</a>)</p> <p>“Angry Birds: A Bang-Up Buzzfeed-Blumenthal Brawl” (Sargent; <a href="http://gawker.com/angry-birds-a-bang-up-buzzfeed-blumenthal-brawl-1464582076">http://gawker.com/angry-birds-a-bang-up-buzzfeed-blumenthal-brawl-1464582076</a>)</p> <p>“88-Year-Old Member Of Congress Probably The Best Person On Twitter” (Kaczynski; <a href="http://www.buzzfeed.com/andrewkaczynski/congressman-who-can-tweet">http://www.buzzfeed.com/andrewkaczynski/congressman-who-can-tweet</a>)</p>  |
| <p>Week 9: Twitter<br/>Performances</p> <p>October 20 &amp; 22</p>      | <p>“How An Amazon Mix-Up Led To The Greatest Twitter Rant Ever” (Ringerund; <a href="http://www.buzzfeed.com/awesomer/how-an-amazon-mix-up-led-to-the-greatest-twitter-rant-ever?bffb">http://www.buzzfeed.com/awesomer/how-an-amazon-mix-up-led-to-the-greatest-twitter-rant-ever?bffb</a>)</p> <p>“This Is The Best Twitter Conversation You Will Read Today” (Bryan; <a href="http://www.buzzfeed.com/scottybryan/this-is-the-best-twitter-conversation-you-will">http://www.buzzfeed.com/scottybryan/this-is-the-best-twitter-conversation-you-will</a>)</p> <p>“This Live-Tweeting of a Couple’s Breakup Is Better Than Most Movies” (Zimmerman; <a href="http://gawker.com/this-live-tweeting-of-a-couples-breakup-is-better-than-1466632927?utm_campaign=socialflow_gawker_facebook&amp;utm_source=gawker_facebook&amp;utm_medium=socialflow">http://gawker.com/this-live-tweeting-of-a-couples-breakup-is-better-than-1466632927?utm_campaign=socialflow_gawker_facebook&amp;utm_source=gawker_facebook&amp;utm_medium=socialflow</a>)</p> |

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|  | Workshop   |
| Week 10:<br>October 27 & 29  | <p>Pecha Kucha Presentations</p> <p>“Small Change: Why the Revolution Will Not be Tweeted” (Gladwell; <a href="http://www.newyorker.com/reporting/2010/10/04/101004fa_fact_gladwell?currentPage=all">http://www.newyorker.com/reporting/2010/10/04/101004fa_fact_gladwell?currentPage=all</a>)</p> <p>“Sorry, Malcolm Gladwell, the revolution may well be tweeted” (Mirani; <a href="http://www.theguardian.com/commentisfree/cifamerica/2010/oct/02/malcolm-gladwell-social-networking-kashmir">http://www.theguardian.com/commentisfree/cifamerica/2010/oct/02/malcolm-gladwell-social-networking-kashmir</a>)</p>  |
| Week 11: Twitter and Activism<br>November 3 & 5                    | <p>“From Activism to Occupation” (Brown; <a href="http://currents.cwrl.utexas.edu/2013/from-activism-to-occupation">http://currents.cwrl.utexas.edu/2013/from-activism-to-occupation</a>)</p> <p>“Networked Activism, Hybrid Structures, and Networked Power” (Jones; <a href="http://currents.cwrl.utexas.edu/2013/networked-activism-hybrid-structures-and-networked-power">http://currents.cwrl.utexas.edu/2013/networked-activism-hybrid-structures-and-networked-power</a>)</p> <p>“We need a serious critique of net activism” (Doctorow; <a href="http://www.theguardian.com/technology/2011/jan/25/net-activism-delusion">http://www.theguardian.com/technology/2011/jan/25/net-activism-delusion</a>)</p> <p>“The Failings of Hashtag Activism” (Oliver; <a href="http://www.dallasnews.com/opinion/latest-columns/20140606-the-failings-of-hashtag-activism.ece">http://www.dallasnews.com/opinion/latest-columns/20140606-the-failings-of-hashtag-activism.ece</a>)</p> |
| Week 12: Hashtag Activism – #BringBackOurGirls<br>November 10 & 12 | <p>“#Bringbackourgirls, #Kony2012, and the complete, divisive history of ‘hashtag activism’” (Dewey; <a href="http://www.washingtonpost.com/news/the-intersect/wp/2014/05/08/bringbackourgirls-kony2012-and-the-complete-divisive-history-of-hashtag-activism/#">http://www.washingtonpost.com/news/the-intersect/wp/2014/05/08/bringbackourgirls-kony2012-and-the-complete-divisive-history-of-hashtag-activism/#</a>)</p> <p>“Hashtag Activism Is a Good Thing, Despite Its Conservative Critics” (Dewey; <a href="http://www.huffingtonpost.com/larry-atkins/hashtag-activism-is-a-good-thing-5368173.html">http://www.huffingtonpost.com/larry-atkins/hashtag-activism-is-a-good-thing-5368173.html</a>)</p> <p>“In Defense of #BringBackOurGirls and Hashtag Activism” (Scott; <a href="http://www.slate.com/blogs/future_tense/2014/05/16/bringbackourgirls">http://www.slate.com/blogs/future_tense/2014/05/16/bringbackourgirls</a>)</p>                                   |

|  |   |
|--|---|
|  | <p><a href="#">a defense of hashtag activism.html</a>)</p> <p>“#BringBackOurGirls: Hashtag Activism Is Cheap—And That’s a Good Thing” (Olin; <a href="http://time.com/94059/bringbackourgirls-hashtag-activism-is-cheap-and-thats-a-good-thing/">http://time.com/94059/bringbackourgirls-hashtag-activism-is-cheap-and-thats-a-good-thing/</a>)</p>   |
| <p>Week 13: Hashtag Activism -- #YesAllWomen</p> <p>November 17 &amp; 19</p> | <p>“#YesAllWomen” (Plait; <a href="http://www.slate.com/blogs/bad_astronomy/2014/05/27/not_all_men_how_discussing_women_s_issues_gets_derailed.html">http://www.slate.com/blogs/bad_astronomy/2014/05/27/not_all_men_how_discussing_women_s_issues_gets_derailed.html</a>)</p> <p>“The Power of ‘#YesAllWomen’” (Weiss; <a href="http://www.newyorker.com/culture/culture-desk/the-power-of-yesallwomen">http://www.newyorker.com/culture/culture-desk/the-power-of-yesallwomen</a>)</p> <p>“Not All Men: A Brief History of Every Dude’s Favorite Argument” (Zimmerman; <a href="http://time.com/79357/not-all-men-a-brief-history-of-every-dudes-favorite-argument/">http://time.com/79357/not-all-men-a-brief-history-of-every-dudes-favorite-argument/</a>)</p> <p>“#NotAllMen, but #YesAllWomen: Campus Tragedy Spurs Debate on Sexual Violence” (Vendituoli; <a href="http://chronicle.com/article/NotAllMen-but-YesAllWomen-/146811/">http://chronicle.com/article/NotAllMen-but-YesAllWomen-/146811/</a>)</p> |
| <p>Week 14: Hashtag Activism Part 2</p> <p>November 24 &amp; 26</p>          | <p>“The #Hashtag Revolution” (Lim; <a href="http://www.thecrimson.com/column/media-justice-movement/article/2014/7/17/hashtag-activism/">http://www.thecrimson.com/column/media-justice-movement/article/2014/7/17/hashtag-activism/</a>)</p> <p>“3 Qs: A Closer Look at Hashtag Activism” (Welles; <a href="http://www.northeastern.edu/news/2014/06/3qs-hashtag-activism/">http://www.northeastern.edu/news/2014/06/3qs-hashtag-activism/</a>)</p> <p>“Do Hashtags Count as Activism?” (Yandoli; <a href="http://www.buzzfeed.com/krystieyandoli/do-hashtags-count-as-activism">http://www.buzzfeed.com/krystieyandoli/do-hashtags-count-as-activism</a>)</p> <p>“Hashtag Activism and Its Limits” (Carr; <a href="http://www.nytimes.com/2012/03/26/business/media/hashtag-activism-and-its-limits.html?pagewanted=all&amp;_r=0">http://www.nytimes.com/2012/03/26/business/media/hashtag-activism-and-its-limits.html?pagewanted=all&amp;_r=0</a>)</p> <p>Class Canceled: Happy Thanksgiving!</p>                 |
| <p>Week 15: Conferences</p>  | <p>Class canceled; individual conferences</p>   |

|                                       |                                       |
|---------------------------------------|---------------------------------------|
| December 1 & 3                        |                                       |
| Week 16: Exam Week<br>December 8 & 10 | Case Study Due Wednesday, December 10 |

### Grade Breakdown

| Assignment        | Description  | Weight | Due Date(s)                                |
|-------------------|--|--------|--|
| Kalman Essay      | In the vein of Maira Kalman's work (found here: <a href="http://kalman.blogs.nytimes.com/page/4/">http://kalman.blogs.nytimes.com/page/4/</a> ), create a pictorial essay/collection that features at least 25 pictures and short snippets of text that help explain an idea or explore a question raised by our readings. These entries should be somehow connected to one another so that, as I read them, a theme/story/argument develops. This essay/collection should cite or link to at least 6 of our readings. (I'll check your progress on each of the dates listed to the right, but I won't give a final grade until the last week of classes.) | 20%    | September 24,<br>October 29,<br>December 3 |
| Definitional Text | Our course description includes 3 highly debated terms: rhetoric(s), social media, and technology. In an 500-1000 word paper or webtext, offer a definition (or an anti-definition) for one of these terms. You should use at least 2 of the texts we've read in your discussion.  | 20%    | October 1                                  |
| PechaKucha        | A PechaKucha is a slide presentation: you will choose 20 images that will each appear on screen for 20 seconds. (These pictures should either be personal pictures or creative commons licensed; no copyrighted material, please.) You can either narrate along with the pictures or you can record a voiceover that narrates your images. For our purposes, this presentation (and the accompanying images) should reflect on or extend our some facet of our discussion of   | 25%    | October 27                                 |

|            |   |                               |             |
|------------|---|-------------------------------|-------------|
|            | ethos/ethics/activism and social media.   |                               |             |
| Case Study | Compose an essay of 7-10 pages that takes up one of our case studies (or another relevant case that has been approved by me) and explores the rhetorical, ethical, and/or technological questions raised by that case. To put it another way, describe your chosen case and tell me what the particular case tells us about rhetorics, and/or technologies. | 35%<br>(Conference Draft: 5%) | December 10 |

**Grading Scale:**

|           |    |                |    |
|-----------|----|----------------|----|
| 93.5-100% | A  | 73.5-76.4      | C  |
| 89.5-93.4 | A- | 69.5-73.4      | C- |
| 86.5-89.4 | B+ | 66.5-69.4      | D+ |
| 83.5-86.4 | B  | 63.5-66.4      | D  |
| 79.5-83.4 | B- | 59.5-63.4      | D- |
| 76.5-79.4 | C+ | 59.4 and below | F  |

**General Grade Explanations:**

A = Superlative work. Course goals have been substantially exceeded.

B = Above standards. Course goals have been slightly exceeded.

C = Acceptable achievement. Course goals have been met.

D = Poor achievement. Course goals have not been met.

F = Unacceptable work and effort.

*(Please note: A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course goals.)*

**Attendance:** You are allowed two unexcused absences. After that, you will lose one third of a letter grade (from B+ to B or from C to C-) for each additional absence. Two tardies equal one absence. If you must miss class, please contact a peer for information about what you miss. NOTE: it is your responsibility to contact me about late work or extended absences. For this class, attendance means not only being physically present but being mentally engaged in class. Additionally,

- Any absences due to **religious obligations** must be submitted in writing **by the end of Week 2 of class**. These absences are excused.

- Students must provide documentation from the athletic or other department **by the end of Week 2 of class** if classes will be missed due to athletic or other school sponsored obligations. These absences are excused (in most cases).

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Blackboard, Elluminate, Skype, and email messaging and/or an alternate schedule. It's the responsibility of the student to monitor Blackboard site for each class for course specific communication, and the main USF, College, and department websites, emails, and MoBull messages for important general information.

**Students with Disabilities:** Students with a disability and thus requiring accommodations are encouraged to consult with me during the first week of class to discuss accommodations. See Student Responsibilities: <http://www.asasd.usf.edu/Students.htm>.

**Academic Integrity:** Academic dishonesty is wholly unacceptable in any form including plagiarism, the purchasing of notes or answers from other students, etc. Please see the USF Student Handbook for details and consequences, which may include failure of the assignment, of the class, or both.

**Technology:** A working knowledge of Canvas, Word, and an email program are necessary for success in this course. I encourage you to bring your laptops (if you own one) to our class meetings, but I reserve the right to suspend this privilege should I feel it is being abused.

**Some notes about this class:**

- No late classwork or homework will be accepted. Late projects will lose one letter grade per day (NOT per class day) they are late.
- Please turn off or silence all cell phones before class begins.
- Before emailing me, please check your syllabus, our course website, and Canvas. If you cannot find the answer in one of those locations, contact a peer. Please refrain from emailing me until you have exhausted all of these sources.
- Besides work completed in class, all assignments should be typed with 12 point font in either Times New Roman, Arial, or Calibri and double spaced unless the particular assignment form calls for something different. Assignments in need of citations should utilize MLA, APA or another citation style utilized by professionals in your discipline.

**Hashtag Activism: Major Projects**

| <b>Assignment</b> | <b>Description</b>   | <b>Weight</b>                 | <b>Due Date(s)</b>                         |
|-------------------|--|-------------------------------|--|
| Kalman Essay      | In the vein of Maira Kalman's work (found here: <a href="http://kalman.blogs.nytimes.com/page/4/">http://kalman.blogs.nytimes.com/page/4/</a> ), create a pictorial essay/collection that features at least 25 pictures and short snippets of text that help explain an idea or explore a question raised by our readings. These entries should be somehow connected to one another so that, as I read them, a theme/story/argument develops. This essay/collection should cite or link to at least 6 of our readings. (I'll check your progress on each of the dates listed to the right, but I won't give a final grade until the last week of classes.) | 20%                           | September 24,<br>October 29,<br>December 3 |
| Definitional Text | Our course description includes 3 highly debated terms: rhetoric(s), social media, and technology. In an 500-1000 word paper or webtext, offer a definition (or an anti-definition) for one of these terms. You should use at least 2 of the texts we've read in your discussion.  | 20%                           | October 1                                  |
| PechaKucha        | A PechaKucha is a slide presentation: you will choose 20 images that will each appear on screen for 20 seconds. (These pictures should either be personal pictures or creative commons licensed; no copyrighted material, please.) You can either narrate along with the pictures or you can record a voiceover that narrates your images. For our purposes, this presentation (and the accompanying images) should reflect on or extend our some facet of our discussion of ethos/ethics/activism and social media.   | 25%                           | October 27                                 |
| Case Study        | Compose an essay of 7-10 pages that takes up one of our case studies (or another relevant case that has been approved by me) and explores the rhetorical, ethical, and/or technological questions raised by that case. To put it another way, describe your chosen case and tell me what the particular case tells us about rhetorics,   | 35%<br>(Conference Draft: 5%) | December 10                                |

|  |                      |  |  |
|--|----------------------|--|--|
|  | and/or technologies. |  |  |
|--|----------------------|--|--|

### **Definitional Text: Project Postmortem Questions**

Based on the criteria we crafted as a class, please answer the following questions about the final draft of your Definitional Text. Remember: the answers to these questions will act as a reading and grading guide for me as I evaluate your projects.

1. Tell me about your process (and account for the 6 hours you invested in the project).
2. What new technologies or writing spaces do you utilize in your project? How does using these technologies/spaces impact your project?
3. What questions or challenging ideas do you explore?
4. Describe the aesthetics of your project. (How does it look? Is it readable/understandable? Do the pieces work together?)
5. How does the medium impact and/or further the message/content of your text?
6. Who is your audience? What steps have you taken to make the text appropriate for your audience?
7. How do you establish your credibility?
8. Is there anything else you'd like to tell me about your text?

## **Syllabus: Introduction to Composition Theories and Practices**

Megan McIntyre

Email: [mmmcint2@mail.usf.edu](mailto:mmmcint2@mail.usf.edu)

Office Location: CPR 301K

Office Hours: TBD

Course Website: [www.meganmmcintyre.com/intro-comp-theory.html](http://www.meganmmcintyre.com/intro-comp-theory.html)

### **Overview**

The goal of this course is to provide an introduction to foundational theories and traditional and emerging practices in composition. This course will, therefore, focus on theoretical and historical readings that will help us sketch the emergence and growth of composition as a discipline. Our practical work, including technology workshops and discussions of sample student texts, will aim to provide a specific foundation for your day-to-day classroom practices and theoretical reading and discussion will help you compose a teaching philosophy, which will be the capstone project for this course.

### **Required Books**

There are no required books for this course. All assigned readings will be provided via email or available for free through the library databases.

### **Technology**

Teaching writing in the 21st century requires a working knowledge of any number of technologies. In view of this, we'll be having a number of technology workshops over the course of the semester. Workshop topics will include Blackboard, Twitter, Wordpress, and other digital spaces and tools. At the start of the semester, we will collaboratively create the final list of workshop topics.

### **Twitter**

At the beginning of the semester, we'll establish a Twitter hashtag for the course. My goal is to use Twitter to encourage an ongoing discussion of course concepts and give each of you an opportunity to participate in classroom discussions. This will also allow you to ask questions and receive quick responses from me and your peers.

### **Major Assignments**

#### **Blogging (30%)**

Participants will be asked to post weekly blogs of at least 300 words (but not more than 500 words) that synthesize AND respond to our weekly readings. Participants should also thoughtfully respond to at least 2 other participants' blogs.

#### **Presentation (20%)**

Participants will choose one of our course readings and offer a 20 minute presentation and discussion on that reading. Successful presentations will make connections to other course readings, proffer thoughtful discussion questions, and provide a handout.

**Teaching Philosophy/Statement (30%)**

A teaching philosophy is a reflective discussion of assumptions about and motivations for teaching. For this course, successful teaching statements will discuss

- motivations for teaching
- assumptions about writing
- major theorists who have influenced your teaching
- classroom practices that evidence any or all of the above

**Teaching Materials (20%)**

As this aims to be a practical as well as theoretical course, participants will create one of the following:

- A syllabus and 5 weeks of a detailed schedule
- A full (15 week) detailed schedule and 2 homework or classwork assignments
- 3 major assignments or writing projects (with rubrics, heuristics, or other evaluation tools) and 4 homework or classwork assignments
- 5 weeks of a detailed schedule and 5 weeks of detailed lesson plans (including relevant homework and classwork assignments)

**Reading Schedule****Week 1 – Course Introduction**

Introductions to Composition

**Week 2 – Writing in the University**

Hour 1: Week in Review and Teaching Tips

Hour 2: Technology Workshop

Hour 3: Readings Discussion

- David Bartholomae, “Inventing the University”
- Patricia Bizelle, “What Is a Discourse Community?”

**Week 3 – Histories of Composition**

Hour 1: Week in Review and Teaching Tips

Hour 2: Responding to Sample Papers

Hour 3: Readings Discussion

- James Berlin, “Contemporary Composition: The Major Pedagogical Theories”
- Robert J. Connors, “The Rise and Fall of the Modes of Discourse”
- Don McQuade, “Composition in Literary Study”

**Philosophies of Teaching****Week 4 – Expressivism**

Hour 1: Week in Review and Teaching Tips

Hour 2: Mentor Meetings

Hour 3: Readings Discussion

- Donald Murray, “Writing and Teaching for Surprise”

- Peter Elbow, “Desperation Writing”
- Janet Emig, “Writing as a Mode of Learning”

### **Week 5 – Social Epistemic Rhetoric**

Hour 1: Week in Review and Teaching Tips

Hours 2 & 3: Readings Discussion

- Paulo Friere, Selections from *Pedagogy of the Oppressed*
- Ira Shor, Selections from *When Students Have Power*
- Bruce McComiskey, Selections from *Teaching Composition as a Social Process*
- James Berlin, “Rhetoric and Ideology in the Writing Classroom”

### **Week 6 – Feminism and Composition**

Hour 1: Week in Review and Teaching Tips

Hours 2 & 3: Readings Discussion

- Elizabeth Flynn, “Composing as a Woman”
- Gail Hawisher, “Forwarding a Feminist Agenda in Writing Studies”
- Susan Jarratt, “Feminism and Composition: The Case for Conflict”
- Joy Ritchie and Kathleen Boardman, “Feminism and Composition: Inclusion, Metonymy, and Disruption”

### **Week 7 – Race, Identity, and Composition Pedagogy**

Hour 1: Week in Review and Teaching Tips

Hours 2 & 3: Readings Discussion

- Lynn Z. Bloom’s “Teaching My Class”
- Victor Villanueva’s “Maybe a Colony: And Still Another Critique of the Comp Community” and “On the Rhetoric and Precedents of Racism”
- Patrick Bruch and Richard Marbak’s “Race Identity, Writing, and the Politics of Dignity: Reinvigorating the Ethics of ‘Students’ Right to Their Own Language”
- Selections from Arnetha Ball and Ted Lardner’s *African American Literacies Unleashed: Vernacular English and the Composition Classroom*

### **Week 8 – Multimodal Pedagogy**

Hour 1: Week in Review and Teaching Tips

Hour 2: Technology Workshop

Hour 3: Readings Discussion

- Bronwyn Williams, “‘Tomorrow Will Not be Like Today’: Literacy and Identity in a World of Multiliteracies”
- Gail Hawisher & Cynthia Selfe, “The Rhetoric of Technology and the Electronic Writing Class”
- Kathleen Yancey, “Composition in a New Key”
- Selection from Adam Banks’ *Race, Rhetoric, and Technology: Searching for Higher Ground*

**Classroom Practices****Week 9 – Responding to Student Writing**

Hour 1: Week in Review and Teaching Tips

Hour 2: Responding to Sample Papers

Hour 3: Readings Discussion

- Andrea Lunsford, “Mistakes are a Fact of Life”
- Nancy Sommers, “Responding to Student Writing”
- Peter Elbow, “Ranking, Evaluating, and Liking: Sorting Out Three Forms of Judgment”

Due: Draft of Teaching Philosophy

**Week 10 – Responding to Student Writing and Conferencing**

Hour 1: Week in Review and Teaching Tips

Hour 2: Technology Workshop

Hour 3: Readings Discussion

- Mina Shaughnessey, selections from “Errors and Expectations”
- Linda Flower et al., “Detection, Diagnosis, and the Strategies of Revision”
- Muriel Harris, selections from *Teaching One-to-One*

**Week 11 – Collaboration and Peer Review**

Hour 1: Week in Review and Teaching Tips

Hour 2: Technology Workshop

Hour 3: Readings Discussion

- Walter Ong, “The Writer’s Audience Is Always a Fiction”
- Joseph Harris, “The Idea of Community in the Study of Writing”

**Week 12 – Classroom Management**

Hour 1: Week in Review and Teaching Tips

Hour 2: Responding to Sample Papers

Hour 3: Readings Discussion

- WPA Position Statement on Teaching Writing
- Case Studies from Richard Haswell and Min-Zhan Lu’s *Comp Tales*

**Composition Beyond FYC****Week 13 – Writing Center Theory**

Hour 1: Week in Review and Teaching Tips

Hour 2: Skype with Dr. Kate Pantelides

Hour 3: Readings Discussion

- Kenneth Bruffee, “Peer Tutoring and the ‘Conversation of Mankind.’”
- Stephen North, “Idea of the Writing Center”
- Holly Ryan, “Changing Attitudes: Writing Center Workshops in the Classroom”

**Week 14 – WAC, WID, WAW**

Hour 1: Week in Review and Teaching Tips

## Hours 2 &amp; 3: Readings Discussion

- Chris Anson, “The Intradisciplinary Influence of Composition and WAC, 1967–1986”
- Jonathan Hall, “Toward a Unified Writing Curriculum: Integrating WAC/WID with Freshman Composition”
- Doug Downs and Elizabeth Wardle, “Teaching about Writing, Righting Misconceptions: (Re)Envisioning ‘First-Year Composition’ as ‘Introduction to Writing Studies’”
- David Slomp and M. Elizabeth Sargeant, “Responses to Responses: Douglas Downs and Elizabeth Wardle's ‘Teaching about Writing, Righting Misconceptions’”

## Appendix A: Samples of Student Work

Below, I've linked to a number of examples of various projects from courses at both USF and Dartmouth. These projects are publicly available or used with permission from these students.

### Professional Web Presence

Assignment: "In lieu of a traditional employment project, you will spend the first third of the course building a digital professional presence. This project has two of components: Professional Website (with Landing/Home page, Résumé or CV, An about page, Selection of current work, and a Blog: over the course of the semester, you will compose at least 5 300+ word blog entries on a topic related to your major or career goals) and Social Media Presence: you must build a professional presence on one of the following social media platforms. Your grade will be based upon a selection of the content you create on one of these sites and a reflection."

Example

- <http://kristendharris.weebly.com/>

### Technical Proposal

Assignment: "Along with your group, you will develop a technical proposal to address a problem in the Tampa Bay area. Your technical proposal will include a letter of transmittal, an executive summary, a statement of the problem, background information, a proposed solution, and your qualifications for the project. You should also create a PowerPoint for your potential client."

Examples

- Green Energy Technical Proposal: <https://drive.google.com/file/d/0B77GppnW-5-vLW9XXzN4MnNhUUK/view?usp=sharing>
- Monorail Technical Proposal: <https://drive.google.com/file/d/0B77GppnW-5-vX0R0ak1Ib25GX1E/view?usp=sharing>

### Business Plan

Assignment: "Along with your group, you will develop a business plan for a fictional business you would open the Tampa Bay area. Your business plan will include an executive summary, company background, an operations plan (including a monthly budget projection), a marketing plan, and an evaluation plan. You should create a board of directors, business logo, and letterhead in addition to a brochure advertising your products and/or services as well as a PowerPoint for potential investors."

Example

- Safe Surgery Technologies: <https://drive.google.com/file/d/0B77GppnW-5-vbHg4NWJKR05DaGs/view?usp=sharing>

### Course Blog

Assignment: "Over the course of the semester, you will compose and post 6 blogs of at least 300 words that respond to and/or grapple with our readings. These blogs are a large portion of your grade, and I expect them to thoughtfully deal with at least two of our course readings. To receive full

credit for a post, you should also productively engage with at least one of your classmates and respond (in a timely manner) to any comments you receive on your blog.”

Examples

- *Rhetoric is Your Friend*: <http://rhetoricisyourfriend.wordpress.com/>
- *Robert Browning Tries Composition*: <http://robertbttriescomposition.blogspot.com/>
- “Know Your Troll”: <http://thesethford.wordpress.com/2013/11/01/know-your-troll/>

### Definitional Text

Assignment: “Our course description includes 3 highly debated terms: rhetoric(s), social media, and technology. In a genre of your choosing, offer a definition (or an anti-definition) for one of these terms.”

Examples

- “Technology Definition Text”: <http://www.youtube.com/watch?v=jJnUXrlnl9Q>
- “The Ecology of Pain”: <http://lunarticksblog.tumblr.com/>
- “Hacktivism”: <https://www.powtoon.com/online-presentation/c0BywhkVAfB/hacktivism/?mode=presentation>

### Literature Review Essay

In order to (1) better understand how to read, analyze, and synthesize scholarly and popular sources and (2) explore a topic of interest related to our course theme, you will choose a topic related to our course theme (which might include investigations into technology, piracy, ethics, hacking, and other topics covered in our course readings and discussions), determine a research question related to this topic, and craft a literature review essay of approximately 2,000 words that reviews and synthesizes existing research related to your question. You should consult as many sources as you deem necessary to complete a cohesive and fairly comprehensive review of your topic, but you must cite at least 5 sources in your final Literature Review Essay.

Examples

- “Fake News and the 2016 Presidential Election”: <https://drive.google.com/file/d/0B77GppnW-5-vdHNLcnByRFltTnM/view?usp=sharing>
- “The Right to Protest in Cyberspace”: <https://drive.google.com/file/d/0B77GppnW-5-vVkvreFpOSjFmT28/view?usp=sharing>

### Case Study

Using some of the research you gathered for the second project (the Literature Review Essay), you will find, research, and describe a case that epitomizes your definition of rhetoric, ethics, or technology. This argument should be supported both by specific details from your chosen case and by other research, which might include statistical data, peer-reviewed arguments, well-respected theories, and other examples. You should also include and respond to counter-arguments and

examples. This essay should be at least 3,500 words and should include, a minimum of 6 sources; at least 3 of these sources must come from your Literature Review Essay.

#### Examples

- “Reno vs. ACLU”: <https://drive.google.com/file/d/0B77GppnW-5-vX1JndXpIWS1MSW8/view?usp=sharing>
- “Public Opinion and the 2016 Election”: <https://drive.google.com/file/d/0B77GppnW-5-vaFBKY2p1eko1V0E/view?usp=sharing>
- “Distributed Denial of Service Hacktivism”: <https://drive.google.com/file/d/0B77GppnW-5-vMHdac1o3MUZDWDA/view?usp=sharing>

### Kalman Project

Assignment: “In the vein of Maira Kalman’s work (found here: <http://kalman.blogs.nytimes.com/page/4/>), create a pictorial essay/collection that features at least 25 pictures and short snippets of text that help explain an idea or explore a question raised by our readings. These entries should be somehow connected to one another so that, as I read them, a theme/story/argument develops. This essay/collection should cite or link to at least 6 of our readings.”

#### Example

- “Advance Composition Kalman Essay”: <http://nigelnorthe.tumblr.com/>

### PechaKucha Project

Assignment: “A PechaKucha is a slide presentation: you will choose 20 images that will each appear on screen for 20 seconds. (These pictures should either be personal pictures or creative commons licensed; no copyrighted material, please.) You can either narrate along with the pictures or you can record a voiceover that narrates your images. For our purposes, this presentation (and the accompanying images) should reflect on or extend some facet of our discussion of Jeff Rice’s *Digital Detroit* as it relates to a location of your choice. (See examples at <http://www.pechakucha.org/presentations/tangible-interfaces.>)”

#### Example

- “Church”: <http://youtu.be/VN52n-iRmsg>

### Infographic

Students will compose an infographic informing readers about their chosen topic/issue and any digital activism related to that topic. Students may use an infographic maker (like Piktochart or Easel.ly) or another relevant program (including Publisher, PowerPoint, Slides). When submitting drafts, students will include a brief (750-1000 words) cover letter that details their audience, purpose, and rhetorical choices. *Purpose*: Inform readers/viewers about your chosen issue and the kind of digital activism surrounding it; *Genre/Form*: Infographic.

#### Examples:

- “Introverts and the #QuietRevolution”:  
<https://drive.google.com/file/d/0B77GppnW-5-vdWsyTUhyaW5RUFU/view?usp=sharing>
- “Hollywood and Diversity”:  
<https://drive.google.com/file/d/0B77GppnW-5-vSXVfb1Z0dnRKSVU/view?usp=sharing>

### Podcast

Students will compose a brief podcast that explains a problem, incident or event related to their chosen issue. This person/incident/event may be well-known among members of the social media community dedicated to your issue but not to the wider audience you will be addressing. When submitting drafts, students will include a brief (750-1000 words) cover letter that details their audience, purpose, and rhetorical choices. *Purpose*: Inform readers about a person/incident/event related to your chosen issue; *Genre/Form*: Audio/podcast of 3-5 minutes

Examples:

- “#United”:  
<https://drive.google.com/file/d/0B77GppnW-5-vcVFMVHJVdV85ZkU/view?usp=sharing>
- “Reconciling Violence with the Right to Bear Arms”:  
<https://drive.google.com/file/d/0B77GppnW-5-vYkJWSIFkb09iSmM/view?usp=sharing>

### Video Call to Action

Students will create a short video that argues for a particular perspective or solution related to your chosen problem or issue. This video should incorporate research and perspectives from multiple voices and should be visually engaging and well-edited. When submitting drafts, students will include a brief (750-1000 words) cover letter that details their audience, purpose, and rhetorical choices. *Purpose*: Persuade viewers to consider your perspective and/or proposed solutions to your chosen problem or issue; *Genre/Form*: video of 2-4 minutes.

Examples:

- “In the Eyes of Syrian Children”:  
<https://www.youtube.com/watch?v=h6vXJzoSNck>
- “Dear Dartmouth”:  
<https://www.youtube.com/watch?v=s0pP7HV4YDM&feature=youtu.be>

## Appendix B: Summaries of Student Evaluations

Below, I offer summaries of student evaluations for five courses taught over a seven-plus year period at the University of South Florida. For each course, I have included a brief summary of some narrative student comments and a selection of numeric scores (all on a 5-point scale). Finally, I offer a summary of evaluations from my two-plus years at Dartmouth College.

### Composition I

In addition to my work creating curricula for this course, I taught Composition I four times over the course of four years. For the most part, students enjoyed the class and found the work doable. Students also often commented on the class atmosphere and my approach to students, with one saying, “I really enjoyed the general respect and relationship between students and professor.” Another student asserted that I “provided fun and entertaining lessons in class.” Students also appreciated the volume and specificity of feedback, with one saying, “I appreciated her feedback greatly on the drafts because it helped me improve my final grade,” though a few noted that they felt they could have been more successful with “more conferences.”

| Semester    | Communication of Ideas and Information | Respect and Concern for Students | Overall Rating of Instructor |
|-------------|--|----------------------------------|------------------------------|
| Fall 2007   | 4.54                                   | 4.64                             | 4.71                         |
| Spring 2008 | 4.6                                    | 4.9                              | 4.6                          |
| Summer 2010 | 4.32                                   | 4.58                             | 4.3                          |
| Fall 2010   | 4.33                                   | 4.83                             | 4.75                         |

### Composition II

In addition to my work creating curricula and editing the textbook for this course, I taught Composition II four times over the course of four years. In general, students found my feedback on their writing useful: “My instructor commented on all aspects of my paper. She gave great feedback on my papers, and her feedback really helped me improve in different areas of my writing.” Another student noted, “Ms. McIntyre commented on every aspect of our paper with one permanent goal – to better our writing. She was fair in her grading and was very helpful.” Furthermore, students found the course atmosphere “upbeat and comfortable,” noting that s/he found me “very friendly and calm.”

| Semester    | Communication of Ideas and Information | Respect and Concern for Students | Overall Rating of Instructor |
|-------------|--|----------------------------------|------------------------------|
| Fall 2008   | 4.69                                   | 4.62                             | 4.69                         |
| Fall 2008   | 4.27                                   | 4.45                             | 4.27                         |
| Spring 2009 | 5                                      | 5                                | 5                            |
| Spring 2011 | 4.43                                   | 4.56                             | 4.5                          |

### Communication for Engineers

I taught this course twice over the course of two years. In general students “enjoyed the atmosphere” of the class and found our work “practical.” Most students found me “very respectful and fair” but some found the work “more involved” than they thought it should be “with too much writing.” However, students found the projects and our discussions of writing “beneficial in preparing me for communicating with my supervisors or fellow engineers.”

| Semester    | Communication of Ideas and Information | Respect and Concern for Students | Overall Rating of Instructor |
|-------------|--|----------------------------------|------------------------------|
| Spring 2012 | 4.6                                    | 4.85                             | 4.55                         |
| Spring 2013 | 4.25                                   | 4.33                             | 3.92                         |

### Professional Writing

I taught this course four times over the course of two semesters. In general, students’ evaluations of the course were quite positive, as suggested by the mean scores represented in the table below. In their commentary on the evaluation form, students commented that the course was “interesting and useful” with a “relaxed class atmosphere.” Students noted that I “didn’t lecture about many topics” and focused instead on “what was needed for assignments.” Students across all four sections ultimately found the course applicable to other writing contexts but found my assessments challenging, with one student noting that “grades were harsh.” Some students also reported negative feelings about group projects, with one saying, “I enjoyed everything about class except for the group project.” One student noted, however, that my expectations are “clearly in the syllabus” and that I “give rubrics with every project.”

| Semester    | Communication of Ideas and Information | Respect and Concern for Students | Overall Rating of Instructor |
|-------------|--|----------------------------------|------------------------------|
| Fall 2009   | 4.26                                   | 4.79                             | 4.47                         |
| Spring 2010 | 4.00                                   | 4.5                              | 4.2                          |
| Spring 2010 | 4.5                                    | 4.67                             | 4.67                         |
| Spring 2010 | 4.26                                   | 4.32                             | 4.32                         |

### Advanced Composition

I taught this course three times in three semesters. Student evaluations of the course have been overwhelmingly positive. Students found the material “thought provoking,” with one student saying that the course work and reading discussions “taught me how to think critically and analytically.” Students thought we created a “positive environment for students” and a “great learning atmosphere,” and another believed the course was “one of, if not the best class I had all semester.” While some students found the course projects overly challenging and thought that the “assignments were not described in detail,” many students thought that my approach “stimulates creative learning,” and one student believed “the creative projects were great materials to add to my portfolio.” Although my course content was not as practical or vocationally focused as other courses in the Professional Writing, Rhetoric, and Technology major, students argued that the course was “a

great addition to the technical writing curriculum” and “was a huge contribution to the tech writers.” In general, many students commented that the combination of challenging readings and creative projects “makes us think,” with one student noting that the course content “pushed and challenged” him/her, and s/he “ended up getting more than I expected from the class.”

| Semester    | Communication of Ideas and Information | Respect and Concern for Students | Overall Rating of Instructor |
|-------------|--|----------------------------------|------------------------------|
| Fall 2013   | 4.9                                    | 4.9                              | 4.8                          |
| Spring 2014 | 4.43                                   | 4.86                             | 4.43                         |

### **Writing 5: Expository Writing**

During my two-plus years at Dartmouth (beginning in Summer 2015), I have taught 5 sections of Writing 5 (Fall 2015, Winter 2016, Fall 2016, Winter 2017, and Fall 2017); these courses have emphasized reading, writing, research, and revision and have examined the rhetorical, ethical, and political dimensions of hacking groups like Anonymous and WikiLeaks.

Overall, students have mostly judged my courses favorably: in Fall 2015, students rated the overall quality of the course as “very good” (with an mean of 1.6, where 1 is excellent and 5 is poor), in Winter 2016, students again rated the course “very good” (with a mean of 1.9), and “excellent” in Fall 2016 (with a mean of 1.4). Further, my teaching evaluations suggest that students across terms find the course topic and our class discussions engaging and one-on-one conferences instrumental to their success in the course. When asked whether they found our course objectives clear, 14 of 16 students answered that they agreed or strongly agreed that they did, with 53.3% of students answering that they strongly agreed. In the Fall of 2016, I received my highest scores related to the clarity of course objectives (80% strongly agree vs. 56.8% in our department and 49.8% in the College) and overall effectiveness of teaching (71.4% strongly agree vs. 59.9% in our department and 50.8% in the College).

### **Writing 8: Writing with Media**

During my two-plus years at Dartmouth, I have taught 2 sections of Writing with Media (Spring 2017 and Summer 2017); these courses have emphasized theories of digital rhetorics and production of new media genres while asking students to consider the activist dimensions of such genres.

Overall, students have largely judged these courses favorably: in Spring 2017, students rated the overall quality of the course as “very good” (with an mean of 1.5, where 1 is excellent and 5 is poor); in Summer 2017, students again rated the quality of the course as “very good” (with a mean of 1.8). In both terms, students noted that they found me accessible and they found the objectives of the course largely clear and well-articulated. In particular, students appreciated the opportunity to compose and revise multiple genres: “I appreciated the drafting and revision process that helped me learn how to create media projects from scratch and consistently revisit them.” And students felt that they could clearly see how the strategies and abilities they developed in the course would serve them well in other courses and writing situations: “I really listen and watch things very differently

now. This course has also made me more confident in using different programs to create multimodal media.”