ENGL 103
ACCELERATED COMPOSITION:
Sports, Music, and Gaming
CLEMSON UNIVERSITY

Jason Helms   OFFICE: Daniel 302
EMAIL: helms2@CLEMSON.EDU   HOURS: T, Th 9:00-10:00 M, W 1:00 – 2:00
SPRING 2008   and by appointment

DAYS/TIME	LOCATION	
Section 9	M, W, F 9:05-9:55	Daniel 216
Section 16	M, W, F 10:10-11:00	Daniel 205

COURSE DESCRIPTION

This course focuses on writing and critical thinking by using an integrated approach to writing that teaches various rhetorical strategies for reading and constructing arguments (written and visual) in both print and digital environments. You will learn to read texts critically according to key components in argumentative discourse (i.e., claims, grounds, explicit and implicit assumptions, fallacies, etc.) and to recognize the different purposes of argument. You will write and revise three writing projects based on issues and research raised in the various texts read during the semester. The assignments will give you extensive practice in reading critically and writing according to the rhetorical conventions of an argumentative essay using the full range of writing processes—invention, arrangement, drafting, revising, editing, and proofreading—for multiple assignments. During this course, there will be five course strands that guide your learning:

Rhetoric and Argumentation - Rhetoric, where we will explore the uses of rhetoric as a tool of persuasion in written, visual, and multimodal texts. We'll learn how rhetoric works through attention to persona, audience, and persuasive appeals (such as pathos, logos, ethos, kairos). Rhetoric teaches us how we might persuade others, and whether to be persuaded ourselves. In addition, we will examine strategies of argument and critical thinking about the world we live in. To these ends, we will pay particular attention to cultural and individual assumptions, to evidence and other types of support, to arguments and fallacies, and to rhetoric and language. This strand also encompasses the entire writing process (abstracts, outlines, multiple drafts, edited final products), as well as formal attention to arrangement, style, grammar, punctuation, and document design conventions.

Information Design and Technology – Information design and technology, where we will explore recently developed technologies for research, composing, and communication. We will also learn to design multimodal compositions (involving combinations of text, graphics, and in some cases, sound) that form dynamic visual arguments.

Research – Research, where we will use a wide variety of conventional and online search strategies to gather information about a topic and learn to integrate these sources into writing while producing an original text. Most important to this strand is the promotion of academic integrity and establishing our *ethos* as writers. Our credibility as writers is the foundation of learning how to research effectively and appropriately, and how to integrate our sources into our writing *honestly*. To that end, we'll explore

effective strategies for note-taking, integrating quotations, and learning to hold a scholarly conversation with our sources.

Collaboration – Collaboration, where we will gain experience working with others to achieve a common goal and learn the social aspects of writing processes. We will learn the value of multicultural differences and the value of persuasive discourse in cultural contexts. Collaboration also means helping hold each other accountable for academic integrity. We'll learn about our texts, our topics, and our own methods as writers by engaging in many collaborative activities during class.

MyCompLab – Online Lab, where we will exercise and apply the entire ENG 103 course concepts and skills through focused learning, interactive tasks, documenting learning, and many other practical and technical means of supporting our learning of rhetoric and the composing of argumentative essays.

LEARNING RECORD
Student work will be collected in an electronic portfolio called the "Learning Record" (LR) throughout the semester in MyCompLab (MCL). Use of online technology will enhance the level of feedback you receive, as well as give you experience in the kinds of collaborative work that many organizations use routinely. Online interaction and argumentative writing will comprise a large part of the evaluation in the course. Other assignments will include interviews, observations, and notes, and research entries, all of which will be entered into your LR. The LR portfolio is your most important argument in the course as it shows the sum evidence of your learning, including your own observations and analysis of your learning. Because learning to read critically and write responsively entails mastery of a process, your work will undergo extensive revisions in response to peer readings and collaboration as well as conferencing with your instructor.

A.1—completed at the beginning of the semester; the student interviews a close relation about
     his/her (the student's) learning development
A.2—completed at the beginning of the semester; student's personal reflection on his/her own
     development as it relates to the course strands
B.1—completed at midterm; student's evaluation of his/her development this semester as it relates
     to the course strands
B.2—completed at the end of the semester; student's final evaluation of his/her development
C.1—completed at midterm; student argues for his/her grade at midterm, supplying specific
     evidence
C.2—completed at the end of the semester; student's argument for his/her final course grade,
     supplying specific evidence from the entire semester's work
Observations—completed throughout the semester once or more times a week; students' brief
     observations of their learning as it relates to course strands; may be incorporated as part of
     class activity
Work Samples—all formal assignments (and their drafts); provide evidence of student work and
     writing

REQUIRED TEXTS & SUPPLIES
Envision in Depth: Reading, Writing, and Researching Arguments. By Christine L. Alfano and Alyssa
     O'Brien. Pearson Longman, 2008.
The DK Handbook. By Anne Frances Wysocki and Dennis A. Lynch. Pearson Longman, 2009.
Laptop computer as per classroom teacher's instructions
Access to Envision Companion Website at http://www.ablongman.com/envision
Access to MyCompLab at http://www.pearsoncustom.com/sc/cu_english/

COURSE POLICIES & GRADING PROCEDURES
Attendance
Regular attendance is essential in all writing courses. While some instruction is delivered through lecture, much of the course content is taught through class discussion, workshops, and interactive activities such as brainstorming or editing. When students miss a day, they will often have missed not just hearing a lecture but actually working toward the successful completion of an assignment.

Students are allowed up to **Three (3)** excused absences. If students reach the limit of absences by the drop date, the instructor may drop them from the class for excessive absences. If students miss more than the allotted number of class meetings, the instructor will lower the course grade by ½ letter grade for each additional absence. The instructor will determine what to do in case of extended illness or personal crisis on a case-by-case basis. *However, excessive absences are an adequate reason for being failed in first-year composition, even if students have turned in all the required papers on time.*

If a student uses excused absences, she will not receive unexcused absences above and beyond those excused absences. For example, if a student misses one class for athletics, she will have two remaining absences to use at her discretion.

Arriving late to class or leaving is unprofessional and will be factored into the attendance policy. Each recorded instance will count as **ONE (1)** Tardy. Three tardies equal one absence.

Participation
Students are expected to fully participate in the intellectual activities of the course. Participation will be measured through class discussion, workshop participation, class activities, and/or online activities. The course is designed to stimulate interaction between students, which necessitates regular attendance and participation for two reasons: 1) to listen to the ideas of other members of the class, and 2) to voice ideas for the benefit of the class. If a student misses class, she cannot expect always expect to "get notes" from another classmate or otherwise "make up" the work because the social dynamic of the class period cannot be reconstructed.

Students with Disabilities
It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities. Students are encouraged to contact Student Disability Services to discuss their individualized needs for accommodation. For more information visit http://www.clemson.edu/sds/student_guide/index.html

Technology Requirements
This course requires the use of computer technologies in and out of class. Students are expected to bring their laptops to class with batteries fully charged on dates indicated by the instructor. While some class time is provided for computer literacy instruction, the instructor on an individual basis will either provide additional help or recommend other support for advanced applications. **Please turn cellular/mobile phones and pagers to silent/vibrate during class.**

Office Hours
Please note my regular office hours above. You also can arrange to see me at other times that are mutually convenient. Office hours belong to you just as much as our class time. Don't hesitate to take advantage of my availability and the help I am ready to offer. If you need to contact me outside of class time or office hours, it is best to communicate with me by email or my office phone.

Grading Policy

This class offers you an approach to learning that may be different from your past experiences. Because the course is concerned with your development as a critical reader and writer, the grading strategy will track and monitor that development. Your work will be collected in the Learning Record (LR). Your assignments will not receive individual grades, but will receive individual attention from your classmates and me. Your mid-term and final grades will be based on your portfolio of written observations and your work samples, including collaborative work and your three major essays, as well as completion of each component of your LR. In the final step to completing your LR, *you will argue for your grade* by summarizing your learning and estimating the grade that the evidence of your learning supports. In other words, you will directly apply what you learn in this course, argumentative writing, by arguing for your own grade. However, each component of the LR is vital to a quality body of work: your attendance, participation, promptness, level of writing, effective arguments, creativity, collaboration, sound rhetorical skills, competent use of technology—all of these things and more contribute to an outstanding portfolio.

Your goal is to demonstrate your development toward mastery of five course strands (rhetoric/ critical thinking, research, technology, collaboration, and lab) and development across five dimensions of learning (confidence and independence, skills and strategies, knowledge and understanding, use of prior and emerging experience, and reflectiveness). These goals will be discussed throughout the course.

While each writing situation may call for some adjustment in the overall criteria based on the rhetorical situation, the following descriptive rubric is consistent with the values of first-year composition at Clemson and describe very general indicators that both you and your instructor may take into consideration when assessing your work and progress in the course. Your estimation of your mid-term and final grades should be more detailed and specific. But the final interpretation and assessment of your grade remains the responsibility of your teacher.

A: Represents *excellent* participation in all course activities (including attendance and promptness); all assigned work completed *on time*, with very high quality in *all* work produced for the course. Evidence of *significant* and *sustained* development across the five dimensions of learning and five course strands.

- Responds fully to topic and thoroughly addresses issues.
- Shows unusual or substantial depth and complexity of thought, including strong analysis.
- Demonstrates clarity, focus, organization, and unity throughout.
- Thoroughly investigates the topic; shows full development with supporting detail.
- Documents ideas, information, and questions according to convention.
- Demonstrates superior control of diction, shows appropriate variety of sentences, and incorporates smooth, well-integrated transitions.
- Evidences mastery of mechanical and technical aspects of writing.

B: Represents *good* participation in all course activities (including attendance and promptness); all assigned work completed *on time*, with consistently high quality in course work. Evidence of *marked* and *above average* development across the five dimensions of learning and five course strands.

- Clearly and directly responds to topic and to issues.
- Shows depth and complexity of thought; investigates issues and addresses basic counterarguments.
- Demonstrates effective organization and adequate development.
- Incorporates a wide range of sources; uses plenty of detail to support ideas and conclusions.
- Documents sources correctly, with occasional minor errors.
- Contains only minor mechanical errors and exhibits no pattern of errors.

C: Represents *average* participation in all course activities; all assigned work completed, with generally good quality overall in course work. Evidence of *some* development across the five dimensions of learning and five course strands.

- Addresses question or topic and explores issues but draws no clear conclusion.
- Shows clarity of thought and organization but fails to show sufficient complexity or depth of thought.
- Uses only a few basic sources.
- Attempts to include adequate detail and development but may leave out obvious counterarguments.
- Attempts to document correctly.
- Demonstrates competence in mechanics; avoids major errors.

D: Represents *weak and uneven* participation in course activities; some gaps in assigned work completed, with inconsistent quality in course work. Evidence of development across the five dimensions of learning and five course strands is partial or unclear.

- Consistently strays from topic; is oblique or irrelevant.
- Reflects simplistic, reductive, or stereotypical thinking; relies heavily on generalization; shows little evidence of research.
- Shows poor or confusing organization; is too short.
- Contains garbled paraphrases; words or passages are nearly plagiarized.
- Documentation is careless, incorrect, or missing in some cases.
- Exhibits consistent flaws in language, syntax, or mechanics.
- Exhibits inadequate research or reading.

F: Represents minimal participation in course activities; serious gaps in assigned work completed, or very low quality in course work. Evidence of development is not available.

- Distorts topic or assignment; fails to address assignment; fails to establish topic.
- Provides no development.
- Contains obvious or deliberate plagiarism; lacks documentation of some or all sources.
- Displays gross technical or mechanical incompetence and repetitive errors.
- Exhibits inadequate research or reading.

Due Dates
All assignments are due within the first five minutes of class on the due date, unless otherwise specified. Any extensions need to be documented in writing. Late work without a valid excuse constitutes evidence in your Learning Record that will negatively affect your argument for a good grade. For example, if a paper is due on a Thursday, and I receive it on the following Tuesday, the Work Sample in your LR is date stamped automatically with the day and time you enter the assignment and its lateness will be taken into consideration when assessing the validity of your argument for your grade. The instructor determines the validity of excuses for late work, **NOT** the student.

All work may be turned in early for evaluation and/or pre-planned absences. Periodically, the instructor might revise the tentative course schedule; students are responsible for formally announced changes in the schedule.

Quizzes
I may elect to give quizzes on the readings and class discussions/lectures if I feel that the assigned work is not being completed by all students satisfactorily. In the event that I do give quizzes, they will count as evidence of your learning, so document them in your Learning Record as Work Samples. The best way to avoid quizzes is to complete the assignments and participate in the class discussions.

Plagiarism and Academic Dishonesty

The following is Clemson's official statement on "Academic Integrity": "As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a 'high seminary of learning.' Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form."

A simple definition of plagiarism—one that we will expand upon this semester—is when someone presents another person's words, visuals, or ideas as his/her own. The instructor will deal with plagiarism on a case-by-case basis. The most serious offense within this category occurs when a student copies text from the Internet or from a collective file. *This type of academic dishonesty is a serious offense that will result in a failing grade for the course as well as the filing of a formal report to the university.*

See the Clemson site below for information about Academic Integrity and procedures regarding the violation of Clemson policies on scholastic dishonesty:
 http://www.cs.clemson.edu/html/academics/academic_integrity_2002.html

MAJOR ASSIGNMENTS

NOTE: All assignments, drafts and final drafts, must be included in your Learning Record, via MyCompLab. This means ALL assignments must be in an ELECTRONIC format; however, I may also ask that some assignments be turned in to me in hard copy.

Visual rhetoric assignment: This assignment requires students develop proficiency in rhetorical analysis and argument by developing a writing piece that examines a visual text. The aim of your argument is to support a thesis—using the tools of persuasion—concerning how your chosen visual text itself offers a persuasive argument. Using the assigned readings in *Envision in Depth* and the models available on Envision Online (the Companion Website), make an argument that persuades readers of your thesis. The form of this assignment is an integrated *textual and visual* essay that utilizes visual images and the rhetorical elements of composition, presentation, intended audience, and effect. (See EID, Ch 7) This assignment should include a Works Cited page, be formatted according to MLA standards, and be a minimum of 1500 words.
First draft due: 1/26
Final draft due: 2/2

Research argument assignment: This assignment requires you to broaden the topic from one visual text to the larger cultural, social, or political issues raised by the visual in order to bring in research sources. This assignment emphasizes research skills, including library sources, interviews, and other forms of academic inquiry. Students should put forth an argument using both writing and images. Using readings from *Envision in Depth* and your own library/field research, make an argument that offers a new perspective on the topic at hand. MLA format, minimum 2500 words.
First draft due: 3/23
Final draft due: 3/30

Multimedia assignment: This assignment requires students to develop an extended argument using multimodal composition strategies such as an op-ad, photo-essay, website, video, podcast, mp3 file(s), blog, or other multi-media combination. A written report detailing your project's rationale and process should accompany the final product. The report should be in MLA format and a minimum of 3000

words. The project will be showcased to the class the day it is due. This will be a collaborative assignment. Groups will be assigned by the instructor later in the semester.
Outline/Storyboard due: 4/13
Final draft due: 4/22

*Learning Record portfolio***:** This is a resource for managing and documenting the work and learning you do in this class. Various assignments will be due throughout the semester, and all observations, drafts, and essays must be included in the LR on the date due. The portfolio is reflective and helps students to understand their progress as writers while learning how to present ideas in multiple media. This assignment requires students to engage with electronic technologies and incorporate various media, including verbal writing, visual communication, and perhaps even video into their reflections on their development as writers.
Parts A.1 and A.2 are due: 1/16
Parts B.1 and C.1 are due: 2/11
Parts B.2 and C.2 are due: 4/24

Grammar Girl Reflections: Teaching grammar can be an unsatisfying process for both students and teachers because each student's writing is unique. In an effort to expose you to a variety of rules and techniques I've added a weekly assignment. Each week you will read or listen to an episode of Grammar Girl (http://grammar.quickanddirtytips.com/EpisodeList.aspx). You may choose any episode you think relevant. Then you will write a one hundred and fifty word reflection on the episode. The reflection will do three things:
       1. Summarize the rule given in that episode
       2. Supply two examples not given in the episode
       3. Explain how you will use what you've learned to better your writing
You will need to have fifteen of these in your final portfolio to fulfill the assignment. Note, fifteen is the minimum. To improve your grade you may choose to expand the reflections in either quantity or quality.

SYLLABUS ITINERARY (subject to change)
[Assignments listed are due by the next class period unless noted otherwise]

Readings and Resources, Key to Abbreviations:
> *EID = Envision in Depth*
> EOL = Envision On-Line companion website (available at
> http://www.ablongman.com/envision)
> DK = The DK Handbook
> MCL = MyCompLab (available at http://www.mycomplab.com/)

<table>
<tr><th></th><th></th><th>In-Class</th><th>Assignments</th><th>MyCompLab</th></tr>
<tr>
<td rowspan="2">WEEK 1</td>
<td>Wed 1/7</td>
<td>Introductions: course, assignments, instructor, students

Introduction to LR and keeping a notebook

Introduction to MyCompLab</td>
<td>Read *EID* Ch 1 (pp 1-29); Ch 11 (p. 327-330267; Ch 12, p. 392-398; p. 422; Ch 13, p. 498)</td>
<td>Log in

Complete LR profile

Send a message to your instructor

Complete Creative Practice (p. 4) - record in your LR your observations about the rhetoric you encounter in one day (visual, oral, print, multimedia rhetoric)</td>
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<tr>
<td>Fri 1/9</td>
<td>Discussion of *EID* Ch 1 and Ch 10, opening – how is rhetoric all around us?

Form groups, complete Collaborative Challenge, p. 15, in class, using a cartoon or comic either from the Clemson student newspaper or from the Internet (through Envision Online, EOL)

Analyze the Creative Commons Cartoons (p. 412-413). How does the cartoon inform us about how entertainment texts can be licensed for copyright?

Conduct pro/con debate about Doug Marlette's article (p. 16-20); half the class argues that Marlette's point is persuasive (& why); half the class argues the point is not persuasive (& why); 3 judges vote, American Idol style on which team was most persuasive</td>
<td>Read *EID* Ch 2 (p.30-52); Study ads in EID Ch 11 (p349, 362, 370)

Focus on "learning development" as it relates to learning through various forms of entertainment, such as through sports, music, or video games, or through messages you or a relative have received about those activities through cartoons, ads, comics, and other visual texts</td>
<td>**Complete LR parts A.1 and A.2 by next Fri.**

Complete Collaborative Challenge on your own (p. 34) about your observation on ads and also select ads to share in class Monday; post your writing in your LR</td>
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		Discussion of Ch 2 on Ads and Strategies of Persuasion; analyze ads on p. 266 & 280. Discussion of *visual rhetoric assignment* (See EID p. 29 and p. 52 for guidelines) See models online of student papers in EOL, Ch 1 & Ch 2 under "Student Writing" In groups, complete Collaborative Challenge, p. 46 in class; also use ads that students bring to class to discuss how rhetorical appeals and strategies of persuasion (p. 31) work	Read *EID* Ch 3 (p.53-81); also Ch 11, "Global Sports," Figure 11.8, Soccer Figure 11.9-11.10 and "Playing Against Stereotypes" p. 372-373; Look also at Ch 15, Figure 15.6	Complete Creative Practice, p. 55, and record in your observation in your LR Also, pick a photo of yourself, following the guidelines in Ch 3 about persona (see collaborative challenge, p. 63) and write a short bio (follow guidelines on p. 185-186); post your materials in your LR
WEEK 2	**Mon 1/12**			
	Wed 1/14	Discussion of *EID* Ch 3 (p.53-81) and bios Each group of students choose one of the following to complete in class: • Collaborative Challenge, p. 58, on historical photo-banks through EOL • Collaborative Challenge, p. 61, on collections of hoax or fake photos • Collaborative Challenge, p 72, on "Week in Pictures" newspaper photo-essays Each student will compose a thesis statement from the perspective of a different persona within the collaborative challenge activity. Work with EID, Ch 1, p. 22-23 to refine the thesis	Read EID, Ch 10, on Pope on boys' action toys and examine the photos accompanying the article.	Complete Creative Practice, p. 78, in LR, to learn about invention, arrangement, and style **Include photos for your LR Parts A.1 and A.2**
	Fri 1/16	Discussion of visual rhetoric assignment Review Jason Benhaim's visual rhetoric assignment in *EID* (p. 24-27), paying careful attention to the marginal annotations in blue concerning what makes for an effective essay Discuss models of *visual rhetoric assignments* posted on EOL Each group analyzes three model papers and offers a short presentation on the papers to the class: discuss thesis, choice of visual rhetoric for analysis, introduction and conclusion strategy, explicit or implicit use of rhetorical terms and strategies of persuasion from Ch 1-3 of EID.	Consult models of *visual rhetoric assignments* posted on EOL Read the Introduction to Ch 13, "Gaming Culture" Read DK p.126-129	**LR PARTS A.1 and A.2 DUE** Complete "At a Glance" p. 21 for your own image for the Visual Rhetoric assignment. Post in your LR along with the image Complete Thesis exercise for your assignment (p. 22-23), Record in your LR

WEEK 3	**Mon 1/19**	**MLK Day No Class!**	Work on draft of *visual rhetoric assignment*, **due Next Monday**	

	Wed 1/21	In-class peer review of thesis statements for *visual rhetoric assignment* revisions. Use p. 24 *EID* in small groups. In groups, complete the Creative Practice from EOL, on University Promotional Materials, in conjunction with Traci Bair's rhetorical analysis from the student samples found under Chapter 2 student web resources. In groups, craft a definition of Academic Integrity (one paragraph), followed by a list of principles you each pledge to uphold. Maximum 1-page document **due 1/23.**	Work on draft of *visual rhetoric assignment*, **due next Monday** Read EID, Ch 11, Mumford, p. 374 on advertising and black sports figures	Work on Academic Integrity Pledge (Read DK Handbook p. 144-145 and 308-311) Record your pledge in your LR, due by **Fri, 1/23**
	Fri 1/23	Discuss in groups your work in progress on the visual rhetoric assignment. What is the thesis of Mumford's piece? Assess it in class Complete the Creative Practice on apple ads; each group should develop a thesis statement. Then compare the group thesis to the one in Seth Stevenson's article (p. 33-34)	**Finish draft of *visual rhetoric assignment*, due Monday (Bring hard copy of paper to class)** If you are linking to the image elsewhere on the Internet, BE SURE TO NOTE EXACT SOURCE OF IMAGE] See *EID*, Ch 7, p. 181-183 for guidelines on insert images, captions, figure #s, and copyright.	**ACADEMIC INTEGRITY PLEDGE DUE**

WEEK 4	**Mon 1/26**	**FIRST DRAFT (of *visual rhetoric assignment*) DUE** In class Peer review; use the form on EOL Free Write on what you observed from reading other people's papers about effective argumentation strategies	Begin process of finding a topic for your second research project assignment. Read DK p. 17-25	
	Wed 1/28	Browse topics in Case studies: *For example, Ch. 11, p. 351 or 371; Ch. 12, p. 439; Ch. 13, p. 494 or 514-515.* What topics interest you? Each student complete graphic brainstorm or mapping activity for you own topic (on a computer, use free download of http://inspiration.com or use pen and paper)	Decide on your research essay topic, or how you will broaden out your focus from one visual text to a larger research paper. Read DK p. 26-37	Complete "At a Glance" p. 91 and record in your LR Document your research topic with notes in you LR; be ready to discuss your research topic in class on Monday, 9/15
	Fri 1/30	Teacher conference and in-class writing on *visual rhetoric assignment* revisions Free write about using graphic writing techniques **Mr. Helms possibly at conference**	Read EID Ch 4 (pp. 84-108) Revise your visual rhetoric assignment. Include an effective title, intro, and conclusion (see p. 64-67) and make a last pass (see p. 27 for final check). Bring a hard copy to class Monday	

WEEK 5	**Mon 2/2**	**FINAL DRAFT (of *visual rhetoric assignment*) DUE** Discussion of *research argument assignment* Discuss EID Ch 4 and Research Ideas In groups, analyze Tanner Gardner's paper, p. 252-262, as example of completed assignment	**TBA**	Answer the Audience, Purpose, and Context questions and the Google search questions on p. 27 (DK) as an observation in your LR
	Wed 2/4	Groups work through Creative Challenge: "Narrowing your Topic" on EOL Discuss how to apply what you learned to your own research topic idea	Read student examples of LR Parts B.1 (Analysis) and C.1 (Evaluation) in LR	Visit the Writing Center in Room 305 Daniel Hall some time this week to check out their tutoring services and meet the tutors Log in to MCL and explore resource links to your DK Handbook and the Portfolio section.
	Fri 2/6	Class discussion of LR parts B.1 and C.1 Look at examples of LR	Read Joseph Yoon's research freewrite (see link to reading on EID p. 96)	Work on Freewrite of your research ideas (see *EID* p. 96-98); include an image in your Freewrite

WEEK 6	**Mon 2/9**	Discuss Freewrites in class, including Joseph Yoon's freewrite Peer review; share three paragraph free-writes in a group and work toward "So-Whats" and a hypothesis or research question.	Read DK p. 38-86	**Complete parts B.1 and C.1 of LR**
	Wed 2/11	**LR PARTS B.1 and C.1 DUE** Review Ch. 1-4 and discuss DK p. 38-86	Read EID Ch 5 (p. 109-138) Read DK p. 104-113	
	Fri 2/13	Discuss Iceberg of Research (p. 111). Students search their topics through databases on their laptops – both full-text sources and ones they have to go to the library to check out. Discuss Google vs. Academic databases. After class, send students to the library to retrieve sources once they have completed their search.	Complete the Creative Practice on p. 113 concerning searching, and then Complete "At A Glance" p. 112 in your LR; use what you learned from the library workshop to locate a range of sources Read DK p. 140-141	

WEEK 7	**Mon 2/16**	Use Inspiration.com or other graphic brainstorm/mapping tool to create Iceberg for individual student research projects, based on both web sources (Google) and additional library sources Complete the Creative Practice in EOL Ch 5	Record an observation in your LR in which you reflect on how the research process is going and how the visual mapping process helps you conceptualize the research necessary for your project.	

	Wed 2/18	Discuss *EID* Ch 5 in class. In groups, complete Collaborative challenge p. 110	Use the "At a Glance" o p. 118 to keep making entries in your LR Read the case study in Ch 11, "Playing Against Stereotypes" p. 372-389 and in Ch 13, "Gender Games." What kinds of texts form a range of perspectives on these issues?	Work on Annotated Bibliography, 5 sources. See "At a Glance," EID p. 135 for guidelines.
	Fri 2/20	Look at the webpage examples on *Envision* p. 120 & 121. In small groups, analyze websites on other topics together. Use "At a Glance" p. 123. Work in small groups, talking about their sources. Draft sample annotations for those 2 sources together. Next, compare the Website for Lara Croft and for My Scene and for Frag dolls and analyze them comparatively using "At a Glance" p. 123. Now, analyze the websites in light of Flower's argument (p. 472) and Ruberg's argument (p. 468). Finally, complete the collaborative challenge on p. 472. What do you learn about Websites? What do you learn from reading the articles that complicates your analysis of the Websites?	Read EID, "War, Live" (p. 574) – How has war coverage turned into entertainment? Also read "David Leeson Has Seen Hell" (p. 577) Read Student sample annotated bibliographies from EOL, Ch 5	Work on Annotated Bibliography, **due Monday**

WEEK 8	**Mon 2/23**	Discuss bibliographies, peer review with "At a Glance" p. 125 and then with EOL, Ch 5, Collaborative Peer Review Guidelines Discuss interviews and surveys, p. 130 Watch Bush versus Bush – how people answer questions Analyze "War, Live" (EID p. 574) as a transcript. How does the arrangement of speakers determine the argument? Compare it with the David Leeson Interview on p. 577.	Read Ch 9, p. 234-239	**ANNOTATED BIBLIOGRAPHY DUE** Compose a set of interview questions in your LR and conduct that interview as part of your research
	Wed 2/25	Discuss Doris Kearns Goodwin article (p. 238-239); talk about University Policy on Plagiarism; discuss students' individual note-taking styles (p. 135) and their own methods of avoiding unintentional plagiarism	Compare your methods to examples in EOL	
	Fri 2/27	*LAST DAY TO DROP CLASS WITH A 'W'* **Software Demo (video)**	Read EID, Ch 6, p. 139-144 Also Read EID "Yo, Yao!" and Look at the poster (p. 358-362)	Upload video to google video or YouTube and submit link.

WEEK 9	**Mon 3/2**	Look at Movie trailers in class as examples of outlines and organizational strategies, including "Year of the Yao" at http://www.yearoftheyao.com/ Use Inspiration in class, on the laptops, to work on a visual map of your outline for the assignment.	Read EID, Ch 6 (144-151)	Continue working on your outline with inspiration technology; post the graphic (jpg) and the outline (txt) in your LR
	Wed 3/4	Compare outlines by Lee-Ming Zen p.144-147 to Dexian Cai (p. 149-151) Peer review outlines in class "At a Glance" p. 152 Complete Collaborative challenge, p. 152	Read EID, in Ch 13, Fazzone (p. 477) and Kennedy (p. 479) and Cobbett (p. 489) – How are the voices for each article distinct? What sources might Lee-Ming add to his research assignment and how would he include them?	
	Fri 3/6	**Software Demo (GIMP)**	Read Ch 13, "Violence and Video Games" (p. 495-515). How do our games reflect our changing social notions of "entertainment"? How are such games persuasive?	Produce a visual remix using GIMP

WEEK 10	**Mon 3/9**	In class: Discuss the readings in Ch 13, "Violence and Video Games" (p. 495-515). What is the argument of each article, image, and text? How does each one offer a distinct voice? What research evidence makes the argument of each article? Work in small groups; each group should offer a short report on a different article in this case study. Conference with Helms about research argument.	Work on first draft of research based argument, **due Monday after Spring break.**	Record an Observation in your LR about EID, Ch 12, "Remixing Culture" (p. 440)– how is entertainment, gaming, music, and sports changing with new technologies?
	Wed 3/11	**Helms at Conference, Class Online**	Read Ch 6, p. 152-175	
	Fri 3/13	**Helms at Conference, Class Online**	Finish the first draft of research based argument for Monday. (Bring hard copy or prepare to show the draft online during peer reviews)	Write a reflection observation in your LR about strategies for drafting (see EID p. 157)

Spring Break, March 16-20

WEEK 11	**Mon 3/23**	**FIRST DRAFT (of research argument assignment) DUE** Peer reviews in class Use EID, p. 162 questions. Free Write on Peer Review	Read *EID* on integrating sources, EID p. 154-155	

	Wed 3/25	Discussion of revision techniques and elevating style; in-class writing of revisions of first draft of *research argument assignment* Focus on Integrating, not inserting sources p. 154-155	Read Ch 7 on Document Design, p. 178-205	
	Fri 3/27	Conference with instructor on *research argument assignment* Discuss academic document design and use of visual rhetoric in papers; Small group work (if time) – give each group a short paper with no visuals – have them Google search some visuals to use as evidence in the paper and insert in appropriate places. Share the revised papers with the class and talk about the decisions in the use and placement of visual evidence.	Work on revisions of *research argument assignment.*	Complete "At a Glance: p 174 and record your observations in your LR

WEEK 12	**Mon 3/30**	**FINAL DRAFT (of research argument assignment) DUE** Discussion of *multimedia argument assignment;* see Guidelines in *EID* Ch 7, p.205 Divide into groups Discuss revision practices	Review the *EID* Ch 12 case studies on "Copyright Matters" and "Who Owns Popular Culture?" Why is it important to avoid plagiarism?	
	Wed 4/1	Software Demo: Dreamweaver		Make a basic website for your group.
	Fri 4/3	Discuss Ch. 7 and Ch. 12 In groups, complete the Collaborative Challenge on p. 197	Read Ch. 9, p. 234-262	Record an initial brainstorm idea for the *multimedia argument assignment* in your LR

WEEK 13	**Mon 4/6**	Review *multimedia argument assignment* In groups, brainstorm ideas for the project. Look at Ad layout on p.188; analyze a few print and commercial op-ads as a class – refresher on rhetorical appeals and strategies of development. Also, compare the op-ads against music file-sharing in Figure 4.1 and Figure 12.16 against Figure 12.12. Mock-up an op-ad for a different cause, such as Mothers Against Drunk Driving; Anti-Piracy (filesharing); Anti-Drug, etc. – have groups showcase ads and discuss their strategic use of appeals and strategies of development	Decide on your topic. Read EID on Illegal Downloading, p. 429, and complete the Collaborative Challenge on p. 430 as preparation for class.	
	Wed 4/8	Work in groups on multimedia argument assignment. Analyze examples in EID Ch. 7 and EOL Ch. 7	Complete "Prewriting Checklist" (p. 205) for examples	Complete the appropriate "At a Glance" box for your multimedia: Op-Ad, p. 196; Photo Essay, p. 199; Website p. 200and p. 202 and post in your LR

	Fri 4/10	As a class, analyze images in EID as examples of Multimedia arguments. See Figure 11.2, 11.11, 11.12, 11.13, 12.1, 12.2, 12.3-12.8, 12.12, 12.17, 12.2013.12, 13.13-13.14, and 15.9 Work in groups on multimedia argument assignment.	Work on **storyboard/outline of** *Multimedia Argument* (Bring hard copy or CD to class Monday.)	

WEEK 14	**Mon 4/13**	**STORYBOARD/OUTLINE (of Multimedia Argument assignment) DUE** In-class writing; peer review Compare student assignments to examples listed in EOL bibliography for Ch 7	Read EID Ch. 8, p.206-231 Prepare for conference with instructor	**TBA**
	Wed 4/15	Conference with instructor on *multimedia argument* Work in groups on multimedia argument assignment.	**TBA**	**TBA**
	Fri 4/17	Conference with instructor on *multimedia argument* Work in groups on multimedia argument assignment.	**TBA**	**TBA**

WEEK 15	**Mon 4/20**	Work in groups on multimedia argument assignment.	Finish the final draft of the multimedia argument assignment. Prepare showcase.	**TBA**
	Wed 4/22	**FINAL DRAFT (of Multimedia Argument assignment) DUE** Hold showcase of Projects in class		**Complete LR parts B.2 and C.2, due Fri**
	Fri 4/24	*LAST DAY OF CLASS* Continue Showcase of Projects in class Course Evaluations		**LR PARTS B.2 and C.2 DUE**

No Final!!!