**Course Requirements:**

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| **Genre Review** | **20** |
| **Annotated Bibliography** | **30** |
| **Proposal** | **20** |
| **Final Research Paper** | **50** |
| **Participation** | **30** |
| **Short Writing Assignments (SWA)** | **50** |
| **In-Class Writing** | **50** |
| **Midterm Exam** | **50** |
| **Total:** | **300** |

Note that this is an *intensive* reading and writing course, as students are expected to repeatedly practice and reflect the concepts and genres introduced in class. Absences, while allowed by the university, are discouraged if avoidable. Students are allowed **three** absences during the course of the semester: absences beyond this will result in removal from the course.

Our class starts and ends at the scheduled times. All assignments will be formatted to standard MLA guidelines unless otherwise noted by the instructor. For a handbook on MLA formatting, I base by assessment of the OWL at Purdue website, at <https://owl.english.purdue.edu/owl/resource/747/01/>.

Class Participation and Courtesy: This is a DISCLAIMER: This course requires participation. Participation in class discussions, readings, and conferences. Engagement with your peers, your instructor, the material and your writing are musts. As such, I include a participation grade. Students who do not speak in class, text in class, sleep in class, are disruptive or belligerent in class, never speak to me about their work, and those who generally are unwilling to participate

in any way will have their grade affected.

The prime directive for this course is this: participate, and respect each other, respect the class, and respect your teacher. Students who come unprepared (not having read, unresponsive to direct engagement from the teacher or other students), students who want to sleep during class, students who do not participate in discussions, workshops, or conferences, and students who are directly disrespectful, disruptive, or threatening will be asked to leave, garnering an absence for the day. I am always open to differing opinions, spirited discussion, engaged debate, and so on, but I have no patience or tolerance for any of the above-listed offenses.

**Course Grading**:

**Grading Scale:**

90-100 A Superior Work

80-89 B Good Work

70-79 C Average Work

60-69 D Below Average Work

0-59 F Unsatisfactory Work

All homework will be collected the day of class. I require a **Hard Copy** of your homework at the beginning of class, as well as a digital copy uploaded to the course website for my records. These must both be completed, or you will lose points. **I will not accept late work. Period.**

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| **Intro** |  |  |
|  | **Introduction:** Syllabus, course policies, grading, attendance, technology, materials, assignments, and introductions.  **Assigned:** SWA 1**.** | **Readings:** Syllabus. |
| **Unit 1: Persuasion, Writing, and Genre**  **Students will work with the basic concepts of writing, claims, and genre, including classical rhetorical appeals, genre strategies, and claim making, to critically read and write about literature and expository non-fiction. The primary assignment will include a genre review of a selected essay through the concepts of the class, which will incorporate extensive writing and an introduction to logic and structure with a focus on how these work through genre and medium.**  **Week 1** | | |
|  | **Appeals:** Basic appeals, identifying claims, the relationship between claims and appeals.  **Assigned:** Genre Review. | **Reading:** *Any argumentative piece you are comfortable with, framing as argumentative.*    **Viewings:** Neill, “What Aristotle and Josh Bell  Can Teach Us About  Persuasion.” (YouTube) |
|  | **Genre and Medium:** Identifying and making claims through genres. Crossing media thinking about speeches, audio, and writing.  **Short Writing Assignment 1 Due.** | **Readings:** Swift, “A Modest Proposal.”  **Viewings:** Collected Speeches (on D2L, In  Class). |
| **Week 2** | | |
|  | **Genre and Medium:** Alternative Forms of claiming, thinking, and communicating. How to identify genres in public discourse and popular culture. | **Readings:** Bogost, “Rhetoric of Video Games.”  **Viewings:** Collected Games (On D2L, In  Class). |
|  | **Revision and Writing:** Re-evaluating texts, planning revisions | **Readings:** None (bring Singer’s “Justifying Infanticide” to class for more work). |
| **Unit 2: Genre Analysis and Remediation**  **This unit will focus more on thinking about genres in terms of strategic writing and communicative choices. We will continue our discussion of genre and medium with a focus on basic introduction to research methods and techniques, outlining and pre-writing strategies, and incorporating non-traditional sources as support for argumentative claims. This section will extend out work with genre to focus on how to articulate analysis through research and the conventions of academic writing.**  **Week 3** | | |
|  | **Persuasion Expanded:** Literary and Journalistic writing as a genre boundary: making claims through subjective genre techniques.  **Genre Review Due.** | **Readings:** Thompson, *Fear and*  *Loathing in Las Vegas*. (Excerpts). |
|  | **Computer Lab:** Research and outlining.  **Short Writing Assignment 2 Due** | **Readings:** |
| **Week 4** |  |  |
|  | **Introductions:** Effective Introductions, effective claims, setting the stage. Avoiding Simple arguments in favor of complex conversations. | **Readings:** Diamond, *Collapse.*  (Introduction). |
|  | **Conversation:** Writing for an audience vs. debate, strategies for comparative writing.  **Proposal** | **Viewing:** Avery, *Loose Change.* (In Class)  *Democracy Now!*, Loose Change  Debate. (In Class). |
| **Unit 3: Research**  **This unit, unsurprisingly, focuses on research and writing. The focus of these few weeks will fall on advanced research (source evaluation, synthesis, and argument) as well as revision techniques and annotation. Students will produce an annotated bibliography of sources for their final work.**  **Week 5** | | |
|  | **Computer Lab:** Advanced Research, judging sources, writing annotations. | **Reading:** None. |
|  | **Computer Lab:** Revision Workshop.  **Short Writing Assignment 3 Due.** | **Reading:** None (Bring a hard copy of your remediation project). |
| **Week 6** |  |  |
|  | **Form and Topic:** Identifying Form and formal structures, identifying how they work and how they do not work in expository writing and literature.  **Midterm Exam** | **Reading:** Carson, “Elixers of Death.”  **Listening:** Selected Music (D2L, In Class). |
|  | **Alternate Voices:** Managing research and conversations across differing media and genres: comment threads, message boards, social media, blogs.  **Annotated Bibliography Due.** | **Reading:** Raymond, *The Cathedral & the*  *Bazaar* (Excerpts).  Lyons, “Linus Torvalds Does Not  Give a Shit About You and  Your Dumb Opinions.” (D2L)  Henson, “Why are There So Few  Women in Linux?” (D2L). |

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| **Unit 4: Research Paper**  **This unit is the culmination of the class, and will bring lessons of research, claim making, and genre together to write a research paper focused on critical genre studies. Furthermore, students will engage their work in a “remediated” way: we will plan a translation of the work in some other format, genre, or medium, to build of essay 2’s critical remediation and put it in to practice. This unit will also introduce students to the concept of critical lenses and how to think about the ideas of others in concert with their own.**  **Week 7** | | |
|  | **Knowledge and Art:** The relation of art and knowledge, thinking of style and genre as scholarship. | **Readings:** Nietzsche, “Truth and Lies in the  Non-Moral Sense.” |
|  | **Knowledge and Art:** Understanding support structures, style, and flow. | **Readings:** Nietzsche, “Truth and Lies in the  Non-Moral Sense.” |
| **Week 8** |  |  |
|  | **Short Writing Assignment 4 Due.** | **Readings:** |
|  | **Critical Lenses:** Writing from an orientation, using sources and ideas to fuel rhetorical readings and writing, critical commentary. | **Reading:** |
| **Week 9** |  |  |
|  | **Media and Circulation:** Audio production and Expression, Social Media, Alternative Print Outlets. | **Reading:** Shirky, “Publish, then Filter.”  **Listening:** Radiolab, “Yellow Rain.” (D2L). |
|  | **Computer Lab:** Revision Workshop.  **Short Writing Assignment 5 Due** | **Reading:** None (Bring a hard copy of your final paper draft). |
| **Week 10** |  |  |
|  | **Course Evaluations, Final Conferences.** |  |
|  | **Final Paper** |  |