**Fall 2022/ ENG 1020 Section X: Introductory College Writing, \*A CLC**

**CRN: X**

**Meeting Location: X Meeting Time: X**

**Instructor:** Kristi Morris, Email: aj8067@wayne.edu

**Office:** X

**Instructor Office Hours: Tuesdays** 9:40-10:40am in office listed ***AND*** by appointment

**Peer Mentor:** X **Email**: X

**Mentor Office Hours:** X

**Objectives**

The Introductory College Writing course functions as ***the*** site for postsecondary literacy instruction: reading and writing for general academic purposes, writing across the curriculum (WAC), and writing to participate as a citizen. Contemporary society has become increasingly less text-centric and instead turned toward the use of imagery as a primary vehicle for communication. As such, citizens routinely consume multimodal messages making it essential to be able to draw from various semiotic resources. Thus, we will emphasize the importance of *multi*literacy and the demand for multiple modalities to communicate effectively in various contexts. Exposed to a flood of new ideas and concepts, this class is uniquely positioned to think about how we can participate in such discourse. We can enter into “conversations” to make viable contributions. Participating in broader dialogic/ discursive landscape, instead of merely composing for a singular audience (the instructor), will help make our work meaningful.

**Department of English Description**

Building upon students’ diverse skills, English 1020 prepares students for reading, research, and writing in college classes. The main goals of the course are (1) to teach students to consider the rhetorical situation of any piece of writing; (2) to have students integrate reading, research, and writing in the academic genres of analysis and argument; and (3) to teach students to develop analyses and arguments using research-based content, effective organization, and appropriate expression and mechanics. To achieve these goals, the course places considerable emphasis upon the relationship between reading and writing, the development and evaluation of information and ideas through research, the genres of analysis and argumentation, and the use of multiple technologies for research and writing.

**WSU Undergraduate Bulletin Description**

Cr 3. Prereq: placement through ACT score, SAT/EBRW score, English Qualifying Examination, or passing grade in ENG 1010. A course in reading, research, and writing skills that prepares students to write successfully in college classes.

**Course Placement for ENG 1020**

Students are placed into ENG 1020 by different means. See the ENG 1010/1020 placement rules at <https://bulletins.wayne.edu/undergraduate/college-liberal-arts-sciences/english/placement/>

**General Education Designation**

With a grade of C or better, ENG 1020 fulfills the General Education Basic Composition (BC) graduation requirement. Successful completion of Basic Composition is a prerequisite to enrolling in courses that fulfill the General Education IC (Intermediate Composition) requirement for graduation (e.g., ENG 3010, 3020, 3050, etc.).

**Learning Outcomes**

***Rhetorical Agency***

-Use metacognition to monitor a student’s own composition process

-Evaluate a student’s own linguistic and rhetorical choices

-Demonstrate critical awareness of the rhetorical uses of linguistic diversity

***Rhetorical Responsibility***

-Analyze the arguments, purpose, context, genre conventions, and audience in college-

 level artifacts

-Compose arguments that actively participate in critical conversations

-Integrate credible, relevant sources in ethical ways

***Rhetorical Flexibility***

-Use invention strategies to craft situation-specific solutions for various composition

 tasks

-Adapt genre conventions and linguistic choices to compose persuasive artifacts that

 address different rhetorical situations and audiences

-Employ multimodal composition strategies to design artifacts that are accessible to

 multiple audiences

***Rhetorical Revision***

-Revise artifacts according to the conventions of specific rhetorical genres

-Revise artifacts to make them appropriate for new audiences and contexts

-Use a multi-step, reflective composition process

**Key Terms**

***Rhetoric-*** *the art of effective speaking or writing*

***Rhetorical Situation-*** *any set of circumstances that involves at least one person using some sort of communication to modify the perspective of at least one other person.*

***Artifact-*** *an object or thing made by a human, typically an item of cultural significance*

***Semiotics****- the study of signs and symbols and their use*

***Mode-*** *how something is experienced or expressed*

***Multimodality-*** *using multiple means to express, capture, and communicate thought*

***Design-*** *the making of a meaningful thing through the activation of multiple senses and by selecting the tools to do so*

***Prototype-*** *a preliminary model of something from which other forms are developed*

***Accessibility-*** *enabling access to audiences and users that ensures that there are no barriers to prevent interaction*

***“The Conversation”-*** *a broader dialogue about a topic or issue that is taken up in various media and modalities by rhetors*

***Affordance-*** *the quality of an object or thing that makes clear if and how it can be used*

***Constraint-*** *a limitation or restriction*

***Consumer****- (audience) an individual or group who take and use a product or thing*

***Producer****- (rhetor, writer, designer) an individual or group who makes a product or thing for use*

**CLC: A Composition Learning Community**

The Composition Learning Community (CLC) supports students at the beginning of their college experience to help them see the value and application of college writing.The mission of the program is "building a community within which students talk about, talk through, and reflect on the lived experience of Composition at Wayne State University." The CLC's goal is "to support students' enculturation and engagement in general education composition courses." Through additional support in and out of the classroom, the CLC will help students to succeed in college writing with the help of their peer mentors. This LC serves students in ENG 1010, ENG 1020, ENG 3010, ENG 3020, and ENG 3050. Students in CLC classrooms present their work over the semester in an end-of-the-semester Writing Showcase where fellow students, peer mentors, instructors, and faculty come together to view and discuss student writing and learning. (excerpted from [Learning Communities View - Learning Communities - Wayne State University](https://wayne.edu/learning-communities/view?id=432711))

During the fall 2022 semester, the CLC Student Writing Showcase is scheduled for Friday, December 9th from 12 to 2pm *(location/format TBD)*. Students in this section of ENG 1020 will be **required to participate** by selecting a project designed during the semester. More details to follow. Feel free to check out the CLC site and get a better idea of what it’s all about:

 [Home (google.com)](https://sites.google.com/view/clc-wayne-state/home?authuser=0)

**Projects/ Project Units**

Students should plan to explore a *single* topic/issue/concept for the duration of the semester; however, this is *not required*. In other words, all four projects would benefit the student most if they were each centered on the same topic/issue/concept, but in different ways, from different perspectives, and for different purposes. To visualize how much work students are being asked to produce, for each project, please see the sections detailing Project Builders (PB) and Design Journals (DJ).

\*For a page with 1-inch margins, 12-point Times New Roman font, and minimal spacing elements, a good rule of thumb is **500 words** for a single-spaced page and **250 words** for a double-spaced page.

**Project 1:** *Making a Thing* (Process & Modality), Weeks 1-3 (1st Unit), Due 9/19

 \*roughly 1500 words

*Students who choose to design an artifact that is predominantly image-driven, will be required to compose 1000 words (in addition to the 500 words in the Design Journal). This writing will be done in the form of annotations that focus on the designer’s process and rationale for rhetorical choices. We will discuss structure and organization once your project gets moving along (protype phase- PB1). Each student will need to determine a method to annotate that does not interfere with the integrity of the artifact.*

Rationale and Description: A deep dive into rhetorical situation with a focus on **designing an artifact** **for a specific (academic) audience**. Building up to the artifact, we will take an in-depth look at the composing/designing process. We will work through how the composing and designing processes mirror one another. When we compose something, we try to capture our thoughts and feelings in a material thing that we may share with others. So, in this project, we are foremost asking ourselves to identify what we feel most compelled to say. The next task will require you to determine an angle for handling the subject matter. For example, do you intend to inform others? Satirize? Refute or challenge a position or perspective? Finally, you will design a means to say it. Your intended audience will be our class (both students and instructor).

Week 1- Discussion Points: Objects, artifacts, & culture, The rhetoric of everyday things

 Classroom Activities: Locating and discussing sites of rhetoric- “the selfie,” logos and

 brands, social media posts and threads, and composing an

 autoethnography.

Week 2- Discussion Points: Modal affordances & aptness, shifting modality, audience, and the

 design process to anticipate responses (both intended and

 unintended)

 Classroom Activities: Analyzing *Stranger Things*, Kate Bush, and Tik Tok

 Reframing everyday sites of rhetoric for academic spaces

Week 3- Discussion Points: Aligning composing & designing

 Classroom Activities: Charting “moves” made by creators, Mapping relationships

 across fields and disciplines, Peer Review Day

**Project 2:** *Pulling a Thing Apart* (Analysis and Accessibility), Weeks 4-8 (2nd Unit), Due 10/23

 \*roughly 2200 words

Rationale and Description: We will continue our discussion of rhetoric in order to **perform an analysis** of various elements, strategies, and appeals in an artifact. We will also think about how circulation (media), distribution, and accessibility affect its design. In a way, we are revisiting some of the thinking and working we did in our 1st project. Instead of creating, we are analyzing features to better understand how an artifact performs or embodies a thing. You will be asked to select an artifact to work with for the duration of the project. This artifact may take many different forms, but it should address a topic or issue of which you have a *genuine* interest. It may be a set of song lyrics, a piece of creative writing (no more than 8-10 pages of text), an act within a play, an advertisement or PSA, a meme, a social media posting/ full thread, a scene from a film, a music video, cover art for a book or album, a brief article or editorial, a video/visual essay, a comic strip, a TikTok, an illustrated children’s book, etc. Then, in a series of writing segments, you will draft a rhetorical analysis that makes a claim about the effectiveness of the artifact. Each segment of writing will focus on one of the following (minimum of 4/400-500 words each): rhetorical situation, audience, argument/ position, rhetorical strategies (appeals, logical fallacies, grammatical structures), design and layout features, narrative structure, elements of color and shape, sound/rhythm/tone, gesture and style, patterns, point of view, clothing/apparel/style, and/or settingg.

Week 4- Discussion Points: Aristotelean Appeals, Logical fallacies

 Classroom Activities: Class discussion of advertisements and marketing campaigns

Week 5- Discussion Points: Affect theory, ISAs, Visual elements

 Classroom Activities: Watching *This is America* and analyzing features, Reading a

 model text together

Week 6- Discussion Points: Circulation & Distribution

 Classroom Activities: Identifying genres and genre conventions

Week 7- Discussion Points: Issues of accessibility

 Classroom Activities: Analysis of public materials to address the Flint Water Crisis,

 Peer Review Day

Week 8- Discussion Points: Developing accessible artifacts

 Classroom Activities: Excerpts and samples of Twitter and ALT text for discussion

**Project 3:** *Discussing Things* (Argumentation), Weeks 9 to 12 (3rd Unit), Due 11/20

 \*roughly 2700 words

Our work will **focus on argumentation in public, social, and/or digital spaces**. We will think about modality (written text versus oral debate) and best practices such as rhetorical listening and empathy. You will be asked to develop an argument in the form of a.) a written essay b.) a script for a debate between two individuals (online or in-person) and audio-recorded *or* c.) a narrative of a public meeting using dialogue structure. First, you will must choose a topic or issue to argue. It is important that you choose a topic or issue of which you have some foundational knowledge (*now is not the time to take up a cause for which you know nothing about except the name itself*). Then, you will determine a space where it is meaningful, relevant and impactful to circulate such an argument. How might seeing, reading or hearing this argument affect the audience?

Week 9- Discussion Points: Sharing a perspective, Rhetorical listening

 Classroom Activities: Defining the term argument, Watching, reading and reacting to

 ways that people argue/ dispute facts (film)

Week 10- Discussion Points: Reading the room, Empathy

 Classroom Activities: *What if* scenarios and justifications

Week 11- Discussion Points: Gathering and organizing evidence, Statistics and facts v. anecdotal

 evidence, Building ethos

 Classroom Activities: Categorizing information and mapping, Peer Review Day

Week 12- Discussion Points: Recognizing weak arguments and assertions

 Classroom Activities: Grouped discussions of Twitter feeds, Late Show commentary

**Project 4:** *Putting a Thing Back Together*, *Better* (Design), Weeks 13-final (4th Unit), Due 12/20

 \*Multimodal project/ requirements below

The final project/ artifact will be a culmination of the ideas and concepts explored in the first three project units. This artifact, in particular, will **show how you design a purposeful, multimodal artifact in a public space**. Design a multimodal textthat shares your perspective from Project 3 with a broad public audience. Just like real-world designers, you are tasked with a “problem to solve.” The target audiencefor your multimodal text is a popular (non-academic) audience of your choice. You should select a target audience based on your intended purpose. For example, if your purpose is to inform, then your audience will be an uninformed audience.  If your purpose is to encourage action, you should imagine an audience that is already familiar with your topic. Further, the genre you choose will influence what audiences have access to your information and/or artifact. The multimodal text’s format is not restricted to any singular mode or method of delivery.

The possibilities include, but are not limited to:

* Podcasts (10 minutes)
* Informational posters or advertising campaign (series of 4 posters)
* PSAs (5 minutes)
* Visual essays (10-12 stills)
* TedTalk (10 minutes)
* Slideshow with narration (10-12 slides)
* TikTok (3 minutes)
* Collage or montage (minimum of 15-20 elements)
* An infographic PSA (2 pages)
* An Instagram-style infographic (10 slides)
* A YouTube video (10 minutes)
* An animated video (3 minutes)
* A craft, textile, or handmade object (1-2)

Week 13- Discussion Points: The project pitch and anticipating audience response(s)

 Classroom Activities: Role-Play scenarios, Games by trial and error

Week 14- Classroom Activities: Workshop

Week 15- Discussion Points: TBD

 Classroom Activities: Peer Review Day

Finals Week- *Work remotely*

**Project Builders**

To build toward each of the 4 projects, you will complete intermittent writings called Project Builders (PB). In others words, these smaller pieces build toward the bigger stuff. PB 1-4, as listed below, will be found under the assignments on our Canvas site. You will submit your work there to earn completion and receive feedback. The DJ will also be found as an assignment on our site. However, it is a separate, but living artifact that you will design and use to capture your composing process and reflections.

Each of the 4 Projects will have 4 requirements:

Requirement 1- PB1 will be the development of a *prototype*. You will draft the 1st iteration of

 your project. (40 points- 10/project)

Requirement 2- PB 2 will ask that you circulate a draft of your project with a peer group/focus

 group, for feedback, that should support revisions in the final iteration of

 the project. (40 points- 10/ project)

Requirement 3- PB3 will be a set of your annotations, justifying the revisions on your final

 iteration. (40 points- 10/project)

Requirement 4- DJ, or the Design Journal, will be maintained throughout each of the four projects. You will create a minimum of 5 entries for each project, roughly 100 words per entry, totaling 500 words per project, and 2000 across the semester. You should decide early on how you want your DJ to look and what modality makes you most comfortable. You can create a handmade, material journal or a digital copy to be shared via a link with me. I advise that if you choose to create a handmade journal, then you should take digital pictures of each entry to share with me via attachments in your assignment submission. This will preserve the integrity of the journal and make it much easier to “turn-in.” You can work ahead in the DJ during a project. However, it will be difficult to catch up, if you fall behind in entries. We are maintaining a consistent and rigorous pace of work to complete the 4 projects. (80 points- 20/project)

Each of the 4 Projects will have the following 5 entry requirements:

DJ-1 State the potential problem that you seek to solve or address. Then, strategize/ conceptualize how you plan to develop your project. This ideation phase may also materialize through a storyboard.

DJ-2 Share sources of inspiration for your project. These should be elements of the project, instead of the whole. For example, you might work on topics, issues, point of view, fonts, colors, organizing features, etc. You may conceive of this as a mood board *with* explanations or annotations.

DJ-3 Provide examples that show how others have attended to the same or similar problems. Instead of elements, in the last entry, you will show whole works or artifacts. You should also provide brief critiques. What is working? What is not?

DJ-4 Create an artist’s statement that emphasizes or summarizes the most important points in your project. Include a brief rationale for your choices. For what or whom is the project intended? Did that change during the process? Explain.

DJ-5 Reflect on the effectiveness of the final iteration of the project. Explain or show what you may do differently in a future iteration.

**Formats and Submission**

* Essayistic documents must be typed, double-spaced, 12-point Times New Roman typeface, and one-inch margins. **MLA** citation format.
* Assignments **MUST** be submitted electronically through **Canvas**. Do **NOT** send me your work in an email or email attachment, unless you have discussed this with me beforehand. Instead, use each of the assignments created in Canvas. Please be aware late work will **NOT** be given feedback, so be mindful of the due date and time especially if you *NEED* some guidance. Canvas submissions will CLOSE after 1 minute of the deadline.
* All essays will be evaluated through plagiarism software provided at the time of submission.
* Please put your last name and a page number in the top, right-hand corner of your documents (a page header).
* Artifacts, that are not essayistic documents, should follow expectations and formatting set forth in the project description.

**WSU Grading Scale:**

A: 94-100% B-: 80-83% D+: 67-69%
A-:90-93% C+: 77-79% D: 64-66%
B+: 87-89% C: 74-76% D-: 60-63%
B: 84-86% C-: 70-73% F: 59% or less

A grade of C (74%) or better fulfills the General Education BC requirement and the prerequisite for General Education WI courses.

**Grade Breakdown**

|  |  |
| --- | --- |
| Project 1: Making a Thing | 150 points/ 15% Grade Contract  |
| Project 2: Pulling a Thing Apart | 150 points/ 15% Grade Contract |
| Project 3: Discussing Things | 250 points/ 25% Grade Contract |
| Project 4: Putting a Thing Back Together | 250 points/ 25% Grade Contract |
| Project Builders (3/Project) | 120 points/ 12% Completion Score |
| Class Activities & Mini Assignments |  80 points/ 8% Completion Score |
| **Total:** |  **1000 points** |

This course will use a contract grading system based in writing and research labor. For each project (1-4), I will outline the specific tasks and expectations. You will, in turn, be invited to determine what grade you are capable of earning for the work expected. For each of the 4 large-scale projects, you will be given a due date to submit your “contracted grade” to me. I will record your proposed contract grade until the project is complete.

**1)** Labor-based assessment aims to de-emphasize and de-center White language privilege reproduced by institutions (see Inoue *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom*). As a writing teacher and scholar, I value this work and understand that large-scale change depends on what happens in our individual classrooms.

**2)** Your labor will be “tracked” in the timely submissions of Project Builders, your participation in-class, and the efforts shown in your Design Journal. I will also pay particular attention to the ideas you express in our meetings and conferences. Hopefully, you will learn to be meta-aware of the writing/designing moves you begin to make in this course.

B grades, “Above Average” according to the university scale, indicate you are meeting the labor expectations for the tasks associated with each of the 4 projects.

The expectations for “Excellent” work in the class (what the university calls a B+, A-, or A) includes that you meet the grading contract (you decided upon) for each of the above 4 projects ***and additionally*** meeting deadlines for submitting the PBs.

*So I just \*do\* the tasks or things listed on the assignment for a grade? How do I know they’re “good” enough?*

Fulfilling the 4 requirements for each project, including the Design Journal (DJ), are meant to outline your expectations for earning your contracted grade. Project Builder submissions will be marked “complete” or “incomplete.” Note that you will receive an incomplete, if the work is partially complete. I will also provide any feedback or comments that I feel are necessary, during the project, for your ultimate success. If you fail to meet your contracted grade, on a final draft submission, then I will meet with you (or discuss over email) ways of extending your work, in the Project’s DJ entries, to help achieve the grade you initially set as a goal.

*So, how is my grade calculated?*

You will decide what letter grade you will contract for for each of the 4 projects listed above. Once all of the work is complete, submitted and feedback is provided back to you, I will also include your earned letter grade. Hopefully, you earn what you contract for. You should be well aware of your progress along the way, so the final grade should not be a surprise. At the end of the semester, all 4 projects will be weighted and averaged.

*But, you have a point scale in the grading breakdown? How do you get a letter grade?*

I will convert your contract grade, a letter grade, into points using the high end of the scale. This allows me to award extra credit more easily. For example, if you contract for a B+ on a 100 point project and you earn a B+, then I will record 89 points in the gradebook.

**Feedback and Correspondence**

All PBs will be graded and/or commented upon and returned within reasonable time (within a week of submission). Projects may take a couple weeks. Please be patient and understand that if it has taken you weeks to develop and compose such a piece, then it will undoubtedly take me time to adequately assess not only your work but that of the other 20+ students in the course. I will respond to emails as soon as possible, but I ask for 24 hours before you send a follow up/reminder email. All correspondence should be professional in tone, including a salutation and signature line. Emails lacking professionalism may be asked to be re-written. Please communicate with your WSU email account **ONLY**; emails received from other email accounts will **NOT** be opened. I prefer that you **NOT** email me through our Canvas class; I will not routinely check that email. Send along all email correspondence, with professionalism, to my WSU address at aj8067@wayne.edu. Please refer to me as ***Mrs. Morris***, not Professor Morris, Dr. Morris, Kristi or “Prof.”

**Attendance**

The design of this course is meant to create a dynamic and interactive experience for all its participants. Although we are scheduled to meet 2x’s/ week, personal obligations, unforeseen circumstances and simply *life* will sometimes prevent this from happening. We are each in unique situations and I am more than happy to be as flexible as possible regarding missed classes. However, I thoughtfully ask that you try to attend as many class meetings as is possible. If you are troubled with extenuating circumstances or feel it is becoming too difficult to complete the course, please ***contact me as soon as possible***. This course section is listed as meeting “on location” and subsequently has ***not*** been designed to be completed asynchronously online. I will take daily class attendance, but it is used to inform my knowledge of your exposure to the material. It allows me to better speak with you about assignments and grading. In the event that you do miss a class here or there, please consult our Canvas site especially the “Announcements” and weekly modules. It is also worthwhile exchanging contact information with one or more of your peers. You *are* responsible for any and all material missed during your absence, unless you have made other arrangements with me.

**Participation**

To make this course as beneficial as possible, I welcome and encourage your thoughts and insights during our class meetings. In addition, your focused efforts are appreciated in any peer/groupwork. From time-to-time, we will also have online discussion boards, peer review activities, and conferences. Each of these interactive moments are opportunities for you to show me that you are invested in the class and learning.

**Respect Policy**

Students and faculty each have responsibility for maintaining a respectful learning environment in which to express their opinions. Professional courtesy and consideration for our classroom community are especially important with respect to topics dealing with differences such as race, color, gender and gender identity/expression, sexual orientation, national origin, religion, disability, age, and veteran status.

Meaningful and constructive dialogue is encouraged in this class and requires mutual respect, a willingness to listen, and tolerance of opposing points of view. Respect for individual differences and alternative viewpoints will always be maintained in this course. One’s ***choice of words and use of language*** is a critical component of respectful discourse as we work together to achieve the full benefits of creating a learning community where all people can feel comfortable expressing themselves.

**Class Recordings**

**NO** recordings (of any kind) any all-class synchronous meetings, Zoom meetings, office hour “drop-ins,” etc. will be allowed. I will upload and make available any and all approved recordings for your use.

**Late Work**

Late work on PBs *will* beaccepted; however, I will *not* provide feedback/guidance. You will simply take a completion for the work. I encourage all of you to complete projects by the due date specified. However, if you are having difficulties, please contact me as soon as possible. Try to email me **BEFORE** (*at least 48 hours prior to*) the due date listed on the calendar/syllabus. In your email, I ask that you propose a new due date (which I am allowed to negotiate). **If you miss the newly agreed upon due date, the work will no longer be accepted.**

**Plagiarism Policy**

*Please just don’t do it.* I would rather you request an extension or have a meeting with me to discuss challenges and potential options. I would rather have you turn in a “junky” project than someone else’s work. I can work with you if I know you are struggling. I cannot get behind students lying and cheating.

**Plagiarism** is the act of copying work from books, articles, and websites without citing and documenting the source. Plagiarism includes copying language, texts, and visuals without citation (e.g., cutting and pasting from websites). Plagiarism also includes submitting papers (or sections of papers) that were written by another person, including another student, or downloaded from the Internet. Plagiarism is a serious academic offense. **It may result in a failing grade for the course.** Instructors are required to report all cases of plagiarism to the English Department. Information on plagiarism procedures is available in the Department.

**A Note about Research Ethics**

Within the academic community, we divide the practice of research into two separate kinds of tasks. Research that involves looking at sources authored by other people, often found in a library or on the internet, is called secondary research. You may already be very familiar with this kind of work and you’ll be doing it for several projects in this class. The other kind of research we call original (or sometimes primary) research. Instead of reading someone else’s presentation of knowledge, original research creates or gathers knowledge together in a way that was not done before. For instance, a biologist might conduct an experiment to test the effects of a drug or a fertilizer and write an article to explain her research process and results—again, you’re probably familiar with this kind of research. But some academics, especially those in the social sciences, do original research by gathering stories and knowledge from human participants through interviews, focus groups, surveys, or other methods. You won’t be doing biological experiments in this class, but you may end up using some of these other methods of original research in your projects. As you involve other humans in your research processes, you must respect their rights to maintain their privacy and to choose how and when their information or stories get shared. As members of the academic community, we expect you to be responsible researchers as you gather and disseminate this data, as well as any data obtained through secondary research.

**Writing Center**

The Writing Center provides individual tutoring consultations free of charge for graduate and undergraduate students at WSU. Tutoring sessions are run by undergraduate and graduate tutors and can last up to 50 minutes. Tutors can work with writing from all disciplines.

Tutoring sessions focus on a range of activities in the writing process – understanding the assignment, considering the audience, brainstorming, writing drafts, revising, editing, and preparing documentation.  The Writing Center is not an editing or proofreading service; rather, tutors work collaboratively with students to support them in developing relevant skills and knowledge, from developing an idea to editing for grammar and mechanics. To make a face-to-face or online appointment, consult the [Writing Center website](http://wrtzone.wayne.edu/): clas.wayne.edu/writing

**Add/ Drop**

The last day to add/drop the course is **September** **13th**. Please follow all university policies for withdrawing from a class (email me if you have any questions). The last day to withdraw (with no tuition refund) is **November 13th**. After this date, no W grades will be given and students will be given a failing grade for the course. Here is a link to the academic calendar: [Academic and Registration Calendar 2021-2022 - Office of the Registrar - Wayne State University](https://wayne.edu/registrar/registration/calendar21-22)

Completing a SMART Check at the Welcome Center is mandatory if you are intending to withdraw from a class. Withdrawals can seriously impact your financial aid and progress toward degree completion. Consider carefully before making the decision to withdraw from this course.

**Important Dates**

No Classes: September 5th

 November 23rd through 26th

Last day to Withdraw (no tuition refund): November 13th

CLC Student Writing Showcase:

Study Day/ No Coursework: December 13th

Day of Final/ Project 4: December 20th

Course Grade: December 24th

**Incompletes**

No ‘I’ grades will be given in ENG 1020. Students must complete all course projects in order to pass the course.

**Student Disability Services**

If you have a documented disability that requires accommodations, you will need to register with Student Disability Services for coordination of your academic accommodations. The Student Disability Services (SDS) office is located at 1600 David Adamany Undergraduate Library in the Student Academic Success Services department. The SDS telephone number is 313-577-1851 or 313-202-4216 for videophone use. **Once you have met with your disability specialist, I will be glad to meet with you privately during my office hours to discuss your accommodations.** Student Disability Services’ mission is to assist the university in creating an accessible community where students with disabilities have an equal opportunity to fully participate in their educational experience at Wayne State University. You can learn more about the disability office at www.studentdisability.wayne.edu.

To register with Student Disability Services, complete the online registration form at:

<https://wayne-accommodate.symplicity.com/public_accommodation/>

**WSU Resources for Students**

* Student Disability Services (SDS) <https://studentdisability.wayne.edu/>
* Academic Success Center (ASC) -<https://success.wayne.edu/>
* Counseling and Psychological Services (CAPS) <https://caps.wayne.edu/>
* Dean of Students’ Office (DOSO) <https://doso.wayne.edu/>
* Office of Military and Veterans Academic Excellence (OMVAE)

<https://omvae.wayne.edu/>

* Department of English website <http://www.clas.wayne.edu/english/>

**The Weekly Calendar**

I will update our weekly calendar from *time to time*, adjusting assignments and due dates based upon our class’s progress. It is hard to predict what lessons and objectives we will master and those that will require additional time and practice. I also like to make minor adjustments to the projects based upon student input and interests that become reoccurring themes for the class. ***Therefore, I am providing a drafted outline of the semester. There will be some changes on the horizon, but organizing our tentative due dates onto your own calendar is wise at this time.***

*Some* readings (“consume”), notes/PPTS, and other coursework (“produce”) may not necessarily be available or published on Canvas until the week before (eg. The PDF file for Week 6 may not be uploaded and available until Week 5). It is also important to add that I may change a reading altogether. With that said, I am neither making the entire course, nor all weekly modules available “up front.” Please respect this decision. I am trying to give you access to as much as possible, although we meet face-to-face. I have also seen the issues this creates in keeping everyone on the same schedule, doing the same work, and reading the correct items. You do not have to overly burden yourself; instead, work on what is given to you a week, or a couple weeks, at a time. When I do have documents and links loaded further in advance, I will signal an “Announcement” on Canvas. Be assured that I will also give explicit instructions about how to handle the reading or notes identified on the weekly calendar as they are posted/ uploaded for you (eg. Excerpted sections and/or Perusall annotations).

**Fall 2022 ENG 1020**

**The Weekly Calendar**

|  |  |  |  |
| --- | --- | --- | --- |
| **Week No. and Dates** | **Concepts & Themes** | **Consume** | **Produce** |
| **Week 1**Tues- 8/30***\*First Class***Thurs- 9/1 | Language and MeSites of Rhetoric | SyllabusKey TermsP1 Description | Introduce MyselfAutoethnographyDesign JournalP1 Grade Contract Due 9/4 |
| **Week 2**Tues- 9/6Thurs- 9/8 | Modal affordances & aptness, shifting modality, audience, and the design process to anticipate responses *(both intended and unintended)* | [Visual Rhetoric | Search Results | AIGA Colorado](https://colorado.aiga.org/?s=Visual+Rhetoric)Use the link above to read all 3 pieces on VR: Gestalt Principles, Tools for Design and Introduction for Students | Student Survey #1P1 DJ-1 Due 9/6P1 DJ-2 & 3 Due 9/8P1 PB-1 Due 9/11 |
| **Week 3**Tues- 9/13Thurs- 9/15***\*EAA start*** | “All writers are designers” *\*PR Day* |  | P1 PB-2 Due 9/13PB-3 and DJ-4 Due 9/15P1 *with* DJ-5 Due 9/18 |
| **Week 4**Tues- 9/20Thurs- 9/22 | Aristotelean AppealsLogical Fallacies | P2 DescriptionNotes/ PPT | P2 Grade Contract Due 9/21 P2 DJ-1 Due 9/22 |
| **Week 5**Tues- 9/27Thurs-9/29 | Affect TheoryISAsVisual Elements & Terms | Notes/ PPT | P2 DJ-2 Due 9/27 |
| **Week 6**Tues- 10/4Thurs- 10/6 | Circulation & Distribution | Johnson, “Contending with Multimodality as a (Material) Process,” 2018 (PDF) | P2 DJ-3 Due 10/4P2 PB-1 Due 10/6Student Conference #1 |
| **Week 7**Tues- 10/11Thurs- 10/13 | Issues of Accessibility *\*PR Day* | Notes/ PPT | P2 PB-2 Due 10/13P2 DJ-4 Due 10/16 |
| **Week 8 *\*Midterm*** Tues- 10/18Thurs- 10/20 | Developing Accessible Artifacts |  | P2 PB-3 Due 10/20P2 *with* DJ-5 Due 10/23 |
| **Week 9**Tues- 10/25Thurs- 10/27 | Sharing PerspectiveRhetorical Listening | P3 DescriptionNotes/ PPT  | Student Survey #2P3 Grade Contract Due 10/26P3 DJ-1 Due 10/27 |
| **Week 10*\*Halloween***Tues- 11/1Thurs- 11/3 | Reading the RoomEmpathy | Dusenberry, Hutter, and Robinson, “Filter. Remix. Make.: Cultivating Adaptability Through Multimodality,” 2015 (PDF)Notes/ PPT | P3 DJ-2 & 3 Due 11/1P3 PB-1 Due 11/7 |
| **Week 11**Tues- 11/8 ***\*Election Day***Thurs- 11/10 | Gathering and organizing evidence, Statistics and facts v. anecdotal evidence, Building ethos*\*PR Day* | Notes/ PPT | P3 PB-2 Due 11/10P3 DJ-4 11/13 |
| **Week 12**Tues- 11/15Thurs- 11/17 | Recognizing weak arguments and assertions |  | P3 PB-3 Due 11/17P3 *with* DJ-5 Due 11/20 |
| **Week 13**Tues- 11/22Thurs- 11/24***\*Thanksgiving*** | Pitching a projectAnticipating responses | P4 Description | P4 Grade Contract Due 11/22P4 DJ-1 Due 11/27 |
| **Week 14**Tues- 11/29Thurs- 12/1 |  | Orr, Blythman, and Mullin, “Designing Your Writing/Writing Your Design: Art and Design Students Talk About the Process of Writing and the Process of Design,” 2006 (PDF)Excerpt from Marback, “Embracing Wicked Problems: The Turn to Design in Composition Studies,” 2009 (PDF) | P4 PB-1 Due 12/1P4 DJ-2 & 3 Due 12/4Student Conference #2 |
| **Week 15**Tues- 12/6Thurs- 12/8***\*Last Class*** | Lecture TBD*\*PR Day* |  | P4 PB-2 Due 12/6Student Survey #3 |

***Finals Week 12/14- 12/20***

***ENG 1020 Project #4 to be submitted by or on Tues- 12/20 along with PB-3, DJ-4, and DJ-5***