UN 2001  Revisions  Summer B 2005

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UN2001 is one of four core classes required by the MTU General Education Curriculum. The class is designed to develop and hone your ability to produce and interpret oral, written, and visual communication. To achieve these goals, you will learn how to apply rhetorical concepts such as audience, ethos, logos, and pathos while undertaking an extensive composing process. In the end, you will possess a range of composing skills, as well as critical and analytical reasoning skills, coveted by people the world over. Enjoy!

What do you need for this course?
- Access to your MTU e-mail account and to supplemental readings/resources that will be posted on my Moodle site.
- A portfolio to collect all of your work.

Academic Integrity
Plagiarism and cheating are serious academic offenses. They are defined by this policy as "knowingly copying another's work or ideas and calling them one's own or not giving proper credit or citation," and this policy covers copying sections or entire papers from printed or electronic sources as well as handing in papers written by students for other classes or purchasing academic papers. Plagiarism and cheating not only are dishonest but cheat you out of learning, the prime reason you are here. If you ever have questions about this issue, please talk with your instructor or consult a coach in the Writing Center (7-2007).

Discrimination and Harassment
MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act (ADA) of 1990. If you have a disability and need reasonable accommodation for equal access to education and services at MTU, please call Dr. Gloria Melton, Dean of Students (7-2212). For other concern about discrimination, you may contact your advisor, department chair, or the Affirmative Action Office (7-3310).

Policies
1. Attendance
If coming to class is not your thing, that’s fine—there are plenty of on-line institutions hungering for students like you. Because of the highly collaborative nature of this course, I want you to be in class (and your classmates want you there) to discuss and explore readings, to give feedback on drafts, and to fully engage in every aspect of the course. However, I know emergencies arise. Students are allowed to miss one class, but subsequent unexcused absences will result in 10% being taken off your final grade. An absence will be considered excused if you can provide concrete proof as to why you couldn’t be in class (i.e. police report). Keep in mind that sleeping, text messaging, studying for another class, etc. will get you marked absent though you are physically present.

2. Remember that it is your responsibility to keep up with the class if you miss it. Also, if you know you are going to be absent, hand the work in beforehand because I do not accept late work.

3. If you ever e-mail me any written work to look over, send it as a Word attachment (.doc extension); please do not cut and paste into the body of an email or send as a Works attachment (.wps extension) because I can’t open these files.

4. I reserve the right to revise the syllabus and/or course schedule at any time during the semester to better serve students’ needs.

Grading Breakdown
To pass this course, you must complete all assignments.
10% Rough Drafts
10% Workshops
10% Zine Project (#1)
10% Visual Argument Project (#2)
20% Collaborative Synthesis Project (#3)
20% Final Portfolio
20% Presence (distributed among participation, peer review, smaller assignments/journals, quizzes)

Tentative Class Schedule (I reserve the right to make changes that suit our needs better.)

Week 1
M 6/27 Discussion of course goals, expectations, class policies, the portfolio system, and life/education in general.
T 6/28 What constitutes effective communication? An introduction to the composing process and core rhetorical concepts.
Due: Read “Oak Wood is Strong” (handout I gave you on the first day).
W 6/29 Audience/purpose workshop and further discussion of how to assess audience and achieve purpose. Concrete vs. Abstract. Telling vs. Showing.
Due: Bring a copy of your favorite magazine and read handout from Tuesday.
R 6/30 Zine workshop. Discussion and assignment of Project #1. Laying the foundation for audience connection.
Due: Be prepared to discuss composition ideas.
Week 2
M 7/4 Go forth, be fruitful, and celebrate our nation's independence. No Class.
T 7/5 Discussion of peer review process and peer review of Project #1.
Due: Rough Draft of Expressive Essay Project.
W 7/6 What can we learn from the drafts? A look at effective revision. Discussion of reflective essay component of assignment and presentations. Design workshop.
Due: Bring list of what makes for effective oral presentation. Read Tibor Kalman handout.
R 7/7 Assignment and discussion of Project #3. Group formation if possible.

Week 3
M 7/11 Project #1 presentations. Assignment and invention of Project #2, Visual Argument.
Due: Final Draft of Project #1.
T 7/12 A look at student examples of Project #2. What makes for a solid visual argument?
Due: Bring a sketched-out version of your argument. Williams readings TBA.
W 7/13 Ethos, pathos, logos discussion and workshop.
Due: Bring in a visual argument that has had an impact on you. Williams readings TBA.
R 7/14 Peer Review of Project #2.
Due: Rough Draft of Project #2.

Week 4
M 7/18 Conferences. (We will go over your Project #2 rough draft, discuss your ideas for Project #3, and evaluate your progress thus far in the course.)
T 7/19 Revision ideas based on student drafts. Development of presentation rubric. The impact of typefaces.
Due: Williams reading TBA.
W 7/20 Final formation of Project #3 groups. Partial work day.
Due: Proposals for Project #3.
R 7/21 Presentations of Project #2.
Due: Final Draft of Project #2.

Week 5
M 7/25 A look at synthesis techniques. How to engage (and disengage) the reader.
Due: Read "The Banker's Killing." Bring abstract that covers your position, types of sources, and presentation ideas.
T 7/26 Meet in library lobby for work session and location of sources.
Due: Locate five sources by the end of class.
W 7/27 A look at student models for this project.
Due: Project readings TBA.
R 7/28 Peer review session for Project #3. Development of presentation rubric.
Due: Rough draft of Project #3.

Week 6
M 8/1 Revision techniques for Project #3 and work in general.
Due: Reading TBA.
T 8/2 A closer look at oral communication.
Due: Reflections of oral communication that has moved you.
W 8/3 Presentations of Project #3.
R 8/4 Presentations of Project #3.
Due: Final Draft of Project #3.

Week 7
Due: Bring your working portfolio.
T 8/9 Style. What is it and how can I hone it? The secret to good composing. Exit conferences.
Due: Bring your 100 favorite words on a sheet of 8.5 X 11. Use 12 pt. Times New Roman and don’t put your name or anything else on the paper. Do not show your words to anyone else!
W 8/10 The final sheen. Editing tricks and tasks. Exit conferences.
Due: Bring the project you feel is most in need of close editing.
R 8/11 The future of your communication and sayonara.
Due: FINAL PORTFOLIO by 9:20 in Walker 108.