Revisions: Oral, Written, and Visual Communication
(UN2001 Section 05) Summer Semester 2007

Instructor’s name: Shannon Wong Lerner
Class Meeting Times: 9:35—10:50 AM MTWR
Class Location:
Instructor’s Office Hours: Monday and Weds. 11:00 AM—12:00 PM
(or by appointment)
Instructor’s Office: Walker 315
Instructor’s Mailbox for Dropping off Papers: Humanities Dept. Office, Walker 319
(donotemailmepapersorturntheminundermyofficedoor)
Instructor’s Office Phone: 487-3238
Instructor’s Email Address: swlerner@mtu.edu
Class Website: http://www.hu.mtu.edu/~swlerner/

The overall goals of this course
We will be using RHETORIC to analyze and produce culturally representational works of communication. These analyses are based on:

- your purpose—what is your goal in communicating?
- your context—when and where are you communicating?
- the audience—with whom are you communicating?
- the strategies—what devices do you use for communication?

We will perform rhetorical analyses, a form of critical thinking that asks you to consider a communicator’s choices used for representing another within a text. Awareness of a variety of choices in communication also can transfer into our own work, but with the awareness of our own ethical values.

What is this class all about?
In this class we will be reading and creating a variety of different cultural works that address the varying definitions, manipulations, and misuses of media, technology, and free speech. We will be looking at, analyzing, and creating a variety of different forms. Some of these include: posters, advertisements, writings from multiple genres, music, film, and video games.

The United States of America is recognized internationally for our Constitution’s 1st-Amendment—freedom of religion and expression. And this is one of the reasons why others have always flocked to the US because of its liberal freedom, and the freedom to practice one’s religion of choice.

The United States’ constitution relied heavily upon individualism—the freedom to explore your own thoughts, and essentially the freedom to be who you truly are. This freedom makes us unique, yet on the downside, fragmented as a people and starved for self-identity, community, and unity. This very fragmentation can cause Americans to turn away from their family traditions (maybe carried over from the homeland) and instead, become lost in an assimilated way of being: relying upon virtual relationships for communication, the mass media for information, and consumerism for identity.

Corporate advertising agendas take advantage of this fragmentation by appealing to our lesser senses such as our fears of not being cool enough, and replace this with the need to assimilate into a mass identity of consumerism. In order to remedy the effects of these schemes, our current pop-culture and mass-media climate is in need of serious critique. Adbusters is one of the magazines already critiquing the mass media in this way: “We try to coax people from spectator to participant... We want folks to get mad about corporate disinformation, injustices in the global economy, and any industry that pollutes our physical or mental commons” (adbusters.com).

In the same critiques defined by Adbusters, we will be very critical of the texts we look at; but more importantly, we will learn how to use these same strategies to be aware of how we are received by others. Not only in writing, but in visual representation, body language, and speech—we will learn how to take responsibility for our part in real-life communication experiences.
Requirements:

Process Journals—
Because our main writing assignment is from the informal genre of "zines," and not a formal research paper, process is a key component to developing our ideas based on Aristotle's most important rhetorical stage—"invention." We will produce at least four process journal entries per week, and will be asked to show your instructor these entries regularly. Researchers have found that process is one of the most important parts of learning how to produce a substantial piece of writing. Also, we will complete a series of different exercises and assignments that induce invention.

Reflective Essays—
As a continuation of the process journal goals, reflective essays are all about your understanding of a reading or after an assignment was due, why one preparatory technique worked while another failed. These will typically be 2 pages, double-spaced.

Oral Presentations—
We will speak every day in class—either by addressing the class or in your small groups. Based on information from recruiters, one of the main complaints is that MTU students do not have enough practice speaking in front of small/large groups. In this class you will be asked to bring in items sometimes 3-4 times a week for class participation and will give one major presentation. If class members fail to bring in these items 3x, these students will give 30-minute presentations on one of the essays below.
1. 40 minute group presentation on your final zine project
2. daily class participation with items/images brought in from home OR a 30-minute presentation of one of our book's essays in pairs
---essays to choose from: Hebdige's "Style in Revolt" 252--255
Tom Loftus "Bringing Emotions to Video Games"
369-372
Source: Jon Stuart "Young America's News
and "My Music"
Than You and the Future Life of Willie Jordan"
Natural-Born Cyborg
"Nobody Mean More to Me"
"Ethnographic Interviews"
"Mistaken Identity: The Perils of Theme Parties"
Films" 114--121
and "Juvenile Delinquency"
"The Very Nasty Party" 259-261
Group Work—
Also, alumni say that one of the best things that they learned from MTU is collaborative learning skills—how to discuss in a group, learn in a group, and get along with a group of their peers. You will come in with your work for other group members and other groups to review. Through these peer review sessions you will develop skills that will transfer to your own writing.

Main Assignment: Zine Machine
As a remedy to corporate advertising schemes, we will be creating our own mini-publications called zines: a compilation of articles, interviews, stories, and advertisements—in consideration of our own ethical concerns. Because we will be analyzing products of mass media with their own manipulative rhetorical devices, otherwise referred to as a "media machine," our small group "zine machine" will counter these attempts complete with interesting topics, a professional layout, and a sequence of advertisements.

Portfolio and Grading—
At the end of class you will conference with me and we will look at your portfolio, all of your work from this summer semester. You will turn this in ahead of time for me to review, and then come in to see me with a grade proposal based on a rubric that we will both use. Your grade will be decided upon by both of us in this meeting. We will consider your portfolio (the compilation of all of your assignments) to gage
your progression in the class. We will also look at: oral presentations, your preparedness for in-class assignments, and your class/group participation when discussing your grade.

Three Strikes and You're Out!

Class Discussions:
While I will occasionally lecture, discussion time in class is not meant to be this time—it is supposed to be an exchange of ideas from both the instructor and the students. If there is not FULL participation from ALL students (for example: if only 3-5 student speak during the discussion), and students do not give informed answers on the readings more than three times in a row (in one session), then your individual participation marks will go down, and there will be additional required daily quizzes for the whole class.

Attendance Policy:
You cannot miss more than two days. Because this is summer session, the class will move at an incredibly fast rate. There are readings every day, and assignments due a few times a week. It will not be fair to the class, your education, and your group to miss more than two classes. For this reason, if you acquire three or more days' absence, you will receive an automatic F in the class. No exceptions!!

Textbook
You must buy the sixth edition of the course textbook from the MTU bookstore:

Bring this book with you to class every day. We will be using this book regularly.

In addition to Reading Cultures, you will occasionally need to print out supplemental readings and rubrics. These will be either printed out for you or provided for you on my website with links.

Late Papers & Projects

Turning in your paper/assignments on time is treated as if you were arriving promptly to take a test. If you miss the turn-in date (promptly IN CLASS), you will get a zero for the assignment. Also, I will not take emailed papers or papers turned in under my door. Late papers will ONLY be accepted if you have had an emergency. In this case, I will require an excused absence from the Dean of Students.

MTU's Policy on Academic Integrity Plagiarism

Plagiarism and cheating are considered 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 to your instructor or consult a coach in the Writing Center (487-2007) See link: http://www.studentaffairs.mtu.edu/dean/judicial/policies/academic_integrity.html

MTU's Policy on Discrimination and Harassment

MTU complies with all federal and state laws and regulations regarding discrimination, including the Americas with Disabilities Act (ADA) of 1990. If you have a disability and need accommodation for equal access to education and services at MTU, please call Dr. Gloria Melton, Associate Dean of Students (487-2212). For other concerns about discrimination, you may contact your advisor, department chair, or the Affirmative Action Office (487-3310). See link: http://www.admin.mtu.edu/admin/boc/policy/ch3/ch3p25.htm

Revising Work

To get help with revising work (beyond the class), contact Michigan Tech’s Writing Center. Center Hours: Mon-Thurs: 9am-5pm Friday: 9am-4pm Walk-in Hours Mon-Fri: 11am-3pm Walker--Room 107 (906) 487-2007

Critical and Social Engagement
Because class participation is a fundamental component of this class, it is important to be open when faced with views that may differ from your own. I know that it can be difficult to do this, especially when discussing controversial topics. However, one should listen in order to become an effective communicator by understanding the structure and proof of your fellow students’ arguments. Comments and questions should be not only respectful and considerate, but also thoughtful, facilitating learning for both you and your group.

Portfolios
You are expected to save all drafts, assignments, peer reviews (rubrics), and group work for your final portfolio and final grade. You will also need a binder for your portfolio work (you need to save all drafts of your work—in a clean-copy format!) and a notebook for your process journal.

Rubrics and Drafts of Work
Because of the nature of this class (Revisions), you are required to turn in all drafts for your final work. This includes smaller assignments leading up to your final assignments and participating in peer-evaluation days. I will post a peer-evaluation rubric for each graded assignment and expect you to print out enough copies for your group. This will be very similar to the instructor rubric. If you miss a peer-evaluation day, or fail to turn in a draft of your work/smaller assignment, your overall points for your assignment will be lowered by 10%.

Conferences
If conferences are scheduled during class time and you miss your allotted time, you will be marked for the TOTAL class time. For example: two days of conference = your two days unexcused absences.

Organization of this class
This class will be organized by theme and workshops needed to complete the main zine project:
- Introduction to the class and zine culture, invention, and choosing your topic: July 2—July 9
- Critical analysis of media/ads/representation: July 10—17
- Research techniques, interviewing, and writing styles: July 19—24
- Representation and subcultures: cyborg culture and youth culture: July 25—26
- Zine workshops—drafting, proofreading, and editing: July 30—Aug 2
- Zine group conferences: Aug 6—8
- Grade proposal conferences: Aug 9

I reserve the right to change this syllabus to meet the needs of the class.

<table>
<thead>
<tr>
<th>Week one</th>
<th>What to prepare</th>
<th>What happens in class</th>
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<tbody>
<tr>
<td>Monday, July 2</td>
<td><strong>READING:</strong> the introduction and first essay in Reading Culture (RC)</td>
<td>Introduction to class</td>
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<td>&quot;Culture is Ordinary&quot;</td>
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<td>Pages 1–6</td>
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<td>Tuesday, July 3</td>
<td><strong>ASSIGNMENT DUE:</strong> Type up a two-page essay on your understanding of the</td>
<td>Introduction to Reading Culture &amp; zines</td>
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<td>syllabus</td>
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<td><strong>BRING IN:</strong> an object that means &quot;culture&quot; to you—</td>
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<tr>
<td>Wednesday, July 4</td>
<td>**HAPPY FOURTH OF JULY **</td>
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<tr>
<td>Date</td>
<td>Topic</td>
<td>Assignments</td>
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<td>Thursday, July 5</td>
<td><strong>READING</strong>: Zine Introduction <strong>ASSIGNMENT DUE</strong>: Pitch for a zine topic and turn in short writing <strong>BRING IN</strong>: RC book, binder for portfolio, and process journal notebook for credit <strong>DO NOT MISS! THIS IS AN IMPORTANT DAY!</strong></td>
<td>1. Give your zine pitch to the class 2. Establish groups 3. Zine workshop</td>
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<td>Week two</td>
<td><strong>Monday, July 9</strong> <strong>READING</strong>: RC-Hebdige's &quot;Style in Revolt&quot; 252--255 <strong>BRING IN</strong>: an ad, movie clip, poster, music, or T-shirt etc. that shows style</td>
<td>1. More on zine culture 2. &quot;Style in Revolt&quot;-Style and representation</td>
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<td><strong>Tuesday, July 10</strong> <strong>READING</strong>: RC- Pgs. 7-12, 32-35, 198-205, 219-230, and 295 (many pics) <strong>REFLECTIVE WRITING #1 DUE</strong> <strong>BRING IN</strong>: a piece of visual rhetoric to analyze (layout of a publication or an ad)</td>
<td>Visual Analysis- cartoons, magazine layouts, typography</td>
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<td><strong>Wednesday, July 11</strong> <strong>READING</strong>: RC- &quot;Bringing Emotions to Video Games&quot; by Tom Loftus 369-372 and monster poster rhetorical analysis <strong>BRING IN</strong>: a video game box/ad/visual to do an in-class rhetorical analysis</td>
<td>Introduction to rhetorical analysis</td>
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<td><strong>Thursday, July 12</strong> <strong>ASSIGNMENT DUE</strong>: Draft of Zine Proposal Due for presentation</td>
<td>Pitch zine proposal to the class</td>
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<td><strong>Week three</strong> <strong>Monday, July 17</strong> <strong>READING</strong>: Read Introduction and &quot;Young America’s News Source: Jon Stuart&quot; pages 13-16, &quot;Reading Strategies&quot; 36-38, and &quot;Reading Websites&quot; 56-58 <strong>ASSIGNMENT DUE</strong>: Final Proposal for Zine</td>
<td>Critical analysis and the media: Where do you get your information?</td>
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<td><strong>Tuesday, July 18</strong> <strong>REFLECTIVE WRITING #2 DUE</strong></td>
<td>Conference with Instructor</td>
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<td><strong>Wednesday, July 19</strong></td>
<td>Meet in the lobby of the library</td>
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<td><strong>Thursday, July 20</strong> <strong>READING</strong>: RC &quot;Ethnographic Interviews&quot; and &quot;My Music&quot; 122-127. <strong>ASSIGNMENT DUE</strong>: Rhetorical analysis of zine due</td>
<td>Interviewing, informed questions, and ethnological interviews Rubric workshop</td>
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<td>Week four</td>
<td>Monday, July 23</td>
<td>ASSIGNMENT DUE: Working draft of zine due for peer feedback with visual layout and interview questions</td>
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<td>Weds, July 25</td>
<td>READING: Natural-Born Cyborg Cyber Peer REVIEW DUE: Turn back reviewed zines to owners BRING IN: a picture or object that represents cyborg culture to you</td>
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<td>Thursday, July 26</td>
<td>READING: RC--&quot;Juvenile Delinquency Films&quot; 114-121, &quot;The Very Nasty Party&quot; 259-261, and &quot;Mistaken Identity: The Perils of Theme Parties&quot; 261-263 REFLECTIVE WRITING #3 DUE BRING IN: an image or object that represents youth culture to you &amp; Popcorn!!!</td>
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<td>Week five</td>
<td>Monday, July 30</td>
<td>ASSIGNMENT DUE: Working draft of zine due for peer feedback with finished interview-</td>
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<td>Tuesday, July 31</td>
<td>PEER REVIEW DUE: Turn back reviewed zines to owners</td>
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<td>Wednesday, August 1</td>
<td>WORK DAY WITH GROUPS</td>
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<td>Thursday, August 2</td>
<td>READING: On Proofreading ASSIGNMENT DUE: Bring finished zine to class</td>
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<td>Week six</td>
<td>Monday, August 6</td>
<td>ASSIGNMENT DUE: Turn in final zines with treatment concept</td>
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<td>Tuesday, August 7</td>
<td>ASSIGNMENT DUE: Zines</td>
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<td>Wednesday, August 8</td>
<td>ASSIGNMENT DUE: Zines</td>
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<td>Thursday, August 9</td>
<td>Final conferences</td>
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<td>Week seven</td>
<td>Grade Proposals Conferences</td>
<td>Conferences All Week</td>
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