SUMMER 2008, SECTION 1
CLASSROOM: Walker Arts & Humanities Center, room 116
TIME: 8:05-9:20 a.m.
COMPUTER LAB (ccl): Walker Arts & Humanities Center, room 113
This is a computer intensive section of revisions.

REQUIRED MATERIALS
eMAIL: our class email list is rev1-l@mtu.edu

INSTRUCTOR
Diane Keranen
email: dkeranen@mtu.edu
office: Walker Arts & Humanities Center, room 312
phone: 487-3235
office hours: Tuesday & Wednesday, 9:30-10:30 a.m., and by appointment
**Course Goals**

To understand and experience the composing process in written, visual, and oral communication.

To acquire extensive practice in revising written, visual, and oral communication.

To learn how to enhance/complement your writing with visual and oral forms of communication.

To experience a range of written, visual, and oral genres and understand how a writer’s purpose and sense of audience shape these genres.

To experience both the personal and social/collaborative dimensions of learning and communicating.

To acquire practice in rhetorical analysis and critical reasoning.

To learn how to conduct, communicate, and document research for a substantial piece of argumentative writing.
Syllabus

The Revisions: Oral, Written & Visual Communication or "Revisions" classes are built around communications (texts) and communicating (action), both product and process. You will develop tools to analyze, understand, and use communication in complex ways, expand the concept of argument, take up ethical considerations, collaborate with others, and practice making choices about what, how, and why to communicate. This course is centered around student ability to communicate multimodally, and is a computer-intensive section of Revisions.

You will be asked to compose texts to fit interesting, sometimes difficult situations and audiences because the ability to understand, participate in, and produce communication that is effective is highly valued by employers and citizens alike.

Read through the course goals to get a good idea of what you'll be working to accomplish.

WHAT YOU'LL BE DOING

You are required to learn a complex process for understanding, analyzing, and creating texts in and for a variety of rhetorical situations. You will work on a variety of projects, some big and some small. In- and out-of-class exercises will help you develop your understanding of and responsibility towards the practice of composing arguments, and are designed to help you move forward on your projects. The assignments are designed to work together in steps and stages.

All assignments are individual unless otherwise noted. Some phases of projects are collaborative and require you to solicit feedback from your peers. You are, however, responsible for shaping, evaluating, and utilizing that feedback to improve and revise your own compositions.

Your final projects should be work of which you can be proud. You will be required to turn in a final digital portfolio in which you write about and display your work.

GRADING SCALE

You must finish all assignments and turn in a complete portfolio to fulfill the requirements of this class.

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PROJECTS & PORTFOLIO

Throughout the semester, you'll work on complex and simpler projects. You will be asked, on your complex projects, to work on arguments and topics that interest you and that you believe are important. This makes you an active partner in deciding on what you will spend your time and attention. On smaller projects, you will sometimes be given more stringent parameters to work within.

A portfolio of the work you did in this class is required at the end of the semester to get a grade in this class. It will be a wholly digital (no printed version). All work required for your portfolio must be done on a computer or be converted to a form that can be incorporated into the digital portfolio.

Keep copies of all the work you do, and all drafts of that work, in your ccli home directory. A good practice is to never save over your drafts, instead duplicate the document, name & number the draft (for example: "proj2_draft1.doc") before making revisions and keep all versions where you can find them easily. This will make it easier for you to develop your projects and to find and present your work to others. This practice will also save you from needing to redo anything that gets lost either through inattention or computer crashes.

EARNING SOCIAL PRACTICE POINTS

Earning social practice points is easy: be in class, contribute constructively to class discussions, engage productively in peer reviews, do your best for your group, etc.—basically, participate meaningfully in this class. Needless to say, but I'll say it anyway, if you are not in class, you are not participating, so poor attendance will affect your grade not only regarding social practice points, but will also affect your overall...
What is constructive participation? It's bringing relevant, productive, and sophisticated thinking to class discussion that is informed by the reading assignments and your own experiences and understandings of reading and making texts.

HANDING IN WORK
This is a computer intensive class, and all assignments are to be composed on a computer. All software you'll need is available to you in the ccli computer lab located in Walker 113. Project work done by hand such as hand-drawn sketches in early drafts are acceptable when part of and integral to your project. These can be scanned and incorporated into your digital files.

If your project requires unconventional media (other than what is readily producible in Tech's computer labs), that's great. Let's figure out how to integrate the piece into your portfolio.

You will "hand in" your work digitally by composing it, converting your composition to a portable format (PDF), and placing it in the designated folder on the ccli server. Use the following convention for naming your files: your last name, an underscore, project name, the .pdf extension. For example: "keranen_project1.pdf". I will not accept your work if it is titled "paper.doc" or some other ambiguous name.

Do not email your assignments to me. Place them on the server. If you have extraordinary circumstances, contact me before emailing me any attachments.

DUE DATES AND DEADLINES
Have the assigned readings completed on the date they are shown on the schedule, and turn in your work on the due dates. The readings provide you with information that is important for contributing to discussions and doing excellent work. Preparedness is crucial. Late assignments will affect your ability to participate in class, and we will have in-class exercises that require you to be familiar with the reading and sometimes require that you bring a version of your work with you to class. If you have extraordinary circumstances that prevent you from finishing your work on time, talk to me so I know what's going on and we can work out a schedule for getting your work done and keep you from falling behind.

ASSESSING YOUR WORK
Your work will be assessed on how well you demonstrate you're accomplishing the goals of the projects and the course, how well you demonstrate you understand the concepts introduced, and how well you can integrate the concepts presented in this class and the readings into your thinking and composing practices.

We'll use rubrics with grading criteria clearly defined, so you'll know what I'm looking for in your work. I require that you do an assessment of your own work before turning it in to me. This gives you a chance to recognize where you could do better and to do so before turning in your work.

EXTRA CREDIT & LATE-STAGE REVISION
No extra credit projects are or will be made available in this class. You can, however, revise any unsatisfactory work and submit it for reassessment. Before doing this late-stage revision, first write up a brief proposal of what and why you will revise and how you expect it will improve your composition and, therefore, your grade. Then come see me with your proposal and project that you want to revise before proceeding (during office hours or right after class are good times to do this).

If at any time you think your work is better than was assessed, make an appointment to meet with me in order to present a thoughtful, supported argument for your claim(s). You must present your argument to me no later than two class periods after the project is handed back to leave yourself time to revise the project if your argument is not convincing. All late-stage revision must be completed within four class periods from when you received your grade.

CHANGING TOPICS IN THE MIDDLE OF A PROJECT
You are required to work through several stages and revisions of projects. Only work that shows all the required stages will be accepted. Late-in-the-game changes will not be accepted unless all development stages are thoroughly worked through.

WHERE TO GO IF YOU COULD USE SOME HELP ORGANIZING YOUR THOUGHTS ON PROJECTS OR IF YOU WANT TO DEVELOP BETTER COMPOSITION HABITS OVERALL
The Michigan Tech Writing Center! It's located in Walker, room 107, and their hours are posted. You are
expected to write at a level reflecting the clarity, coherence, and competence of a college student preparing to create the future. The Writing Center’s mission is to work with students, faculty, and staff to address the challenges of learning and communicating in complex and culturally diverse environments. Take your assignment sheet with you when you go for coaching. The Writing Center is an excellent resource, so check them out early in the semester. Visit them on the web.

ATTENDANCE POLICY
Because we do group work, carry out regular class discussions, and perform in-class exercises designed to help you complete your major projects, attendance is crucial. If you miss class, inquire to the class email list to learn what you missed, or ask your peers to fill you in.

Absences lower your grade. Being unprepared for class, lowers your grade. Ignoring what’s going on in the class lowers your grade. You’re expected to engage the class meaningfully and with the level of responsibility expected from you at this stage of your education. You’re expected to hold yourself accountable for your decision to seek a Bachelor’s degree, and to follow through on that choice.

POLICY ON ACADEMIC INTEGRITY
Face it, college is hard work. You’re an adult and here by choice, so don’t cheat. It’s not valued here any more than it is at your home or your future workplace. Besides, why pay tuition or incur student loan debt just to resist what a degree means, what it signifies? If you have trouble keeping up with coursework, either in this class or others, help is available for you to succeed at college, so make use of it when needed. Being responsible and respectable will be rewarded by your future employers, friends, spouses, yourself, and anyone with integrity.

Plagiarism and other forms of cheating are serious academic offenses. They are defined, in part, by Tech’s 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 for other classes or purchasing academic papers or projects. Plagiarism and cheating are not only dishonest, but they also cheat you out of learning—the primary reason you are here. If you have questions about this issue, policies are made available on the University’s Student Affairs web site.

POLICY ON DISCRIMINATION AND HARASSMENT
Michigan Tech 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 Michigan Tech, please call Dr. Gloria Melton, Dean of Student Affairs (7-2212). For other concerns about discrimination, you may contact your advisor, department chair, or the Affirmative Action Office (7-3310). Policies are made available on the University’s Administration web site.

NOTE
I reserve the right to revise the syllabus, and/or course schedule and/or projects and assignments to better serve student learning.
Schedule

Reading assignments should be completed on the day they are listed on the schedule. Our class discussion will require that you have a grasp of the terminologies and concepts covered in the readings. Dead links will be activated when assignments are given.

**JUMP TO WEEK** 1 2 3 4 5 6 7

**WEEK 1**
- **Monday 5/12** — introductions; you, me, and revisions
- **Tuesday 5/13** — discuss pages 1-32 of cda—the intro to section 1 “designing compositions rhetorically,” and chapter 1 “a rhetorical process for designing compositions”; in-class writing assignment
- **Wednesday 5/14** — discuss pages 263-272 of chapter 9 “visual modes of communication”; start visual intro assignment “me, my ethos” & photoshop tutorial
- **Thursday 5/15** — work day; work on visual intros (be ready to show your intro poster in class on Monday (19th))

Friday 5/16—optional "workshop" in ccli; I’ll be in the ccli from about 9:00-noon to answer your photoshop and assignment questions

**WEEK 2**
- **Monday 5/19** — discuss pages 273-284 through class critique & analysis of your visual intros
- **Tuesday 5/20** — start “advocacy and argument” writing project with discussion of pages 111-115, chapter 5 “about advocacy and argument”
- **Wednesday 5/21** — read the essay “The Partly Cloudy Patriot” on pages 133-140 and pages 316-317, and pages 320-323; first rhetorical analysis writing assignment (optional reading: pages 120-131) Be sure to bring your book to class today!
- **Thursday 5/22** — discuss your rhetorical analysis of the essay and your writing project; discuss ideas and design plans for your writing project; student rhetorical analysis presentations (sign up by end of class, 5/19)

**WEEK 3**
- **Monday 5/26** — Memorial Day; no class today
- **Tuesday 5/27** — discuss pages 33-54, chapter 2 “laying out a design plan”; in-class exercise to create draft design plans
- **Wednesday 5/28** — read pages 60-76 and 143-146; informal oral presentation of your “statement of purpose” to test your ideas; student rhetorical analysis presentations (sign up by end of class, 5/27)
- **Thursday 5/29** — discuss pages 143-160; work in ccli on writing arguments, finding sources, revising design plans; student rhetorical analysis presentations (sign up by end of class, 5/27)

**WEEK 4**
- **Monday 6/2** — discuss pages 188-211; be prepared to talk about how you are building an ethos and using logos in your writing
- **Tuesday 6/3** — in class rhetorical analysis exercise (review pages 320-323)
- **Wednesday 6/4** — discuss pages 213-221; bring draft of your paper to class for peer feedback session; student rhetorical analysis presentations (sign up by end of class, 6/2)
- **Thursday 6/5** — start visual arguments to accompany your advocacy and argument writing (keep working on your writing); student rhetorical analysis presentations (sign up by end of class, 6/2)

**WEEK 5**
- **Monday 6/9** — discuss pages 285-311; look at and analyze visual arguments; in-class exercise
- **Tuesday 6/10** — discuss class collaboration project; in-class exercise
- **Wednesday 6/11** — final version of advocacy and argument writing project due today; student rhetorical analysis presentations (sign up by end of class, 6/9)
- **Thursday 6/12** — start class collaboration project & indesign tutorial; student rhetorical analysis
presentations (sign up by end of class, 6/9)
Friday 6/13—optional workshop in ccli during class time

**WEEK 6**
- **Monday 6/16**—discuss class project; work in ccli on class project
- **Tuesday 6/17**—work in ccli on class collaboration project
- **Wednesday 6/18**—finish up class collaboration project
- **Thursday 6/19**—discuss pages 223-233 in chapter 8; student rhetorical analysis presentations (sign up by end of class, 6/16); in-class exercise & audacity tutorial

**WEEK 7**
- **Monday 6/23**—discuss pages 238-249 and oral project; work on projects in ccli
- **Tuesday 6/24**—discuss revision and rhetorical process of composing
- **Wednesday 6/25**—work in ccli on portfolios
- **Thursday 6/26**—oral presentations; wrapping up our class