Composition: *Written*, Oral, *Visual Communication*

**Fall 2010**

*Your Blueprint for UN2001 Section R02*

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**Room:** 216 Electrical Engineering Resources Center (EERC)

**Time:** T/Th 3:35-4:50 p.m.

**Instructor:** David Clanaugh, MS

**Office:** 149 Walker

**Office Hours:** Tues 5-6 p.m./Thurs 2:30-3:30 p.m. Other times by appointment.

**Phone:** 487-3280 (office). Voicemail is available at this number.

**E-mail:** daclanau@mtu.edu I reply emails within 24 hours. **You MUST use your Tech email address for messages.** Reference class (UN2001) & topic in the subject line. Use a professional communication style with appropriate salutations, language, and endings.

**Class List:** comp02-l@mtu.edu **Check daily for class emails.** Replies are posted only to message originator.

**Website:** [http://www.hu.mtu.edu/~daclanau/Clanaugh_Webpage/UN2001.html](http://www.hu.mtu.edu/~daclanau/Clanaugh_Webpage/UN2001.html) Log in to the protected folder with “daclanau” and “sympheron” as your PW.

**Dropping Off Assignments:** At my office or in my mailbox next to Walker 319 (ask staff).

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**Required Textbooks & Supporting Materials:**

- Occasional supplementary readings available through the class listserv/website.
- Spiral notebook (for note taking and jotting of ideas and questions) and two folders (one to organize class materials & the other to compile journal entries).
- Blank CD upon which to burn your end-of-semester portfolio.
- A budget of about $15 to run off readings and class materials from the class web folder -- including the Syllabus Quiz I want you to complete and bring to class 9/3.

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**Course Overview**

"*Awareness is the essence of intelligence*" — John Dewey

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**Underlying Assumptions**

The proposition that "**People cannot NOT communicate**" grounds this course. The issue, therefore, involves whether we compose our communication efforts *mindfully and skillfully with awareness of and attention to* the wide variety of *issues, purposes, audiences, contexts, mediums, and methods* we encounter in our personal, social and professional
journeys. Humans seek and create meaning; the communication technologies, methods, and strategies we use have many nuances with significant impacts on how we experience and convey meaning in the environments that we creatively inhabit.

A parallel proposition is that communication and composition typically have a degree of overdetermination, imprecision, and fluidity. Technologies, methods, and strategies constantly evolve in ways that the products and effects of communication can never be exhaustively defined or fully understood.

For example, read something you wrote as a high school freshman. You will quite likely find yourself asking questions like: “Did I write that? Did I mean that? What did I really mean and want to accomplish?” We must therefore approach communication with a sense of humility and humor, knowing that our processes and products will have lives of their own and can yield ever-changing interpretations.

Does this mean that we throw our hands up in despair and give up trying to communicate effectively and clearly? NOT AT ALL!! As humans there is something intrinsic in each of us that leads us to seek connection – to commune – with one another through sharing what we are experiencing and learning during our life journeys.

**Purposes, Goals & Methods**

Individually and together we can become more aware, mindful and skillful as communicators, and thus experience success and satisfaction about our efforts to connect, share, serve, learn, and benefit through communication. During this course we will work, tinker, and play with the various modes of communication (visual, written, oral, and multimodal) to:

- Analyze communication through the concepts of *stasis*, context, purpose and audience.
- Develop our rhetorical skills to examine how communication relies upon various combinations of reason and logic (*logos*), appeals to emotion (*pathos*), and the credibility of the communicator (*ethos*).
- Become more effective in how we conceptualize and compose our communications.
- Utilize group and individual communication experiments and assignments to move beyond merely analyzing the communication processes and products of others to ourselves practicing to become more rhetorically effective communicators.
- Become comfortable with and use the awareness that we can constantly improve our work through reflection and “re-visioning” – to see our communication practices with new eyes and in new ways.

The **primary goal is your personal and professional growth**, so there will be opportunities to tailor course experiences, activities, and projects to your personal interests. Whatever interests and goals you pursue after this course, your enhanced communication skills will help you achieve academic, professional and personal success.

**Course Work**

**Assignment Sequences, Expectations, and Evaluation**

There will be three extended assignment sequences during this semester:

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• **Sequence One** (all elements due Tuesday, Oct. 5) will focus on **visual representation and design**, yet will also have room for written and oral aspects. This project involves developing a visual argument to promote an event, address an issue, or communicate about an organization and its work to your audience for a specific purpose.

• **Sequence Two** (all elements due Tuesday, Oct. 26) will be an **oral communication project**. Teams of three to four people will convert visual designs into podcasts.

• **Sequence Three** (all elements due Tuesday, Dec. 7) will involve a **10-15 page written group research project** about the rhetorical dimensions of a local or regional issue (current or past) primarily addressed through at least two different print media (this can include one Web-based medium). Teams can utilize visual and oral media, but written media must be primary. This sequence will provide a great chance to use the library and public archives, to develop research skills, to develop a critical perspective toward media, and to integrate awareness and use of rhetorical skills. Concluding group presentations will be multimodal (a combination of oral, visual & written modes) and will provide opportunities to integrate and showcase your skills. Each team member will also produce a **distinct 1-2 page persuasive opinion piece** about the issue, and will reflect about this project as the integrating class experience in their **4-5 page portfolio paper**.

Each assignment sequence will be divided into smaller parts that will provide a process orientation for creating your "final" product. These small parts will include: proposals and design plans, rhetorical analyses, journaling, peer reviews, oral presentations, and post-project reflection papers. You will be evaluated on the content and form of your projects with the expectation that you apply the concepts and skills we cover in class in a professional and thoughtful manner that reflects an attention to details as well as the bigger picture. I also expect to see evidence of application of ideas and insights from class readings -- even if we did not discuss them in detail during class.

Assignments and supporting materials contain comprehensive information about how to approach and complete each project -- read them carefully because you are responsible for these details. Ask questions early and often if you are unclear about how to proceed. A passing course grade requires completing all assignments. You must turn in hard copies of all assignments unless I indicate otherwise.

**The Michigan Tech Writing Center**

There is an excellent Writing Center in Walker 107. Consider scheduling regular weekly appointments with a writing coach. Appointments (as opposed to drop-in times) tend to get booked quickly. For more information, check the center’s web page at www.mtu.edu/wc/

**Journals**

Take at least two times each week for **JOURNALING**. This important on-going class assignment provides opportunities to reflect on class readings, discussions, and activities; to free write about topics of your choosing; and to develop your ideas and plan your projects. Also feel free to recount out-of-class conversations you have with fellow students about what you are learning, solving problems, developing your ideas, and so forth. Each entry (legibly written or typed) should be at least **150 words** (about half of a typed double-spaced page), including a "title," the date, and the time of day. You can also include drawings and diagrams in
your journal. **DO NOT UNDULY WORRY ABOUT SPELLING, GRAMMAR, PUNCTUATION & MECHANICS!!** This journal will be assessed only on the basis of whether you make the minimum number of entries (20); feel free to journal more frequently than the minimum. Journals are due on Thursday, Oct. 14 and Tuesday, Dec. 7. Include a **TYPED** journal entry with statements of topic from the first and second halves of the semester in your Portfolio.

**Final Portfolio** *(Due in box outside my office by Noon on Friday, Dec. 10)*

The University assesses the effectiveness of the Composition course through reviewing a cross-section of portfolios. **Your portfolio will be a cross-section of class materials on a CD.** Save back-up copies of all your work. You will convert these files to PDFs and organize them according to guidelines I will provide later this semester.

**Class Participation** *(During class and outside class though journaling and peer interaction)*

Our work together will benefit greatly from an atmosphere of collaboration and active involvement by all students in this class. **Individual and group successes go hand in hand,** mutually reinforcing each other. As a result, your *engagement and participation are vital* whether through active listening, sharing your point of view, asking thoughtful questions, and providing respect and encouragement to your colleagues.

**Grading**

I do not grade based on a bell-shaped curve because each class is a unique collection of individuals. There is no greater satisfaction to me than to have a maximum number of students feel successful the final day and to have their final grades reflect outstanding effort and work. Your final grade will be determined in this manner:

- Confirmation you have Class Textbooks (Bring to class on 9/6) 2.5%
- Syllabus Quiz/2 NDDB & Rhet Quizzes/Reading Cultures Article Summary 10%
- Assignment Sequence #1 (visual argument project) 10%
- Assignment Sequence #2 (oral podcast project based on visual design) 20%
- Assignment Sequence #3 (media rhetorical research/persuasion project) 30%
- Class Participation and Social Practices 10%
- Journaling 10%
- Final Portfolio and reflective cover letter 7.5%

**Your Final Letter Grade will be based on the following scale:**

- A 100-94%
- B 88-84%
- C 78-74%
- D 68-64%
- AB 93-89%
- BC 83-79%
- CD 73-69%
- F 63% and below

**Policies**

**Syllabus Content and Course Schedule**

I reserve the right to revise the syllabus and class schedule to better serve student needs and course objectives.
Late Assignments
I accept late assignments only in the most extenuating of circumstances such as death of a loved one or major medical issues. You must consult with me and document your situation.

Attendance and Communication Policy
Everyone brings unique gifts, points of view and interests to this class; working and learning together helps everyone expand and reach their goals. We need everyone present on a consistent basis to help us make the most of this learning experience! Your absence (physical or otherwise) not only shortchanges you, it shortchanges your fellow students.

Yet “real life” sometimes requires missing a class. As a result, you are permitted one unexcused absence. After that each unexcused absence lowers your grade five percent. Sleeping, text messaging, and so forth qualify as absences – please turn off your electronic devices before coming to class. The first two tardies count as half of an unexcused absence; each subsequent tardy counts as a full unexcused absence.

Excused absences include (but are not limited to) a medical excuse signed by your physician or a personal emergency authorized in writing by the Dean of Students. For a more detailed description of what constitutes an excused absence, see the Michigan Tech Student Handbook at http://www.admin.mtu.edu/urel/studenthandbook/policies.html#integrity

You must sign the daily attendance sheet. I record attendance for two reasons:
1. If you’re doing poorly in class, attendance records can help me to determine if poor attendance is part of the problem.
2. Every instructor at Michigan Tech is required to submit attendance-verification rosters. These rosters are used for two purposes:
   a) To identify before it’s too late to make corrections for students who may be improperly registered for a course or have some other logistical issue that may affect their grade.
   b) To comply with federal law that stipulates that universities must verify students who receive Title IV financial aid are attending classes.

Approximately 85% of Michigan Tech students receive some form of financial aid.

If you will be or have been absent, exercise responsibility and consideration by sending me an email with details documenting your situation. Option Two is a voicemail.

A Safe & Respectful Classroom
I expect all students to actively contribute to a safe classroom environment through using respectful, appropriate, and professional language, as well as listening respectfully and with open minds to each other – especially when there are differences of outlook and opinion.

As part of this perspective, I am a proud member of Safe Place. Safe Place’s Mission Statement is: "The GLBT Safe Place Program strives to reduce homophobia and heterosexism on Michigan Tech’s campus. Through education, advocacy, and awareness, the program contributes to an open campus climate that is safe and accepting to all members of the University community" (from www.safeplace.mtu.edu). Thanks!
Grading and Group Work

Group work can create anxiety about grades. Should there be a rare group where a member does not pull his or her weight, I will consider the grades of group members on other projects and general class performance to compensate for this situation. During group projects, each individual contributes skills, expends effort, and exercises responsibilities as an individual. Please contact me immediately should you have concerns about your group process.

University Policies

Academic regulations and procedures are governed by University policy. Academic dishonesty cases will be handled in accordance the University’s policies.

If you have a disability that could affect your performance in this class or that requires an accommodation under the Americans with Disabilities Act, please see me as soon as possible so that we can make appropriate arrangements. The Affirmative Action Office has asked that you be made aware of the following:

Michigan Tech complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990. If you have a disability and need a reasonable accommodation for equal access to education or services at Michigan Tech, please call the Dean of Students Office, at 487-2212. For other concerns about discrimination, you may contact your advisor, department head or the Affirmative Action Office, at 487-3310.

Academic Integrity:
http://www.studentaffairs.mtu.edu/dean/judicial/policies/academic_integrity.html

Affirmative Action: http://www.admin.mtu.edu/aao/

Disability Services:
http://www.admin.mtu.edu/urel/studenthandbook/student_services.html#disability


Readings & Schedule for UN2001

WEEKS ONE THRU FOURTEEN -- Subject to adjustment as needed

NDDB = Non-Designer's Design Book, 3rd Edition; RC = Reading Culture

WEEK ONE:

For 8/31: Introductions, Sharing, Goals; Lego Exercise & Discussion; Syllabus/Schedule/Journals/Portfolios. Read RC 1-6, 13-31 for 9/2.

For 9/2: Culture/Communication as “Onion”. Audience awareness at MTU. What’s an argument? Intro Assignment Sequence One – Begin identifying 4 potential topics & making plans. You will provide a brief report to class on Thursday 9/10 about your topic ideas. Read Tech Lodge articles and NDDB pp 10-50 (intro, proximity & alignment) for 9/7. Bring textbooks to class on 9/7 for 25 points!!
WEEK TWO:
For 9/7: "MTU: Glorified Trade School or Elite National University? An Exercise in Rhetoric"
Intro to Communications Triangle: Ethos, Logos, Pathos; Culture/Context, Reality, Framing; Communicator, Message/Purpose, Audience; Needs, Desires, Knowledge
Read NDDB 51-80 (repetition & contrast) and RC 31-35 for 9/9.
Reports on TV Newscast audiences.
Students report to class on visual argument topic ideas to narrow to specific idea and begin developing their statements of purpose and design plans.
Read RC pp 36-44 and NDDB pp 81-90 for 9/14.

WEEK THREE:
For 9/14: Quiz One on NDDB pages 10-90 -- the CRAP Principles.
Emphasis on Ethos based on Gestalt of Communication Situation.
Discussion of NYT editorial on Iraq War Reporting.
PhotoShop/GIMP Mini-tutorial.
Reports on Assignment Sequence One -- Topics and Design Plans.
Read RC pp 44-52; NDDB 91-106 (color) for 9/16.
For 9/16: Presentations on Newspaper Front Pages: How does a Design's Gestalt establish Ethos?
"The Sauce is the Boss" Exercise -- Logos, Pathos, Ethos.
Discussion of War Cartoon -- Emphasis on Pathos & Logos.
Work on preliminary statements of purpose, design plans, and design sketch -- bring to class on 9/21 for feedback.
Read NDDB 109-142 for 9/22 (Tips & Tricks).

WEEK FOUR:
For 9/21: Find a poorly designed flyer or poster around campus and analyze using CRAP principals as your Journal entry. Bring flyer/poster to class on 9/23 to share.
In-class work on Visual Designs (Designs need to be finished by 9/28).
Peer groups to critique preliminary sketches and brainstorm ideas for revisions. Use feedback forms to take notes, jot ideas, and specify revisions to design plan.
Read NDDB 143-200 (Typography & Wrap-up) and RC 53-55 for 9/24.
For 9/23: Brief discussion of blogging about war and contentious social issues.
Quiz Two on NDDB (pages 91-200) and Rhetorical Concepts.
Hand out and review Reflective Paper Guidelines for Assignment One (Due 10/5).
In-class work on Visual Designs (Designs due 9/29 - email to me by 8 AM on 9/28).
Schedule 5-7 minute presentations for 9/28 & 9/30.

WEEK FIVE:
For 9/28: Presentations and Feedback on Visual Designs (Use peer review forms -- copy & bring).
For 9/30: Presentations and Feedback on Visual Designs.
Read PDFs "Podcasting in Education" and "Radio and Oral Communication Ideas" PDFs in Assignment 2 web folder for 10/5 class.
WEEK SIX:
For 10/5: Collect all Visual Design Project Materials.
Listen to a sample podcast.
Class discussion and exploration of making arguments through sound.
Remember to jot some reactions and questions for your group’s Reading Cultures article on “Generations” that we will discuss on 10/7.
Intro Assignment Sequence Two – Podcasting. Form teams of three to four students.
Pick podcasting topics.
Also download and install the Open Source podcasting software Audacity from http://audacity.sourceforge.net/

For 10/7: Read RC 74-93 (five articles) on “Generations” for today’s class presentations and discussion. Everyone is to read all selections. Each Team will be assigned one particular reading to focus on for its journal reflection. One team member each week will complete a “Guidelines for Article Analysis & Presentation” in order to lead the 5-7 minute presentation/discussion with support from the other team members. Presentations will cover the main issue (stasis) of the reading, the rhetorical approach(es) (pathos, ethos, logos), the primary audience, how informative and persuasive was the article, and suggestions to improve it. This format will be followed during each Thursday of Weeks 6-12.
Key writing tips for effective punctuation and grammar.
Audacity overview (handout available as PDF in my public folder).
Group work on planning and scripting the podcasts.

WEEK SEVEN:
For 10/12: Orientation to Writing Center (highly recommended resource for the composition of the Third Assignment Sequence Group Paper).
Work on Podcasts -- bring computers.

For 10/14: Library Tour – Research Methods & Resources (meet by JR/P Reference Desk • 2nd floor)
Intro Assignment Sequence Three.
Journal: Discuss your experiences with podcasting and thoughts about their usefulness for your education. Reflect on your strongest sensory mode for learning.
Collect Journals.

WEEK EIGHT:
For 10/19: MTU & Copper Country Archives Tour (meet at Archives in JRVP Basement).
Begin Brainstorming Ideas for Project Three.
For 10/21: Read RC 170-172, 236-237, 269-273 and 369-372 (five articles) on “Changing Technologies” for today’s class presentations and discussion.
Podcasts Due: Listen to and Discuss (they must be emailed to me by 8 AM on 10/22).

WEEK NINE:
For 10/26: Podcast Reflective Paper (2-3 pages) & all supporting materials due (see assignment guide).
Presentation/Discussion on Writing Styles.
Generative Rhetoric of Grammar – Building Sentences and Paragraphs.
Assignment Three work time (if available).

For 10/28
Read Nancy Sommers’ article (PDF in Class Readings web folder) on the revision process by writers with different levels of experience. Class Discussion. Small groups to share/discuss writing styles and optimal sensory modes for learning. Schedule Team Conferences for 11/2. Class Time to organize projects. Journal: Respond to and reflect about the Nancy Sommers article.

WEEK TEN:
For 11/2
No Formal Class Time: I will meet with project teams between Noon and 6 PM. Journal: Jot some reactions and questions to your group’s Reading Cultures article on “Work.”

For 11/4:
Read RC 406-423 (five articles) on ‘Work” for today’s class presentations and discussion. Editing Writing to Enhance its Effectiveness – examples. Class Work time for Final Projects.

WEEK ELEVEN:
For 11/9:
Presentation Software and Multimodal Communication – Effective elements of and strategies for these presentations (Power Point, Overheads, Class Handouts are all options to provide summaries and promote class discussion). Presentation on MLA Writing Style and Other Writing Tips. Teams briefly present to class on the Topics; Design Plans (must have written out plans per assignment guidelines; and Progress To Date on Research, Organization, and Writing Process.

For 11/11:
Toulmin Arguments
Class Work Time and Consultation with Peers & Instructor.

WEEK TWELVE:
For 11/16:
Rough Drafts Due for Small Group Review & Feedback. We will also have a presentation/discussion on options for Persuasive Writing. In-class time for Revision work. Journal: Jot some reactions and questions to your group’s Reading Cultures article on “Public Spaces.”

For 11/18:
Read RC 306-309, 315-318, 320-324 and 334-338 (five articles) on “Public Spaces” for today’s class presentations and discussion. We will schedule group multimodal presentations for next week. Group Time.

THANKSGIVING BREAK

WEEK THIRTEEN
For 11/30:
Schedule Group Presentations. Discuss Portfolio Reflection Paper and Portfolios. Demonstrate how to use Adobe Acrobat to make a binder of PDFs. In-Class Writing Time.

For 12/2:
Persuasive Writing Pieces are Due.
Group Presentations
WEEK FOURTEEN:

For 12/7:  Group Presentations.
           Journals Due.

For 12/9:  Final Drafts Due of Group Rhetorical Analysis Paper, along with all supporting materials listed in Assignment Guidelines.
           Portfolio Reflections and Portfolios are Due by Noon 12/10 in box outside Walker 149.
           Time during 12/9 class to pull together these materials at the Humanities Digital Media Center. The Portfolio Reflection Essay serves as your “Final Exam,” so summarize your insights and learnings during our semester together and tell me how your learning process has unfolded and deepened.

Final Thoughts & Class Evaluations

GOOD LUCK DURING FINALS WEEK! -- HAVE A HAPPY & SAFE HOLIDAY BREAK!