

literacy+design+collaboration: writing in the 21st century

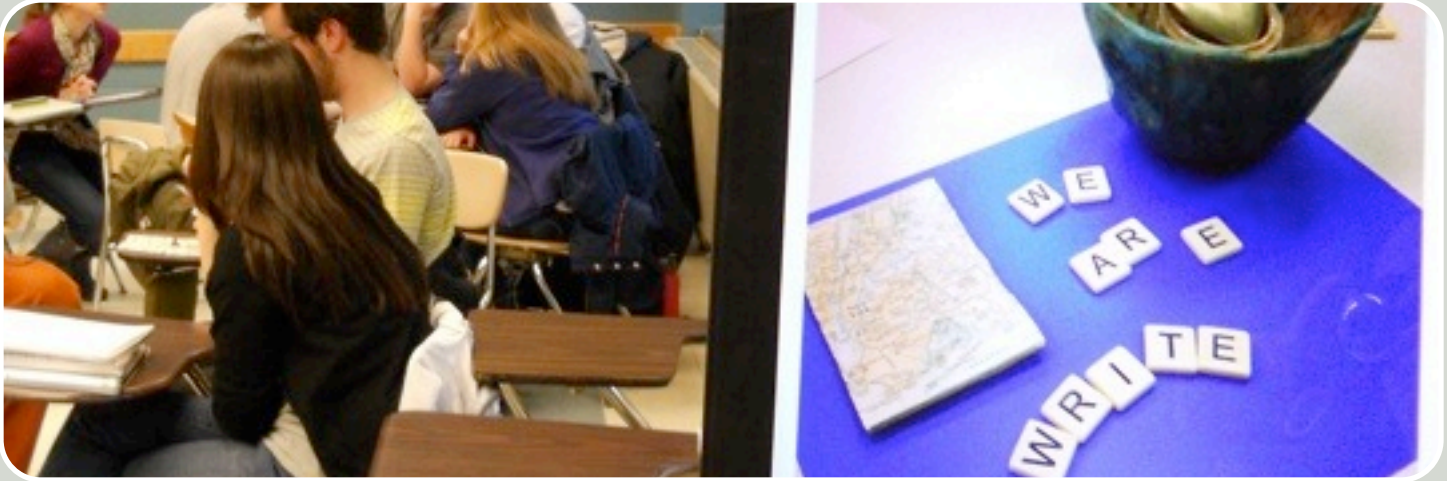
# ENGLISH 125

Winter 2014

MW 8:40-10:00  
North Quad 2275

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Office hours:  
W 10:30-12:30 & by appt.  
Angell 4204



## COURSE DESCRIPTION & OBJECTIVES

### OUR COURSE TOPIC

**Design**, much like **writing**, is a complex term. Although its prominence in Writing Studies is more generally associated with the emergence of computer technologies, *design* has an extensive and polysemous history. Design invokes myriad topics and disciplines, items that include writing process, multimodality, theories of space and embodiment, research methodology, and the reimagining of traditional literacies and cultural practices. Given design's wide range of signification, it's important that we, as writers, contextualize the role and purpose of design in our everyday writing practices: Is designing writing? Is writing designing? At what points do these taxonomies diverge in 2014?

Our task in this class, then, is to consider the ways in which writing as a construct has been shaped and reshaped in our current technological milieu — and what this means for academic writing. In our particular 21st-century moment, laypeople have access to production tools once reserved for a small few. As Daniel Anderson has described, we're transforming from consumers into prosumers, consumers and producers both. With the access landscape shifting, issues of who produces and for whom are important on a number of levels, both practically and rhetorically.

With any consideration of design and new media comes a shift in rhetorical situation. For our part, we need to engage the following questions: To whom are we writing? How does Web 2.0 complicate our understandings of writing, and certain types of writing — research writing, expository prose, journalism, narratives, documentaries? Are we, members of English 125, researchers? Journalists? Documentarians? Techno-rhetoricians? All of these things, and more?

## STUDENT LEARNING OBJECTIVES

1. To produce complex, analytic, well-supported arguments that matter in academic contexts.
2. To read, summarize, analyze, and synthesize complex texts purposefully in order to generate and support writing.
3. To demonstrate an awareness of the strategies that writers use in different rhetorical situations.
4. To develop flexible strategies for organizing, revising, editing, and proofreading writing of varying lengths to improve development of ideas and appropriateness of expression.
5. To collaborate with peers and the instructor to define revision strategies for particular pieces of writing, to set goals for improving writing, and to devise effective plans for achieving those goals.



[Click here for LSA Instructional Support Services](#)

## ENG 125

**English 125** provides students the opportunity to learn and practice a number of skills in research, critical reading and analysis, and written expression. In addition to several essays and informal writing, you will each produce your own short multimedia project that you will share with the class.

## MATERIALS

- Lowe & Zemliansky, *Writing Spaces, Vol. 2*
- Readings from CTools (print and bring to class)
- Drafts on workshop days
- Wordpress.com account (free)
- An external hard drive (preferred) or thumb drive formatted for Mac OSX, with at least 10 GB of space
- 2 blank CDs or DVDs
- Headphones that cover your ears (*not* earbuds)

# ASSIGNMENTS

You can set up your blog at [wordpress.com](http://wordpress.com).

## A note about technology

You do not need technological experience in order to complete class projects; you will receive necessary instruction and practice over the semester. Please note that we will be using iMovie and Photoshop in this class. Though you're free to use other software, I won't be able to assist you with other programs.



## Final versions of all assignments must be turned in on time.

### Literacy narrative (2-3 pages)

This project offers an opportunity to explore your own experiences with and understandings of literacy—and to translate those explorations into a composition for academic audiences.

### Definition essay (4-5 pages)

A paper in which you (re)define a word or phrase that interests you. This project gives you the opportunity to contextualize your interests for a broad, general audience and to write an essay that melds the personal and the analytical.

### Rhetorical analysis (5-6 pages)

A paper that analyzes the rhetorical choices of an artifact of your choice. In this assignment, you'll consider the ways in which this artifact imparts a message to its audience(s).

### Final project: Researching new media writing

This project offers an opportunity to translate your growing rhetorical understanding of new media composition and academic writing from criticism into practice. This is a research-oriented project, one that can take the form of an extended essay or multimodal narrative, or some combination thereof. Individually or in groups of two, you will explore a particular genre, topic, technology, or writing/rhetorical practice and how it lives (or lived) in the world.

### Blog project (8 posts, 200-400 words each, + comments)

Throughout the term, you will be expected to compose at least **eight** responses to the assigned reading, posted on our course blog. Additionally, I'll expect you to look over and comment on one another's posts as part of your preparation for class.

LITERACY NARRATIVE	DEFINITION ESSAY	RHETORICAL ANALYSIS	FINAL PROJECT	BLOG PROJECT	REFLECTIVE ESSAYS	REVIEWS & PARTICIPATION
10%	15%	20%	20%	15%	10%	10%

# SCHEDULE

## Class cancellation policy

In the unlikely event of an emergency, I will contact you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

## Changes to the schedule

At any point throughout the semester, I reserve the right to make changes to our daily schedule. This generally happens when we fall behind due to inclement weather or other unforeseen circumstances.



Questions?  
Please send me  
an [email](#).

## Reflective essays (2 essays, 2-3 pages each)

At midterm and at the end of the semester, I will ask you to write a reflective essay that examines the work you've drafted in class so far. These essays can be crafted in a narrative style, or even written as a letter to me or your classmates.

## Participation, reviews, and in-class exercises

Good participation includes coming to class on time, completing in-class activities and peer reviews, being prepared to contribute your views on the assigned reading, showing a positive attitude, collaborating appropriately, and showing respect to your classmates and to me. Whether you are excused or not, if you miss a class, you are expected to make up the work. This means, if you miss on a day that involves an in-class exercise, **you must make arrangements to complete the exercise on your own time.**

# COURSE POLICIES

## Final versions of assignments must be turned in on time

Late projects are subject to a penalty of one letter grade for each day late. Missing class or encountering technological misfortunes are not acceptable excuses for failing to meet a deadline. Save early and save often, and be sure to back up your work. I recommend that you save your work in two separate locations (e.g., save one copy to your external hard drive, and another copy on your home computer, flash drive, or CD).

## Copyright and fair use

Working in digital environments poses all sorts of questions regarding copyright and intellectual property, and we will discuss these issues during our time together. If you have any questions about intellectual property issues, please don't hesitate to ask.

## Netiquette

Blogging will play an important role in this class. As such, you are expected to demonstrate professionalism and respect; in general, you should treat classmates online as you would like to be treated in class. Additionally, I expect you to treat your assignments with the level of formality you would use in any assignment. Please don't write a blog post as you would write a text message.

## Academic misconduct

Plagiarism is the unauthorized use of the words or ideas of another person. If you are found to have plagiarized, the English Department's usual policy prescribes that you will fail the assignment and potentially the course, your case may be sent to the Assistant Dean of Student Affairs, and you may be placed on academic probation. Please read the [English Department's web page on plagiarism](#) carefully as well as [LSA's policies on academic misconduct](#). If you have questions about how to reference material or what constitutes plagiarism, please come see me.

## Attendance & tardiness

Attendance is essential to the success of this class. Therefore, each unexcused absence after two will result in the lowering of your final grade. Excused absences include those

for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics. Five absences may result in failure for the course.

Whether you are excused or not, if you miss a class, you are expected to make up the work. This means, if you miss on a day that involves an in-class exercise, you must make arrangements to complete the exercise on your own time. Additionally, I will count you as absent if you are more than 15 minutes late to class, sleeping, texting, emailing, and most especially, if you come to class unprepared to discuss the day's assigned readings. I reserve the right to hold pop quizzes to spot-check for preparedness.

## RESOURCES for navigating ENG 125

### Accessibility & accommodations

[Services for Students with Disabilities](#), located in G-664 Haven Hall, offers services for students with documented disabilities. With or without documentation, it is my intent to make our learning experience as accessible as possible. With documentation, I am especially interested in providing any accommodations that have probably been best determined by the student and an SSD counselor in advance. Regardless of whether or not you are registered with SSD, please let me know what we can do to maximize your learning potential, participation, and general access in this course. You can contact SSD at (734) 763-3000 or <http://ssd.umich.edu/>.

### Writing Center

The Sweetland Center for Writing is available to provide free writing tutoring and consultation during any stage of the writing process. Services include face-to-face tutorials in 1310 North Quad and online tutorials. You can contact Sweetland at (734) 764-0429 or <http://www.lsa.umich.edu/sweetland/>.

### LSA Instructional Support Services

[LSA Instructional Support Services](#) provides equipment and technical support to students enrolled in LSA classes. You will be using ISS's resources extensively throughout the semester. ISS operates three centers where UM students may check out AV equipment for classroom use and for short-term loans:

#### Mason Checkout Center

G340 Mason Hall  
Hours: 8am-10pm, M-Th; 8am-5pm, F



Click here  
for UM lab  
locations &  
hours

#### Dennison Checkout Center

267 Dennison Hall  
Hours: 8am-6pm, M-Th; -8am-5pm F

#### Media Center

2001 Modern Languages Building  
Hours: 8am-10pm, M-Th;  
8am-5pm, F; 12-8pm, Sat & Sun

To check out equipment, you must provide a UM I.D., along with a course title and number to support your student status. While walk-in service is available, they strongly recommend that you reserve equipment a week or two in advance. You can contact ISS at (734) 615-0100 or email them at [lsa-iss-reservations@umich.edu](mailto:lsa-iss-reservations@umich.edu).

### Creative Commons

[Creative Commons](#) licensing enables users/producers/designers to share their work and adopt a copyleft license of their choice. Video, image, and audio files are available for public use, with proper attribution.

### Opsound

Musicians upload their music to [Opsound](#), and, using Creative Commons licensing, allow users to download, share, and remix their music legally.

### Audacity

[Audacity](#) is a free, open-source audio editing program that works on Mac OS, Windows, and Linux.

## ONLINE RESOURCES

These websites will come in handy during our time together. Please hold onto this page for future reference.

# SCHEDULE

\* WS = Writing Spaces

	Topics/Activities	Reading Due	Assignments Due
<b>Week 1: Introductions</b>			
W 1/8	Introduction to ENG 125 Blog setup		
<b>Week 2: Literacy and social media</b>			
M 1/13	Academic blogging Developing a rhetorical perspective	Reid, "Why Blog?" (WS, pp. 302-319) Shea et al., "An Intro to Rhetoric"	
W 1/15	Social media & literacy crises Introduce Literacy Narrative assignment	Jones-Kavalier & Flannigan, " <a href="#">Connecting the Digital Dots</a> " Bazerman, "Electrons are Cheap"	
<b>Week 3: Storytelling &amp; literacy narratives</b>			
M 1/20	<b>NO CLASS</b>		

W 1/22	What does it mean to be a writer?  Literacy narrative exhibits	Ramsdell, "Storytelling, Narration, and the 'Who I Am' Story" ( <i>WS</i> , pp. 270-285)  Read/view/listen to the following narratives from the <a href="#">DALN</a> :  <ul style="list-style-type: none"> <li>• Doherty, <a href="#">Video Games and Their Effects</a></li> <li>• Martin, <a href="#">Learning Deaf Culture</a></li> </ul>	<b>Preliminary ideas</b> for literacy narrative due in CTools dropbox
<b>Week 4: On academic writing</b>			
M 1/27	What is academic writing?	Reid, "Ten Ways to Think About Writing" ( <i>WS</i> , pp 3-23)	
W 1/29	Workshop		<b>Literacy narrative draft</b> due in CTools dropbox
<b>Week 5: Making digital moves</b>			
M 2/3	Digital rhetorics	View Kuhn, " <a href="#">The Components of Scholarly Multimedia</a> "  View Wesch, <a href="#">The Machine is Us/ing Us</a>	
W 2/5	Multimodality, accessibility, and audience	Selfe & Selfe, "The Politics of the Interface"  Price & Kerschbaum, " <a href="#">Multimodality in Motion: Disability in/and Kairotic Spaces</a> "	
<b>Week 6: Researching</b>			

M 2/10	What do we mean by "research" in ENG 125?  Introduce Definition Essay assignment	DasBender, "Critical Thinking in College Writing" (WS, pp. 37-51)	<b>Literacy narrative paper</b> due in CTools dropbox
W 2/12	Finding sources  Summarizing and paraphrasing  (Re)Defining	Graff & Birkenstein, "The Art of Summarizing," pp. 30-41  Goldsmith, <a href="#">The Writer as Meme Machine</a>  Ferris, <a href="#">Poems with Disabilities</a>	
<b>Week 7: Fair use, copyright, and citing the work of others</b>			
M 2/17	Fair use  Using citation style guides (MLA, APA, etc.)	Stedman, "Annoying Ways People Use Sources" (WS, pp.242-256)  Selections from <a href="#">Bound by Law</a>	
W 2/19	Workshop		<b>Draft of definition essay</b> due in CTools dropbox
<b>Week 8: Writing analytically</b>			
M 2/24	Responding to others' writing	Krause, "On the Other Hand" (WS, pp. 141-152)  Giles, "Reflective Writing and the Revision Process: What Were You Thinking?"	
W 2/26	Introduce Rhetorical Analysis assignment  Analyzing complex texts  Sign up for individual conferences	Dirk, "Navigating Genres"  View <a href="#">Medieval Helpdesk</a>	<b>Definition Essay</b> due in CTools dropbox



**3/3 & 3/5: winter break: NO CLASS**

**Week 9: Methods**

M 3/10	Positionality & research methods	Driscoll, "Introduction to Primary Research" (WS, pp. 153-174) Kahn, "Putting Ethnographic Writing in Context" (WS, pp. 175-192)	
W 3/12	Workshop		<b>Rhetorical Analysis draft + midterm reflection</b> due in CTools dropbox

**Week 10: Bricolage**

M 3/17	Voice and style Sign up for individual conferences	Savini, "Looking for Trouble" (WS, pp. 52-70) Maddalena, "I Need You to Say 'I'"	
W 3/19	<b>NO CLASS - Individual conferences</b>		

**Week 11: Professional writing**

M 3/24	Re/mediation	View Burns, <a href="#">Resolution in 60 Seconds</a> Other reading TBD	
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W 3/26	Introduce PSA assignment Writing proposals and memos	Klein & Shackelford, "Beyond Black on White" ( <i>WS</i> , pp. 333-350)	<b>Rhetorical Analysis paper</b> due to CTools dropbox
<b>Week 12: Visual rhetoric</b>			
M 3/31	Photography Text and image	Apostel, <a href="#">Prezi Design Strategies</a>	
W 4/2	Proposal studio and workshop		<b>PSA Proposal</b> due in CTools dropbox by the end of class
<b>Week 13: Creating poster presentations</b>			
M 4/7	Visual organization and hierarchy Fair use refresher	Wroblewski, <a href="#">Visible Narratives: Understanding Visual Organization</a> McCloud, <i>Understanding Comics</i>	
W 4/9	Studio time		
<b>Week 14: Final project drafting &amp; workshopping</b>			
M 4/14	Workshop		<b>PSA draft</b> due (bring digital copy to class via CTools or hard drive)
W 4/16	Presentations begin		
<b>Week 15: Presentations</b>			
M 4/21	Presentations continue		<b>PSA project due</b> on CD or DVD <b>Final reflection</b> due in CTools dropbox