

ENGL 106 First-Year Composition for the EPICS Learning Community

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Course Information

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Class Schedule:

Office: HEAV 210

M-F 9:30-10:20 AM

Mon: Lab BRNG B274

Office Hours:

Tues/Thurs: HEAV 106

Tues 8-9:00 am

Wed/Fri Conferences: HEAV 225

& Wed 10:30-11:30 am

Course Site:

fall 2014

<http://mypurdue.purdue.edu>

Syllabus Approach: UR@

Required Texts

Composing Yourself: A Student Guide to Introductory Composition at Purdue, 2014-15
by Samantha Blackmon, Linda Haynes, and Laurie Pinkert
ISBN 1598718584

The Norton Field Guide to Writing, 3rd edition
by Richard Bullock
ISBN 0393919560

Makers
by Cory Doctorow
ISBN 0765312816

Composing Yourself is available only at University Bookstore on State Street. *The Norton Field Guide to Writing* is available at Follett Purdue Bookstores. Additionally, *The Norton Field Guide to Writing* is available for purchase or rent through Amazon. *Makers* is available for free online in various digital formats via Amazon, Barnes and Nobel Online, or other sites. I would highly recommend that you use the free digital versions, particularly if you own some sort of tablet or e-reader. You can find various formats at Cory Doctorow's site: <http://craphound.com/makers/download/> However, if you prefer a physical copy, you should order it immediately. We'll be using *Makers* in Weeks 2-5.

Additional Materials

- USB key/Thumb Drive to save materials we work on the in the computer lab
- Notebook for in-class work and notes, and reading journals

If you have any questions or concerns about the syllabus, please contact me immediately:
ungerd@purdue.edu

Course Overview

If we examine different time periods and societies, we see that humans have employed different tools to achieve their communication goals. For example, the ancient Greeks wrote on wax-coated tablets with a stylus made of bone. They also delivered speeches in the Assembly, and these speeches addressed legal, political, and ceremonial questions. Simply put, these technologies helped shape communities. As technology changes so do ways of communicating with others. These changes help redefine what constitutes good writing and what kind of writing is possible. Today, with the proliferation of digital media, new methods of composing have reorganized our world and caused us to rethink how we define effective communication.

Communicating in the university, the workplace, and various contexts does not always rely on a pen and paper, the word processor, or even words. Generally, we don't gather for speeches. Often times, we don't even watch them while they're beamed live via satellite onto our flat screen TVs. Instead, we watch them on YouTube. We distribute them in status updates on Facebook. New mediums for composing and distributing communications, such as email, blogs, social networking sites and applications, etc., and new devices to screen these compositions have become commonplace (PCs, video game consoles, smartphones, handheld computers, e-readers, etc.). Furthermore, many of these communications rely on visual and interactive design elements, such as photos, infographics, videos, etc. For the modern citizen as for the modern college student, learning to write well can no longer be defined as reading and writing only alphabetic texts, for example, books, essays, and research papers. Therefore, one of our major goals for this course is to further develop alphabetic *and* visual literacy.

In this approach to composition, we work on skills that are transferable among media. We focus on developing rhetorical skills. Because composing effectively goes hand in hand with critical reading, we also emphasize reading comprehension. However, course readings are not limited to alphabetic texts, that is books. These readings include websites, blogs, films, videos, vidcasts, podcasts, etc.

This approach expands what "writing" means to include digital forms because writing is not a solitary act. Whether in the form of a blog, a video clip posted to YouTube, conveying information via an online video game, or in an essay written for a college course, writing plays a social function, as noted in the introduction to this section. Sometimes it helps us work through ideas about the world or think about someone else's arguments in order to understand how their ideas and opinions affect our own. Sometimes, we use it to affect others: composing allows us to connect to other people.

To that end, we will devote particular attention to group work. Throughout the semester, you will work in editorial teams in the classroom and during conference sessions, and finally, in a production team for Project 3. While you will each be graded individually, the caliber of your work will depend, in part, on how effectively you give and respond to constructive criticism from your

colleagues.

Course Goals

We will discuss first-year composition's goals and learning objectives, as outlined in *Composing Yourself*, during the first week of class. We will also discuss how these goals connect to your work in EPICS and through our learning community. Additionally, we will return to these descriptions at the end of the semester to reflect on how course projects met these goals.

Projects

Project 1: Analyzing Texts & Timed-Writing Exam

In Project 1, you learn strategies that will help you succeed in a timed-writing exam (strategies for critical reading, note taking, decoding essay prompts, etc.). Like exams you may take in other courses at Purdue, this exam tests you on a body of knowledge related to the reading for Project 1, Cory Doctorow's novel *Makers*. The final exam asks you to explore, illustrate, interrogate, and interpret the content of the novel.

Additionally, we will look at timed-writing examines as a form of technology utilized in academia. In other words, we'll investigate how this technology works, what it provides to different audiences, and what issues those audiences have with it and how it gets implemented.

Much of the day-to-day work throughout the project involves reading, creating study guides about different sections of the text, taking quizzes, and participating in activities that explore how the novel's theme relate to current events.

Project 1 is worth 100 points (20%) of your overall grade.

Project 2: Research Report & Presentation

For Project 2, you will conduct research related to *Makers*. There are a number of issues that arise in the novel, including but not limited to entrepreneurship and social entrepreneurship, gender and technology, body image and self esteem, changes in organizational and business structures, and labor rights and workplace issues. In this project, we begin to address strategies for conducting library, web, and field research and methods for reporting such research. Additionally, we address strategies for developing or refining your research and writing processes. For Project 2, you will compose a research agenda, an annotated bibliography, a rough draft, a polished 1000-word report, and a short class presentation.

Project 2 is worth 100 points (20%) of your overall grade.

Project 3: Short-Form Documentary Film

Project 3 introduces you to film production. You will compose a four- to six-minute documentary video on a topic related to EPICS. The goal of this project is three-fold. First, it familiarizes you with composing with digital media by moving beyond alphabetic text and asking you to incorporate still and moving images as well as sound into your compositions. Second, you compose collaboratively: you will work in production teams to complete the project. Third, it requires you to present work related to EPICS to a general audience. Your topic should visually illustrate some aspect of the program, such as documenting the ongoing work of a specific project or investigating a particular aspect of the program, for example, you might make a film about the students who participate in EPICS but are not studying Engineering. Next year, EPICS celebrates its 20th anniversary. Your films could be used to draw attention to this anniversary.

Project 3 is worth 100 points (20%) of your overall grade.

Project 4: Course Reflection

We will not have a final exam. Instead, we will spend the last week of the semester recapping the course. This project serves two purposes: it allows time to reconsider the course goals and how your work over the semester addressed these goals, and it allows you some breathing room at the end of the semester, so you aren't scrambling with a major project while gearing up for exams for other courses. For Project 4, you compose a personal reflection about your work in ENGL 106 and your experience in the learning community.

Project 3 is worth 100 points (20%) of your overall grade.

Grades

Project 1: Analyzing Texts & Timed-Writing Exam	100 points
Project 2: Research Report & Presentation	100 points
Project 3: Short-Form Documentary Film	100 points
Project 4: Reflections	100 points
Total	400 points

The major projects in the course are comprised of several components, each of which will be worth a portion of your grade, e.g., participation points are built into each project. When we introduce a new project, we will discuss assignment sheets and detailed calendars that breakdown these grades further.

All major assignments will be graded on the standard plus-minus letter-grade scale:

A=94-100, A-=93-90, B+=89-87, B=86-84, B-=83-80, C+=79-77, C=76-74, C-=73-70, D+=69-67, D=66-64, D-=63-60, F=59 or below.

Students must participate in all of the major projects and complete a majority of the assignments in order to pass this class. Students

with questions about final grades should review university policies regarding grade appeals, which are outlined by university regulations: http://www.purdue.edu/univregs/pages/stu_conduct/stu_regulations

Policies

Attendance

Students are expected to be present for every meeting of the classes in which they are enrolled. This includes conference days. Only the instructor can excuse a student from a course requirement or responsibility. When conflicts or absences can be anticipated, such as for many University sponsored activities and religious observations, the student should inform the instructor of the situation as far in advance as possible. For unanticipated or emergency absences when advance notification to an instructor is not possible, the student should contact the instructor as soon as possible by email. When the student is unable to make direct contact with the instructor and is unable to leave word with the instructor's department because of circumstances beyond the student's control, and in cases of bereavement, the student or the student's representative should contact the Office of the Dean of Students (ODOS).

Additionally, this course requires you to do all homework assignments as per the instructions. If your homework is incomplete, you will be counted absent for the day. **Also, I take attendance in every class and conference session. You are allowed 4 unexcused absences for the entire semester (including conference sessions).** For each additional absence you lose a letter grade for the course. Unexcused absences include being sick, missing class for an appointment that you scheduled during class time, etc. If you are very ill or must miss class for a period of time, contact the Office of the Dean of Students.

Conferences

Conferences are mandatory! Half of you are already scheduled to meet with me in Heavilon 225 on Wednesdays; the other half in Heavilon 225 on Fridays. During the first week we will acclimate ourselves to the rooms and discuss conference guidelines. You'll sign up to meet with me in groups of five once every week for the rest of the semester, unless otherwise noted in assignment calendars. This is our time to discuss questions or concerns you have about your writing and/or reading for the class.

Support

You are welcome to meet with me during my office hours or by appointment scheduled via email. However, if you miss a class, I will briefly respond to questions via email, but I will not recap the entire class session for you. If you want help with an assignment, but would rather meet with a peer tutor than the instructor, you may schedule an appointment with the Writing Center by calling (765) 494-3723. Tutors in the Writing Center will help you at all stages of the writing process whether you want comments on revising a draft or want to brainstorm and receive feedback on initial ideas for an assignment. Always bring your assignment sheet and related materials with you when you meet

with someone from the Writing Center.

Late Work

I deduct **one letter grade for each day your work** is late unless you make arrangements with me prior to the due date. Problems can arise, but the key to their successful resolution is communication. Keep me informed; avoid simply not showing up.

Academic Integrity & Plagiarism

Purdue prohibits "dishonesty in connection with any University activity. Cheating, plagiarism, or knowingly furnishing false information to the University are examples of dishonesty." [Part 5, Section III-B-2-a, University Regulations] Furthermore, the University Senate has stipulated that "the commitment of acts of cheating, lying, and deceit in any of their diverse forms (such as the use of substitutes for taking examinations, the use of illegal cribs, plagiarism, and copying during examinations) is dishonest and must not be tolerated. Moreover, knowingly to aid and abet, directly or indirectly, other parties in committing dishonest acts is in itself dishonest." [University Senate Document 72-18, December 15, 1972]

The English Department's official definition of plagiarism is: "When writers use material from other sources, they must acknowledge this source. Not doing so is called plagiarism, which means using without credit the ideas or expression of another. You are therefore cautioned (1) against using, word for word, without acknowledgement, phrases, sentences, paragraphs, etc. from the printed or manuscript material of others; (2) against using with only slight changes the materials of another; (3) against using the general plan, the main headings, or a rewritten form of someone else's material. These cautions apply to the work of other students as well as to the published work of professional writers.

Penalties for plagiarism vary from failure of the plagiarized assignment to expulsion from the university, and may include failure for the course and notification of the Dean of Students' Office. The Department of English considers the previous explanation to be official notification of the nature and seriousness of plagiarism.

Grief Absence

Below is the University's Grief Absence Policy for Students:

Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). GAPS Policy: Students will be excused for funeral leave and given the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments in the event of the death of a member of the student's family.

[....]

A student should contact the ODOS to request that a notice of his or her leave be sent to instructors. The student will provide documentation of the death or funeral service attended to the ODOS. Given proper documentation, the instructor will excuse the student from class and provide the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments. If the student is not satisfied with the implementation of this policy by a faculty member, he or she is encouraged to contact the Department Head and if necessary, the ODOS, for further review of his or her case. In a case where grades are negatively affected, the student may follow the established grade appeals process.

Effective July 1, 2011

Violent Behavior

Purdue University is committed to providing a safe and secure campus environment for members of the university community. Purdue strives to create an educational environment for students and a work environment for employees that promote educational and career goals. Violent Behavior impedes such goals. Therefore, Violent Behavior is prohibited in or on any University Facility or while participating in any university activity.

Students with Disabilities

Purdue University is required to respond to the needs of the students with disabilities as outlined in both the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 through the provision of auxiliary aids and services that allow a student with a disability to fully access and participate in the programs, services, and activities at Purdue University.

If you have a disability that requires special academic accommodation, please make an appointment to speak with me within the first two weeks of the semester in order to discuss any adjustments. It is important that we talk about this at the beginning of the semester. It is the student's responsibility to notify the Disability Resource Center (<http://www.purdue.edu/drc>) of an impairment/condition that may require accommodations and/or classroom modifications.

Emergencies

Add your personal policy for health emergencies and other emergencies. Define procedures for communicating with the students and submitting assignments. Below is Purdue's plate for addressing such emergencies.

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor's control. Relevant changes to this course will be posted onto the course website or can be obtained by contacting the instructors or TAs via email or phone. You are expected to read your @ 7

purdue.edu email on a frequent basis.

For more information about Emergency Preparedness, see
http://www.purdue.edu/ehps/emergency_preparedness/

Nondiscrimination

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.

Purdue University views, evaluates, and treats all persons in any University related activity or circumstance in which they may be involved, solely as individuals on the basis of their own personal abilities, qualifications, and other relevant characteristics.

Purdue University prohibits discrimination against any member of the University community on the basis of race, religion, color, sex, age, national origin or ancestry, genetic information, marital status, parental status, sexual orientation, gender identity and expression, disability, or status as a veteran. The University will conduct its programs, services and activities consistent with applicable federal, state and local laws, regulations and orders and in conformance with the procedures and limitations as set forth in Purdue's Equal Opportunity, Equal Access and Affirmative Action policy which provides specific contractual rights and remedies. Additionally, the University promotes the full realization of equal employment opportunity for women, minorities, persons with disabilities and veterans through its affirmative action program.

Note: This syllabus is subject to change. Students will be notified on the course website and/or by email of changes made to the policies or syllabus.

Course Intro	Week 1 8.25-8.29	Mon CL: Introductions Discuss Syllabus HW: Finish Reading Syllabus
		Tues CL: Campus Resources Writing Lab Tour HW: <i>Composing Yourself</i> "Intro," xii-xviii "What is ICaP," 1-9 "What Can I Expect from My ICaP Course," 24-37
		Thurs CL: Discuss Course Theme Diagnostic Writing HW: <i>Norton</i> , "Analyzing Texts," 52-86
		Wed/Fri: Conference Introductions
		No class Monday, Labor Day
Project 1: Analyzing Texts & Timed-Writing Exam	Week 2 9.1-5	Tues CL: Project Intro What is Critical Reading? How to Take Notes Assign Study Guides HW: <i>Makers</i> part 1, 9-117 Read until Suzanne is in Russia and she speaks to Freddy on the phone. The last line of the section is: <i>"And those are your good points," she said, taking a sip of coffee. "Goodbye Freddy."</i> Study Guide 1 Due Thurs. Sept. 4
		Thurs CL: Background on <i>Makers</i> Study Guide 1 Discussion
		Wed/Fri <i>Makers</i> discussion
	Week 3 9.8-12	Mon CL: Quiz on <i>Makers</i> part 1 Deconstructing Timed-Writing Prompts HW: <i>Makers</i> part 2, 121-218 Read until Perry and Kettlewell finish arguing about what to do about the injunction. The last line of the section is: <i>Perry went back to the cop cars just as the first gang of goths showed up to take a ride.</i>
		Tues CL: What are Key Verbs in Timed-Writing Prompts? HW: Continue Reading <i>Makers</i> , part 2 Study Guide 2 Due Thurs., Sept. 11

		Thurs CL: Study Guide 2 Discussion
		Wed/Fri <i>Makers</i> Discussion
	Week 4 9.15-19	Mon CL: Quiz on <i>Makers</i> part 2 HW: <i>Makers</i> part 3, 221-313 Read until Sammy declines to comment to Freddy about how the Disney-in-a-Box devices will be used. The last line of the section is: <i>"Oh, and one other thing: it looks like the Death Waits kid is going to be discharged from the hospital this week."</i>
		Tues CL: Key Verbs quiz HW: Study Guide 3 Due Thurs., Sept. 18
		Thurs CL: Study Guide 3 Discussion
		Wed/Fri <i>Makers</i> Discussion
	Week 5 9.22-26	Mon CL: Quiz on <i>Makers</i> part 3 HW: <i>Makers</i> part 4, 313-416 Read until the end!
		Tues CL: Strategies for Timed-writing exams HW: Study Guide 4 Due Thurs., Sept. 25
		Thurs CL: Study Guide4 Discussion
		Wed/Fri <i>Makers</i> Discussion
EVENT: Early Evening Study Session for Timed-Writing Exam, Thurs., Sept. 25		
Project 1 Final Exam in class on Mon., Sept. 29		
Project 2: Research Reports & Presentations	Week 6 9.29-10.3	Mon CL: Project 1 Exam HW: <i>Norton</i> : "Writing as Inquiry," "Collaborating," and "Generating Ideas," 251-266
		Tues CL: Project Intro How is Writing Inquiry? HW: <i>Norton</i> : "Reporting Information," 87-118
		Thurs: CL: Invention Exercises Discussing Reports & Presentations as Genres HW: <i>Norton</i> : "Doing Research," 419-483
		Wed/Fri Topics for Project 2

	Week 7 10.6-10	Mon CL: Intro to Scholarly Research Conducting Library, Web, & Field Research HW: <i>Composing Yourself</i> : "What Should I Know About Research and Writing?", 58-78 Project 2 Topic Proposals Due Tues., Oct. 7
		Tues CL: Project 2 Topic Proposals Due Research Activities
		Thurs CL: Research Activities Composing Annotated Bibliographies HW: <i>Norton</i> : "Drafting," "Assessing Your Own Writing," "Getting Responses and Revising," and "Editing and Proofreading," 266-286 Annotated Bibliographies Due Thurs., Oct. 16
		Wed/Fri Research & Annotated Bibs
	Week 8 10.13-17	No class Monday, Oct. 13, and Tues., Oct. 14! Enjoy October break!
		Thurs CL: Workshop: Drafting Reports HW: <i>Norton</i> : "Choosing Media," "Designing Texts," and "Using Visuals, Incorporating Sound," 575-599 <i>Norton</i> : "Giving Presentations," 609-620
		Wed/Fri: Report Drafts
	Week 9 10.20-24	Mon CL: Design Considerations & Tutorials Report Drafts Due Tues., Oct. 20
		Tues CL: Report Draft Peer Review HW: Work on Presentations Work on Report Final Drafts
		Thurs CL: Presentations
		Wed/Fri Reports & Presentations
	EVENT: Thurs., Oct. 23	
Project 2 Final Report & Accompanying Multimedia Presentation Due on Sunday, Oct. 26 by 5 pm		
Project 3: Short-Form Documentary	Week 10 10.27-31	Mon CL: Day 2 of Presentations
		Tues CL: Project Intro Getting to Know Your Production Team
		Thurs CL: Examining the Short Documentary Genre

		Composing Like a Filmmaker, part 1 Framing shots, lighting, and B roll Using the Cameras	
		Wed/Fri Discussing Documentary Topics	
	Week 11 11.3-7	Mon CL: iMovie Tutorial	
		Tues CL: Composing Like a Filmmaker, part 2	
		Conducting Research for Film Conducting Interviews	
		Thurs CL: Developing a Pitch HW: Pitches Due Mon., Nov. 10	
		Wed/Fri Production Team Meeting 1	
	Week 12 11.10-14	Mon CL: Storyboarding	
		Tues CL: Outlining/Scripting the Film	
		Thurs CL: Critiquing Storyboards & Outline HW: Storyboards 1 & Outlines Due Mon., Nov. 17	
		Wed/Fri Production Team Meeting 2	
	Week 13 11.17-21	Mon CL: How to Log Footage HW: Storyboards 2 & Footage Logs Due Thurs., Nov. 20	
		Tues CL: Editing Workshop HW: Rough Cut of Film Due Mon., Nov. 24	
		Thurs CL: Considering Sound & Music	
		Wed/Fri Production Team Meeting 3	
			Editing Jam Thursday evening, Nov. 20
	Week 14 11.24-28	Mon CL: Peer Review Rough Cuts HW: Work on Reediting Films	
		Tues CL: Optional workshop during class on Tuesday	
		No class Wed. to Fri., Nov. 25-28! Enjoy Thanksgiving break!	
	Week 15 12.1-5	Mon CL: Editing Workshop	
Tues CL: Editing Workshop			

		HW: Final Films Due Thurs., Dec. 4
		Thurs CL: Present Final Films
		Wed/Fri: Final Production Team Meeting
Project 3 Final Film and Accompanying Documents Due by 5 pm, Sunday Dec. 7		
EVENT: Showcase?		
Project 4: Reflections	Week 16 12.8-12	Mon CL: Project Intro HW: <i>Norton</i> : "Reflections," 214-221
		Tues CL: Discussing Reflections Course Wrap up, Part 1
		Thurs CL: Course Wrap up, Part 2 HW: Reflection Due By 5 pm on Sun., Dec 14
		Wed/Fri Discuss Progress Over the Semester
		Project 4 Final Reflections Due via Blackboard by 5 pm on Sun., Dec. 14

Assignment Checklist

Course Intro	<input type="checkbox"/> ICaP Policy Agreement Form <input type="checkbox"/> ICaP Permission Form <input type="checkbox"/> Writing Sample
Project 1: Analyzing Texts & Timed-Writing Exam	<input type="checkbox"/> Week 3 Quiz on <i>Makers</i> <input type="checkbox"/> Week 4 Quiz on <i>Makers</i> <input type="checkbox"/> Week 5 Quiz on <i>Makers</i> <input type="checkbox"/> Key Verbs Quiz <input type="checkbox"/> Study Guide 1 <input type="checkbox"/> Study Guide 2 <input type="checkbox"/> Study Guide 3 <input type="checkbox"/> Study Guide 4 <input type="checkbox"/> Practice Exam <input type="checkbox"/> Final Exam
Project 2: Research Reports & Proposals	<input type="checkbox"/> Research Agenda <input type="checkbox"/> Annotated Bibliography <input type="checkbox"/> Report Draft <input type="checkbox"/> Peer Review <input type="checkbox"/> Final Report <input type="checkbox"/> Presentation Draft <input type="checkbox"/> Final Presentation
Project 3: Short-Form Documentary Film	<input type="checkbox"/> Pitch <input type="checkbox"/> Storyboards 1 <input type="checkbox"/> Outline <input type="checkbox"/> Interview Questions <input type="checkbox"/> Footage Logs <input type="checkbox"/> Storyboards 2 <input type="checkbox"/> Week 11 Production Memo <input type="checkbox"/> Week 12 Production Memo <input type="checkbox"/> Week 13 Production Memo <input type="checkbox"/> Week 14 Production Memo <input type="checkbox"/> Rough Cut <input type="checkbox"/> Final Cut
Project 4: Reflections	<input type="checkbox"/> Class Recap <input type="checkbox"/> Written Reflection