RHETORIC & COMPOSITION II

Section 110
Winter 2018
Marquette University

Mr. John Brick
Office: Marquette Hall 008N
Office Phone: 1-(414)-228-3006
E-mail: John.Brick@Marquette.edu

Office Hours
Mondays   10:00 AM to 11:00 AM
Wednesdays   10:00 AM to 12:00 PM
                          and by appointment

RC II Course Description

The First-Year English (FYE) Program at Marquette University is designed to help students learn to communicate effectively in a variety of situations. To that end, the program develops students' reading, writing, speaking, and listening skills via **critical literacy**. Critical literacy is the ability to recognize, analyze, employ, and, when necessary, *interrupt* (challenge, mess with, &c.) the accepted ideas, organization, and style within particular "discourse communities." For example, an academic history essay requires different writing conventions than a letter to an editor or a white paper or a well-told story or visual art do. With this in mind, the First-Year English program teaches what Quintillian calls *facilitas*: **the ability to express your ideas and beliefs effectively in a variety of situations**. Whereas Rhetoric & Composition 1 cultivates thinking, reading, speaking, and writing across a variety of *university* contexts, **RCII seeks to do the same thing across various *public* spheres and discourses**.

Rhetoric & Composition 2 is organized into three units. Each unit focuses on its own project or portfolio of projects; assignments in each unit are designed to help students work toward the larger unit project. Short writing assignments, in-class writing, group work, peer collaboration, and thoughtful reflection all play an important role in RCII coursework. Every section of ENGL 1002 is small and involves numerous student-faculty conferences.

Major Assignments

This course features public discourse analysis and a central, multi-part, multimodal white paper project. These assignments will be supported by a number of smaller assignments divided into the three major units of this course. Major assignments in each unit will be described in the Unit Calendar document (available on D2L); smaller supporting projects will be assigned as the unit progresses to ensure maximum flexibility and receptivity to student needs.

Class Participation & Attendance

Daily attendance is required. As college students, you are expected to arrange your schedules to prioritize your classes, and success in RC2 depends on your investment in the class sessions. College of Arts and Sciences policy states that **when a number of class hours missed exceeds twice the number of course credits, students may be withdrawn for absences**. This means that any student whose absences exceed six hours may be withdrawn for absences and receive a mark of WA. **Please note** that students who reach an excessive absence level after the deadline for WAs may receive a penalty of ½ a letter grade **PER ABSENCE** on their final grade.

> **Six classes out of a full semester might not seem like a lot, but that's two whole weeks of class! Be smart — don't get stuck with a WA.**

Grading

Grades in this class may be different than your experiences in other classes, even your RC1 experience. Not only are there more students in the class, but the course is an intensive one which asks you to produce a lot of writing relatively quickly.   Because of this, the grading focus will shift away from providing detailed evaluative feedback on every assignment and toward a basic one-size-fits-all assessment schematic (below) that enables a timely turnaround for evaluation. For the majority of your assignments, you will receive a number on a 5-1 scale. The goal is to be able to provide you with a reasonable sense of how well you're doing in the course in a reasonable amount of time. I understand, of course, that at times you will want more detailed feedback, and I want to stress that **I am happy to provide supplementary feedback!   If you have any questions or concerns about an assignment, or would simply like additional feedback, you are strenuously encouraged to visit me during office hours, make an appointment to meet, or get in touch via e'mail.**

Number	Explanation
5	Excellent work. Not only did you fulfill all parameters in both the letter *and* the spirit of the assignment, you've done so with exceptional insight, diligence, and a forward-thinking savvy that keeps an eye on the whole arc of the unit, not just on a single assignment.
4	Strong, thoughtful work. You've tackled all the parts of the assignment and your investment of time and concentration has paid off with an end result that meets the goals of the assignment and sets you up for the next. Keep up the good work!
3	Pretty solid work. You've hit the main parts of the assignment and your composition makes sense, though you would benefit from another review of the assignment, a more thorough breakdown of your ideas, and/or one or two more revisions before turning it in.
2	Somewhat weak work. Parts may be missing outright. The work is cursory, fairly shallow, and needs a greater investment of time and effort. It's possible that there was some substantial misunderstanding of the assignment (and if that's the case, please don't hesitate to get in touch to clarify anything that might be confusing!).
1	Inadequate or unacceptable work. Pieces of the assignment are missing; perfunctory work shows only superficial effort toward meting the parameters of the assignment. What is present is unsystematic and represents no active improvement or progress along the scholarly arc of the unit. It's possible there was a substantial misunderstanding of the assignment and its goals. Please contact me to get back on track for the next assignment.

Minor & Major Assignment Grading

I ask that you wait 24 hours before contacting me about my feedback or a grade on an assignment. Do the polite thing and wait until you are out of the classroom & hallways before immediately checking your grade. If questions arise, please feel free to get in touch with me! We'll arrange a time to meet to discuss feedback and grades. **I do not discuss grades over e'mail**, but I'm happy to meet with you at any time, before or after a paper is submitted, to talk about writing strategies, improvement ideas, and plans for revision. **If you have questions, ask them!**

Assignments that are due prior to the major unit projects are designed to directly support the development of the major unit projects. These are generally short writing assignments, plans, proposals, drafts, and similar helpful exercises. **Students who fail to turn in major unit projects can still turn them in late (within 7 days), but will have their grade reduced by one half-step for each day the assignment is late.**

POINTS BREAKDOWN BY UNIT & ASSIGNMENTS

Unit 1   350 points total
Process/Waypoint Assignments   50 points
Critical Reflections   50 points
Research Log   75 points
Annotated Bibliography   75 points
Rough Problem Statement   50 points
Revised Problem Statement   50 points

Unit 2   300 points total
White Paper Sections (4)   50 points each (200 total)
Process/Waypoint Assignments   50 points
Critical Reflections   50 points

Unit 3   350 points total
White Paper Revision   125 points
Remix & Mini-Con   125 points
Process/Waypoint Assignments   50 points
Critical Reflections   50 points

Total Possible Points: 1000

A	100-93%	C	76-73%
A-	92-90%	C-	72-70%
B+	89-87%	D+	69-67%
B	86-83%	D	66-63%
B-	82-80%	F	62-0%
C+	79-77%		

Conferences

Because this class focuses so heavily on revision and drafting, plan on coming by to see me frequently, even if only for a few minutes. The more time we can spend actually talking face to face like human beings, the more you'll be able to develop your own thinking, writing, and composition skills to communicate your ideas. Are you actually reading these course docs carefully? If so, e'mail me a picture of a dinosaur by Friday the 19th for extra credit. **Please note that I do require conferences throughout the semester**. You're always welcome to just swing down to my office, though. Come talk about the course, the material we're studying, an assignment, or pretty much anything else.

Academic Integrity

Honesty is expected at Marquette. You must do your own work, use your own words, and formulate your own ideas. When you rely on others — which is the core of good research — you must cite them appropriately. Penalties for plagiarism vary by circumstance, but all confirmed cases of academic dishonesty are reported to the Academic Integrity Council. The full Marquette University policy can be found at **http://www.marquette.edu/mucentral/registrar/policy_honesty-procedures.shtml**

Laptop & Cell Phone Policy

Out of respect for your fellow students, please refrain from using cell phones in this class. Everyone knows that a ringing cell and sneaky texting are disruptive. Because this class requires extensive research, laptops & tablets are not only permitted but encouraged — but only for class work. Inappropriate and distractive surfing (Facebook, Twitter, &c.) may result in a loss of device privileges and a student may be restricted to taking notes and participating by hand.

ADDITIONAL RESOURCES

INFORMATION WIZARD

Our class's "embedded librarian," Mary Frenn, is an integral part of our course this semester. She will be visiting our class regularly, and you can also find her at Raynor Library and through D2L. Her e'mail address is Mary.Frenn@Marquette.edu.

RAYNOR LIBRARY

In addition to our own personal librarian, Raynor Library offers excellent resources that you will find useful throughout this course. The **Info Desk** for walk-in research keeps hours from 9 AM to 11 PM, and the **Digital Media Lab** offers **tutors** (particularly useful for digital visual media projects, your Unit 3 remixes, &c.!) available for one-on-one consultations **Monday through Thursday from 4 PM to 8 PM.**

WRITING CENTER

Don't forget about the Ott Memorial Writing Center, located on the second floor of Raynor Library, across the hall from the larger computer lab. They can provide invaluable help at any stage of the writing process. You can call them at 288-5542, or set up an appointment at http://marquette.mywconline.com/

OWL PURDUE

The Online Writing Lab from Purdue University is an excellent resource for up-to-date information regarding proper citation and formatting. The following link will take you to the main page: http://owl.english.purdue.edu/owl/

MY OFFICE

Seriously. Marquette Hall 008N. Schedule a meeting, or just show up during my office hours, and of course by appointment. If you need any further enticement, there's usually a pumpkin full of Russian & Ukrainian candy on the desk. Enjoy the course!

Mr. John Brick
Office: Marquette Hall 008N
Office Phone: 1-(414)-228-3006
E-mail: John.Brick@Marquette.edu

Office Hours
Mondays   10:00 AM to 11:00 AM
Wednesdays   10:00 AM to 12:00 PM
                 and by appointment

Rhetoric & Composition II
Unit 1: Public Literacies
Unit Calendar & Assignment Sheet

 "Public writing" has the power to bring people together with a shared sense of how the world works, how democracy works, and how their power as a people can effect change.   Public writing happens in all sorts of places, sometimes literally written (such as brochures, letters, articles, agendas, or tweets) and sometimes manifest in other forms (such as speeches, slogans chanted at a rally, or protesters silently barricading a street).

— Phyllis Menzell Ryder

Unit Overview

Write right. Write good. Write wrong. Write on.
- Edward Abbey

We live in an increasingly interconnected world, one bound together by shared information.   Ideas & knowledge are created, tested, and transferred through a variety of modes by a multiplicity of authors.   The ability to step into the flow of ideas, engage with the texts that carry knowledge, and enter into a public conversation includes the usual analytical considerations — who wrote it?   in what context?   when? why? — but it also demands that we push our engagement even further.

If you took ENGL 1001 at Marquette, you studied academic literacies — the ways in which academics & scholars talk to each other and share information.   A university is a nexus of knowledge-creation & knowledge-sharing — but they're not the only institution that develops knowledge.   As we begin ENGL 1002, we will look at *public* literacies — the knowledge-development that happens *outside* the strictly academic context, in more familiar environments.   How do people share information each day?   What gets shared the most? How does it spread? Who reads what? How are different perspectives represented by different people with different interests?

Our path through the semester isn't a mere mimic or a safe practice run.   You will be engaged in a genuine research process that will serve as the foundation to authentic engagement with a complicated problem that needs to be addressed. What problem? What topic? That's up to you — but no matter what you choose, you are expected to invest time and serious study in researching & investigating the complexities of your topic, building a log of research and an annotated bibliography, both of which will help you grapple with narrowing your understanding of a multifaceted problem. Are you actually reading this overview? If so, take a picture of some cool snow on campus and e'mail it to me by Friday the 19th for some extra credit.   Our work this unit prepares us to compose a white paper, which is a specialized type of document that explains the problem and offers a serious proposal for addressing it.   Toward the end of the semester, you'll remix a portion of your white paper for a conference-style presentation … but all of that is a long way down the road. For now, we're just going to focus on the first step: identifying a topic and exploring a problem.

Unit 1 Course Goals

In this unit, we will …

- **develop skills** in both research & analysis
- **engage with public discourse** by identifying a topic and analyzing texts in relation to it
- **pursue inquiry** with rigor & responsibility while building strong research methods & habits
- **critically analyze texts** across multiple genres of public discourse
- **synthesize information** from analysis to make strong evidence-based claims
- **deliver strong writing** by making fully use of appropriate available media, genres, formats, & styles
- **cope** with the rigors of meeting adult responsibilities in a prompt, professional, & thoughtful manner

Unit 1 Major Assignments

<u>**Entry-Level Statement of the Problem:**</u> by this point you've got a decent grasp on your topic — its background, context, ongoing conversation, &c. — and now it's time to get more specific.   This assignment asks you to describe, as best you can, a *problem* within the umbrella of your topic: some aspect or facet which invites disagreement and discussion.   You can think of a problem as a point of contention that needs to be solved or resolved.   Why does the status quo (how things are right now) need to be changed?   Why not just leave things the way they are?   Who would benefit from a change in the status quo?   Who would benefit from circumstances staying the same as they are now?   Are these the same groups of people who have been carrying on the ongoing conversations surrounding your topic?   What is still missing?   Why is the problem a real problem — in other words, in what ways is the problem serious enough to demand a solution?

These questions aren't meant to be answered one by one; they are prompts designed to get you to start explaining the problem you've identified.   The more you write at this point, the more you set yourself up for success as you work to refine your problem over the next few weeks.   Aim for a minimum of three thorough paragraphs that: 1.) explain the problem and why it is a problem, 2.) offer some background for the problem (its distant and recent history, important events or moments, &c.), and 3.) identify persons, groups, and/or perspectives who are invested in/related to the problem.

<u>**Research Log**</u>: DO NOT TRY TO DO THE RESEARCH LOG ALL AT ONCE IN A RUSH WHEN YOU REMEMBER THAT IT IS DUE.

Ahem.

This assignment is designed to track and, yes, *log* your research: *when* you research, *what* you research, *how* you go about it, and so on.   What that means is that you need to keep it updated every time you do research.   **This assignment is meant to be completed alongside your research into your problem.**   Think of it as a natural extension of your research process, in which you document your search strategies and your chosen sources.   If it helps, you can think of it as a research diary.

Dear research diary: today I tried a different search string AND some boolean operators and the results knocked my socks off.   Here's what I did ….

Okay, no, you don't have to write like that.   Instead, use the brilliantly-designed and easy-to-use research log on D2L, cleverly titled "Research Log."

The hardest part of this assignment is remembering to fill out the research log as you do your independent research.   But diligently logging your research 1.) helps you remember where you've already looked so you don't waste time going over the same ground and 2.) trains you to approach research as an evaluative process, not just a grab n' dash for whatever sources you find first.   Follow the labels on the columns and make notes as you research.   **Take all the space you need.**   Then, as you do begin to choose sources, **enter and evaluate them in the second section of the research log**.   This assignment requires a minimum of **twenty sources** … but you'll probably have more.

<u>Considerably Narrower Statement of the Problem</u>: just like when you moved from topic to problem (your first major assignment), it's time to get *even more specific*. You're still answering the same kinds of questions, but in more detail, with more nuance, and backed up by your new information and expertise. **In addition to the questions from your Entry-Level Statement of the Problem (above)**, consider: how do you understand your problem *better* now? What was missing before that you are now aware of? How would you describe your problem differently? What exactly *is* the problem now, and who does it affect? How do you know that those people are affected? What more do you know about the people who are affected by the problem Is it the people directly affected who talk the most? Are the people who are directly affected able to be heard directly or indirectly, or at all? Who/what controls the conversation around this particular problem? What approaches to the problem does the conversation take? What makes this problem so complicated? Why hasn't it already been solved? ….'What approaches or perspectives are missing? What information might you still need to uncover?

   Again, these questions aren't an itemized list for short-answer responses: they are prompts designed to get you thinking along productive lines. Last time, we shot for a minimum of three thorough paragraphs. This time we're going to bump that up to at least five thorough paragraphs. Remember: this assignment doesn't ask you to ditch everything that you've written before, but to dig deeper, zero in, and build on the work you've done to achieve a greater level of understanding of a complex subject.

Annotated Bibliography: in order to thoroughly understand and dig deeply enough into your problem to craft an intelligent, thoughtful white paper proposal (more on that later), you'll need a wide-ranging, exploratory, informative research process. The annotated bibliography is what you will produce as a *result* of that wide-ranging, exploratory, informative research process. Whereas the research log assignment asks you to record *all* the research you've done, the annotated bibliography is a collection of the best, most relevant, & most important sources you've collected: the ones that will be most helpful to you as you dive into the white paper.

   For this assignment, you'll collect 25-30 annotated sources. Be smart about collecting your sources! Think about different types of sources: are you getting sources from a variety of media? Are you targeting sources in material that could be specific or even unique to your topic?

   If this sounds confusing, don't worry: we'll go over the structure & approach thoroughly in class. For now, note that each entry in your bibliography will consist of four main components:

   1. Citation (APA standard)

   2. Engage: Summarize the source: what does the source actually say? What is the author trying to accomplish? What are the main points that the author makes? What is at the core of what they're trying to communicate? Is there a main argumentative point? Why has the author chosen to take part in this ongoing conversation, or to approach this particular problem?

   3. Analyze: Is this an argumentative piece (that is: is the author trying to persuade their audience to agree with a central point or idea)? Is it designed more as a background/overview statement? How does this chosen form help or hinder the author's purpose?

   4. Evaluate: What are the strengths and weaknesses of this source? What does it add to the conversation? What are the nuances of the problem to which the author draws attention How do you know more about the problem, having read this source, than you did before? What does this source *add* to the ongoing conversation that is new to that conversation? Does the source tell you more about the problem, the conversation itself, the people invested in the problem/ conversation, or a combination of these factors?

Important note: while the annotated bib is part of your U1 portfolio, it *will* still change and evolve in Units 2 & 3 as sources are added and removed while your project develops. These are living, breathing, organic documents, and they reflect a healthy research process. If you think of them as done/finished/ static once you turn them in, there's a good chance your research process is ailing in one form or another.

Waypoints: You Are here

The "waypoints" part of each unit calendar is designed to provide you with a sense of how every step of the unit builds on what came before and sets you up for success in later assignments. The minor writing assignments — required short assignments help you build toward your major projects — are all designed to keep you sticking close to the path outlined below.

Step 1: start to figure out what you're *actually* interested in — and it doesn't necessarily have to be something that is "suitable" for an English class. The possibilities are wide open. What other class gives you the opportunity to spend a semester exploring what genuinely fascinates you?

Step 3: research! You might be interested in a topic, and you might think you know a lot about it, but that doesn't mean you're an expert. Our research will be tailored to tracking ongoing conversations about your specific topic — and will help us narrow it down even further.

Step 5: as you continue your research, your understanding of the topic will improve, and you'll start to understand more of the complex nuances of the issues in play. At this point, we make another leap: from considering a *topic* to exploring a *problem* within that topic.

Step 2: we make a series of moves to get us from your general *interest* to a narrower *topic*, which identifies your focus within the general interest. This is not a one-step jump, nor is it the only time we'll move from a broad understanding to a more specific one!

Step 4: finding research is one thing. Evaluating it is quite another. We'll make good use of your rhetorical analysis skills here!

Step 6: as you move toward drafting the white paper, you'll continue to refine your understanding of a very specific problem. You'll demonstrate your work with an annotated bibliography & a problem statement.

Unit 1 Calendar

CLASS DATE	TOPICS	ASSIGNMENTS
Week 1 Day 1 Monday 15 January	**No Class Today: MLK Jr. Day**	
Week 1 Day 2 Wednesday 17 January	**Many Meetings: Introduction & Overview** **How to Be Interested in Interesting Things** We'll take some time to get to know a bit about each other, discuss the course, and start talking about the sorts of things that make us tick.	

CLASS DATE	TOPICS	ASSIGNMENTS
Week 1 Day 3 Friday 19 January	**Public Discourse: Speech as Investment** People discuss the things they care about in all kinds of different ways, across all kinds of different media, for all kinds of reasons. Where do these conversations happen? How do they take place? What conversations are *you* invested in?	Nothing due yet. Enjoy it while you can. For the record: assignments are due on the date listed (not the next class). Critical reflections are not listed here.
Week 2 Day 1 Monday 22 January	**Idea v. Topic** In broad strokes, this unit is about moving from a general category (something you're interested in) to a very specific focus (zooming in really close on a small facet of something you're interested in).	**Due:** a shortlist of things you're (actually) interested in. Details to follow. All assignments are to be posted to a D2L dropbox unless specified otherwise.
Week 2 Day 2 Wednesday 24 January	**It's Always More Complex Than You Realize: Analyzing Your Topic** Now that you've started to narrow down your topic, it's time to look beyond what you already know about it. Who *else* is invested? Who participates in the ongoing conversations surrounding it? Where do you find those conversations? How do different perspectives help you understand the topic & its facets better? What other topics or issues are linked to yours? How do they make your own topic more accessible, understandable, and more complex?	**Due:** a "kitchen sink" description of a topic you have in mind. The more thorough you are, the better! You're essentially describing your topic in detail, touching on any & every aspect of it that you can think of, no matter how indirect or tangential it might be.
Week 2 Day 3 Friday 26 January	**Tracking Conversations (Takes Time!)** The topics you're interested in, and the conversations that you're tracking, aren't just cold, neutral objects for intellectual analysis. Real people carry on the discourse, and they have real effects. To truly dive deep into a topic, we have to understand the different perspectives people bring to the table.	**Read:** the description for the Research Log assignment. Then **begin** it: open up a new file and start making notes about keywords you might use to search for sources.
Week 3 Day 1 Monday 29 January	**Public Discourse & "Blitz Research"** Librarians are amazing.	**Due:** post five sources from your Research Log. Include a citation, a direct link, and a brief description of the content of the source.
Week 3 Day 2 Wednesday 31 January	**So Now That I Have All This Research …. Analyzing & Evaluating Sources** We sometimes use "good" and "bad" as shorthand for the quality of a source, but the reality is vastly more complex (& more interesting!) than an oversimplified binary.	**Continue:** your Research Log. **Post** five more sources from your Research Log. Include a citation, a direct link, and a brief description of the content.

CLASS DATE	TOPICS	ASSIGNMENTS
Week 3 Day 3 Friday 2 February	**Analyzing & Evaluating II** You didn't think we could spend just one day on this, did you? Onward into complexity!	**Continue:** your Research Log.
Week 4 Day 1 Monday 5 February	**Topic … to Problem** Complexity into perplexity. Your topic choice started extremely broad, and once you dove into research, it started coming into sharper focus. Now that you have a much stronger idea of the topic, it's time to sift out the various points of tension that exist within the broad umbrella of the topic.	**Due:** Research Log.
Week 4 Day 2 Wednesday 7 February	**Cutting the Gemstone to Find the Facets: Refining the Problem …** We'll spend some time doing collaborative work continuing to zero in on those points of tension.	**Due:** Entry-Level Statement of the Problem (see description above).
Week 4 Day 3 Friday 9 February	**… And Refining the Research, too** Now that you're tracking a tension point, you can direct your research more thoroughly & precisely. **Be sure to sign up (via D2L) for your your individual conferences today!**	**Begin:** Annotated Bibliography (see description above).
Week 5 Day 1 Monday 12 February	**Conferences I** Rather than meet in a class session today, we'll meet for a short one-on-one discussion.	**Continue:** your Annotated Bibliography. **Due:** post five sources from your bibliography. **Include all four parts.**
BONUS! **Tuesday** 13 February	**Bardzo Dobzre!** It's Pączki Day! Woooo!	Details to follow ….
Week 5 Day 2 Wednesday 14 February	**Conferences II** Hey, *your* conference is short, but *I* have to meet with everyone, and that takes a lot of time!	**Continue:** your Annotated Bibliography. **Due:** post five sources from your bibliography. **Include all four parts.**

CLASS DATE	TOPICS	ASSIGNMENTS
Week 5 Day 3 Friday 16 February	**<u>Librarians: Still Amazing</u>** They are.	**Continue:** your Annotated Bibliography. **Due:** post five sources from your bibliography. **Include all four parts.**
Week 6 Day 1 Monday 19 February	**<u>So … This *Is* a Composition Course, Right?</u>** It's time to talk about drafting your problem statement, and to look ahead to the white paper to see how all of this fits together.	**Continue:** your Annotated Bibliography. **Due:** post five sources from your bibliography. **Include all four parts.**
Week 6 Day 2 Wednesday 21 February	**<u>Collaboration & Writing</u>** We'll spend today with some creative prep-work for the upcoming major assignments.	**Bring to Class:** a <u>rough</u> draft of your Considerably Narrower Statement of the Problem.
Week 6 Day 3 Friday 23 February	**<u>Totally Not Peer Review</u>** Pinky swear.	**Bring to Class:** a <u>complete</u> draft of your Considerably Narrower Statement of the Problem.
Week 7 Day 1 Monday 26 February	**<u>It's Getting Drafty In Here</u>** That white paper is on the horizon, closer than ever. Welcome to Unit 2!	**Due:** Considerably Narrower Statement of the Problem **Due:** Annotated Bibliography

With apologies to Joshua Barkman, who does some pretty amusing things at Falseknees.com.

Mr. John Brick
Office: Marquette Hall 008N
Office Phone: 1-(414)-228-3006
E-mail: John.Brick@Marquette.edu

Office Hours
Mondays   10:00 AM to 11:00 AM
Wednesdays   10:00 AM to 12:00 PM
                        and by appointment

Rhetoric & Composition II
Unit 2: The White Paper
Unit Calendar & Assignment Sheet

> "Cram them full of non-combustible data, chock them so damned full of 'facts' they feel stuffed, but absolutely 'brilliant' with information. Then they'll feel they're thinking, they'll get a sense of motion without moving. And they'll be happy, because facts of that sort don't change. Don't give them any slippery stuff like philosophy or sociology to tie things up with. That way lies melancholy."
>
> > - Ray Bradbury

Unit Overview

We spent a full unit — our last one — working carefully through the crucial preparatory stages necessary for making a thoughtful, intelligent, and relevant contribution to a problem, debate, or disagreement that is still currently unresolved. In Unit 3, we'll actually *compose* that contribution. Your intervention into the current discussion will take the form of a white paper, which we will write, revise, and write again in a recursive composition process that will result in a … lengthy … completed draft.

Unit 2 Course Goals

In this unit, we will …

   ◆   Build on the skills & written work developed in Unit 1
   ◆   Return to the research process to identify new sources targeted to the narrowed issue/problem
   ◆   Compose all sections of the white paper
   ◆   Engage in an integrated & recursive revision process
   ◆   Continue practicing critical reflection and self-assessment
   ◆   Cope with the scholarly pressures of writing well on a strict schedule

Unit 2 Major Assignments

The assignments for this unit are simply the sections of the white paper. They will be explained in detail during class sessions and support resources will be made available on D2L. It (almost) goes without saying that class attendance is crucial during this unit — do your best to avoid any unnecessary absences. For that matter, also try to avoid any *necessary* absences.

Due dates for each of the Unit 2 Major Assignments are listed below.

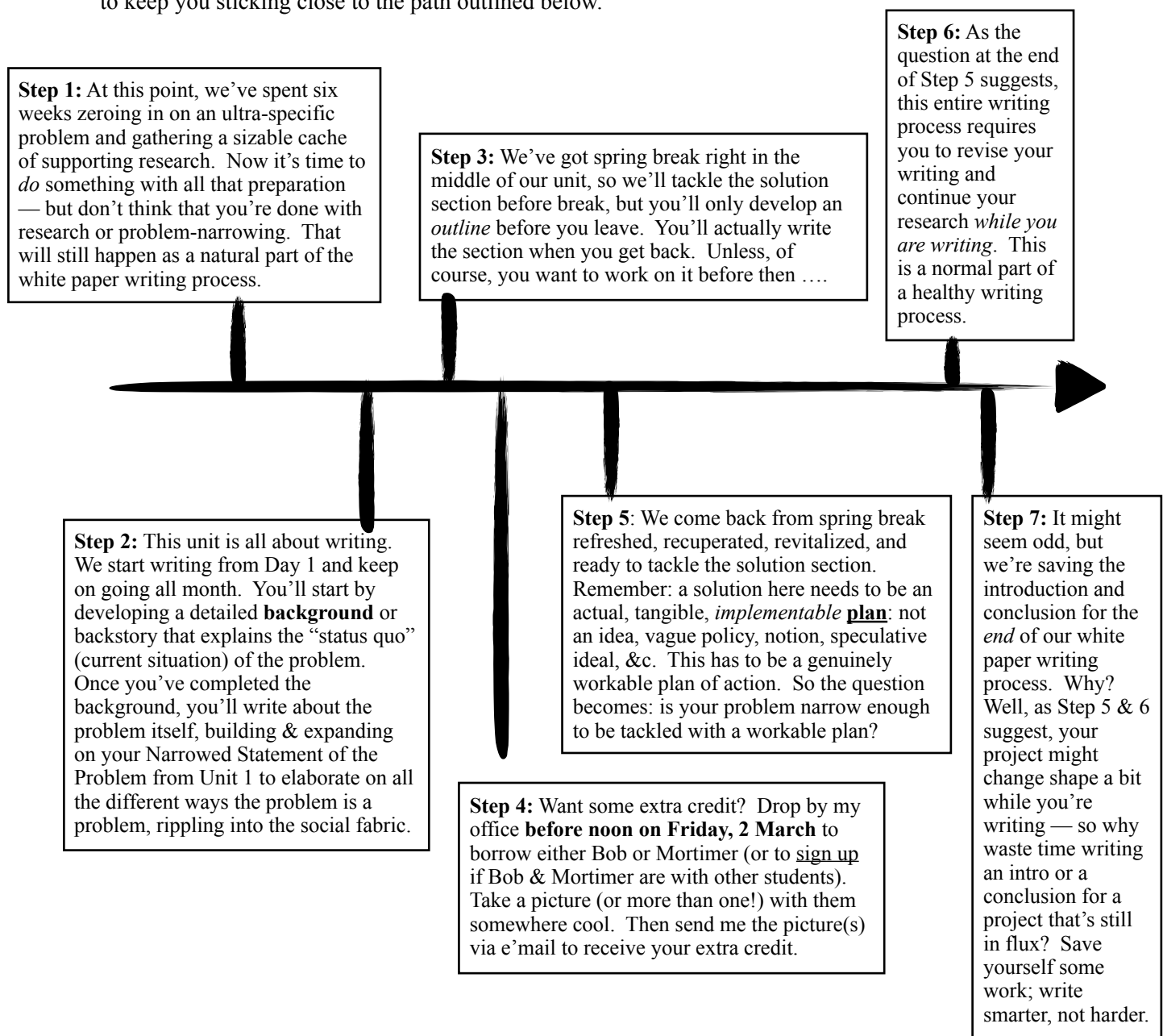**Background & Problem Section (Combined)** Due 5 March.

Solution Outline Due 9 March.

Solution Section Due 21 March.

Full White Paper Draft (including Intro & Conclusion) Due 28 March.
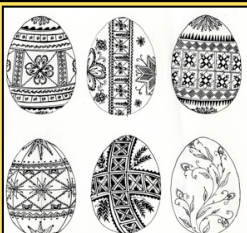
Waypoints: You Are here

The "waypoints" part of each unit calendar is designed to provide you with a sense of how every step of the unit builds on what came before and sets you up for success in later assignments. The minor writing assignments — required short assignments help you build toward your major projects — are all designed to keep you sticking close to the path outlined below.

Step 1: At this point, we've spent six weeks zeroing in on an ultra-specific problem and gathering a sizable cache of supporting research. Now it's time to *do* something with all that preparation — but don't think that you're done with research or problem-narrowing. That will still happen as a natural part of the white paper writing process.

Step 3: We've got spring break right in the middle of our unit, so we'll tackle the solution section before break, but you'll only develop an *outline* before you leave. You'll actually write the section when you get back. Unless, of course, you want to work on it before then ….

Step 6: As the question at the end of Step 5 suggests, this entire writing process requires you to revise your writing and continue your research *while you are writing*. This is a normal part of a healthy writing process.

Step 2: This unit is all about writing. We start writing from Day 1 and keep on going all month. You'll start by developing a detailed **background** or backstory that explains the "status quo" (current situation) of the problem. Once you've completed the background, you'll write about the problem itself, building & expanding on your Narrowed Statement of the Problem from Unit 1 to elaborate on all the different ways the problem is a problem, rippling into the social fabric.

Step 5: We come back from spring break refreshed, recuperated, revitalized, and ready to tackle the solution section. Remember: a solution here needs to be an actual, tangible, *implementable* **plan**: not an idea, vague policy, notion, speculative ideal, &c. This has to be a genuinely workable plan of action. So the question becomes: is your problem narrow enough to be tackled with a workable plan?

Step 7: It might seem odd, but we're saving the introduction and conclusion for the *end* of our white paper writing process. Why? Well, as Step 5 & 6 suggest, your project might change shape a bit while you're writing — so why waste time writing an intro or a conclusion for a project that's still in flux? Save yourself some work; write smarter, not harder.

Step 4: Want some extra credit? Drop by my office **before noon on Friday, 2 March** to borrow either Bob or Mortimer (or to sign up if Bob & Mortimer are with other students). Take a picture (or more than one!) with them somewhere cool. Then send me the picture(s) via e'mail to receive your extra credit.

Unit 2 Calendar

CLASS DATE	TOPICS	ASSIGNMENTS
Week 7 Day 1 Monday 26 February	**You _Can_ Get There From Here: Unit 1 Reflection** **It's Getting Drafty In Here: Beginning the White Paper** That white paper is no longer on the horizon. The white paper is **NOW**. Welcome to Unit 2!	**Due:** Considerably Narrower Statement of the Problem **Due:** Annotated Bibliography
Week 8 Day 2 Wednesday 28 February	**Wrapping Up the Background & Diving (Again) Into the Problem** That pretty much says it all.	Keep writing. Don't let yourself get behind, even at this early stage.
Week 8 Day 3 Friday 2 March	**The Problem, Continued** **In-Class Drafting** It's no exaggeration to say that the problem section is the heart of your white paper. A strong problem statement has	Keep writing. In this unit, getting behind has a pronounced snowball effect. Set reasonable goals to keep yourself on track every day.
Week 9 Day 1 Monday 5 March	**Solution** A good solution is an actual implementable **plan**, not an idea, pitch, suggestion, or ideal.	**Due:** Background & Problem (post to D2L by **midnight**).
Week 9 Day 2 Wednesday 7 March	**Justifications** Give a man a fish, and he'll eat for a day.	Keep writing.
Week 9 Day 3 Friday 9 March	**Solution Outline & Pre-Break Wrap-Up** We have a big break squatting right in the heart of our crucial writing unit, so we'll go into that break with a plan.	**Due:** Solution outline (post to D2L by **midnight**). **Don't forget to sign up for conferences today!**
Week 10 Day 1 Monday 12 March		
Week 10 Day 2 Wednesday 14 March	**Spring Break!**	
Week 10 Day 3 Friday 16 March		

CLASS DATE	TOPICS	ASSIGNMENTS
Week 11 Day 1 Monday 19 March	**Welcome Back: Reorientation** **Writing the Introduction** Hey, remember the white paper? **Don't forget your conference sign-ups!**	Start writing again. Today. Coming back from break can be a momentum problem, so get out ahead of it.
Week 11 Day 2 Wednesday 21 March	**Conferences** Come to your conferences ready to talk about your solution, and bring any questions you have about the white paper as a whole.	KEEP WRITING!
Week 11 Day 3 Friday 23 March	**Conclusion** Conclusions, like introductions, are tricky to write well. We'll talk about some strategies for wrapping up your white paper effectively.	**Due:** Solution (post to D2L by **midnight**).
Week 12 Day 1 Monday 26 March	**Wrap-Up & Work Day** Just what it sounds like. You'll also sign up (via D2L) for which section you want to concentrate on in Peer Review on Wednesday.	Solve the word puzzle! **K*** w******!**
Week 12 Day 2 Wednesday 28 March	**Peer Review** One round of review before the paper's due! #poetry	**Due: FULL** white paper draft: all sections complete! (post to D2L by **midnight**).
Week 12 Day 3 Friday 30 March Week 13 Day 1 Monday 2 April	EASTER BREAK! Wow there are a lot of breaks this month.	

Deepest apologies to Bill Watterson, and to all my elementary-school teachers I tried this on.

This is true. (Randall Munroe draws *XKCD* at xkcd.com)

Mr. John Brick   **Office Hours**
Office: Marquette Hall 008N   Mondays   10:00 AM to 11:00 AM
Office Phone: 1-(414)-228-3006   Wednesdays   10:00 AM to 12:00 PM
E-mail: John.Brick@Marquette.edu   and by appointment

Rhetoric & Composition II
Unit 3: Revision & Remix
Unit Calendar & Assignment Sheet

Unit Overview

This unit has two tracks: **remix** (remediation), and **revision**.

Revision: We spent last unit planning, writing, and re-drafting the white paper in an intensive session. In this unit, we return to the white paper draft and consider various strategies for revision. We're not writing anything *new* in the usual sense during this unit. Rather, we'll endeavor to see the white paper again, and to *see* it new: to literally *re-vision* the white paper draft. In addition to these macro-level revisions, we'll also engage with the writing on a narrower technical level, employing revision exercises designed to improve the clarity and specificity of the text. This close engagement with the text will help you produce the best version of your white paper yet.

Remix: In this unit, we'll be presenting the work we've done in our white papers — but this **is not** just a simple presentation unit for doing a PowerPoint translation of your whole white paper. Instead, we'll be "flipping the script" on our white papers, using them as the *platforms* to design, develop, and create a remediated version of some or all of the work you've done. In short, this unit's goal of remix/ remediation asks you to separate the *work* you've done (the research, the ideas you've had, your insights, &c.) from the *form* or *medium* that work has taken (your white paper) — and then present a *portion* that work once more in a <u>different</u> form or medium tailored to a specific audience. What new medium, you ask? What specific audience? That's up to you.

Unit 3 Revision Goals

- ◆ Approach the revision process with a clear & reasoned plan for improving drafts
- ◆ Locate gaps, weaknesses, & areas for improvement in both the research & writing processes
- ◆ Develop a personalized schedule for completing the revision
- ◆ Produce a thoroughly revised, substantially improved draft of the white paper
- ◆ Engage in exercises designed to increase clarity and specificity
- ◆ Continue practicing critical reflection and self-assessment
- ◆ Actually slow down and pay attention to the kinds of fine details that make faculty happy

Unit 3 Remix Goals

- ◆ Explore ways in which the same basic ideas can take multiple different forms (media)
- ◆ Examine the ways that different media can appeal to different audiences in different ways
- ◆ Study the principles of design that are simultaneously appealing and rhetorically effective
- ◆ Strategize & plan a way to "translate" the white paper (or a portion of it) into a different medium

◆ Draft, revise, test, and finally present a remediated version of the white paper (or a portion of it)
◆ Absolutely crush the Research Display Presentation — with style, aplomb, and Grin

Unit 3 Major Assignments

FULL White Paper Revision: This is where all your revision work goes to shine. Instead of turning it in by sections, you'll submit your full revised draft to D2L. **For <u>each major change</u>** (anything beyond the level of a proofreading fix — amending syntax & punctuation, tweaking a word choice here or there, &c.), **you will add a note with the Insert Comment function in your word processing program**. Each n o t e   w i l l

> "Um, what's the name of the word for things not being the same always? You know, I'm sure there is one. Isn't there? There must be a word for it … the thing that lets you know time is happening. Is there a word?"
>
> "Change."
>
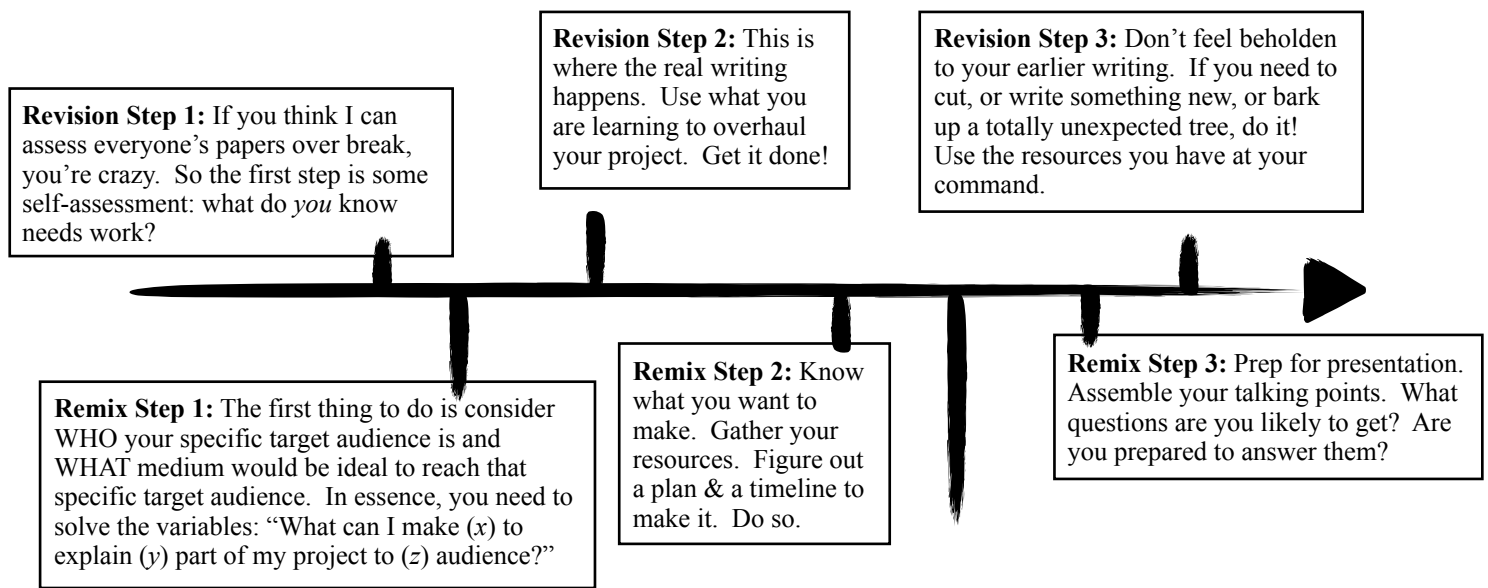>   - Neil Gaiman

explain, in detail, your rationale for why you made the change you did. These notes can be anywhere from three sentences to a hefty paragraph in length — **be as clear and as detailed as you can!** Then you'll take a long, hard look at the last twelve weeks of the semester and feel pretty impressed at the tremendous amount of work you've put into this project.

Remix Project: It's difficult to say exactly what this will look like, because exactly *what* this is and what *audience* you're designing it for are both up to you. But no matter what you do, you're going to base your project on your own white paper and all the work you've put into it. You're going to think carefully about your chosen audience and strategize your remediation to make it as effective as possible. Finally, you're going to actually *produce* what you've planned, and you'll show it off at the end of the semester in our Research Display mini-conference.

Waypoints: You Are here

The "waypoints" part of each unit calendar is designed to provide you with a sense of how every step of the unit builds on what came before and sets you up for success in later assignments. The minor writing assignments — required short assignments help you build toward your major projects — are all designed to keep you sticking close to the path outlined below.

Revision Step 2: This is where the real writing happens. Use what you are learning to overhaul your project. Get it done!

Revision Step 3: Don't feel beholden to your earlier writing. If you need to cut, or write something new, or bark up a totally unexpected tree, do it! Use the resources you have at your command.

Revision Step 1: If you think I can assess everyone's papers over break, you're crazy. So the first step is some self-assessment: what do *you* know needs work?

Remix Step 1: The first thing to do is consider WHO your specific target audience is and WHAT medium would be ideal to reach that specific target audience. In essence, you need to solve the variables: "What can I make (*x*) to explain (*y*) part of my project to (*z*) audience?"

Remix Step 2: Know what you want to make. Gather your resources. Figure out a plan & a timeline to make it. Do so.

Remix Step 3: Prep for presentation. Assemble your talking points. What questions are you likely to get? Are you prepared to answer them?

UNIT 3 SCAFFOLDING ASSIGNMENTS

Graph Theory: Make a clever meme of any aspect of your RC2 class experience & e'mail it to me.

All assignments in this course are designed to facilitate some aspect of your ongoing writing work, but because this unit has two simultaneous tracks (remix & revision), it'll be useful to have detailed descriptions of the assignments that will "scaffold" your work on the major unit assignments. These supporting assignments will offer you a little more freedom to tailor your work to your specific needs — the *opposite* of a "one-size-fits-all" assignment.

Expression of Intent/Initial Thoughts: This assignment asks you to describe, in as much detail as you can muster, your early speculation about what form your remix might take. Who is your audience? Why did you choose them? What do you know about them? What aspects of your intended audience do you intend to leverage in your remix? In other words, how will you *use what you already know* about your audience to help fashion your remediation project? What sort of object will you create? How will you implement your strategies? What resources will you need to complete your project? Do you have time to do it? How will you work revision into your remix process? **(Due 9 April)**

Personal Remix & Revision Calendar: This SA is a bit unusual, because it asks you to set your own goals, deadlines, and schedule for revision. You will, in essence, come up with a calendar for your revision process that is unique to your own project: you'll list out what you plan to do every day between April 11th and the day you choose to submit your final revision. **Because every project is unique, each draft will have different revision needs. Your calendar must describe — for *every* day between 11 April and your self-selected due date (including weekends!), some goal you intend to meet, some aspect of revision you plan to tackle, some work you intend to accomplish.** However, as long as you meet the parameters laid out below, <u>you are free to set your own schedule</u>. **(Due 11 April)**

- You must choose a due date for your final revision between 4 May and 9 May.
- You must choose 3 tech drills (see list on D2L) **including the Hayakawa Tech Drill (see below)**, assign them due dates, and complete them on time
- You must include a due date for final Tech Drill prior to 2 May.
- You must schedule an office hours visit or arrange a meeting outside of office hours prior to 2 May **OR** schedule a visit to the Ott Memorial Writing Center. (For maximum benefit, why not do both?)
- You must arrange a Peer Review session outside of class with another student or group of students from our RC2 section, and include the date of your PR session on your calendar.
- You must include one rest day where you won't touch your revision at all.

White Paper Diagnostic: This assignment asks you to take a long, honest look at your white paper draft. In Unit 3, you didn't really have time to go back and look over what you'd written. Now you do — so after reading through your draft twice or thrice, compose a thorough assessment of the parts that need attention. No problem is too big or too small to include. Where are the gaps in your research? What ideas need to be fleshed out more? What parts of the background are missing? What changes to an earlier section did you realize had to be made while you were writing a later section? What might be longer? What should be shorter? What details do you need to add to your plan to make it actually implementable? What problems with syntax, sentence structure, grammar, & punctuation do you notice? What needs to be rewritten entirely? What can stay the same … for now?

These questions are prompts — don't answer them one by one. **Be thorough and descriptive** — explain *why* each item needs revision and at least one possible strategy for improving it. Feel free to

quote your own writing. **The more thorough this document is, the better-prepared you'll be for an efficient, effective revision**. **(Due 13 April)**

<u>Talking Points</u>: At the Undergraduate Research Display mini-conference, you'll essentially stand by your remix project and talk to the friendly, inquisitive people who come up and ask questions. Naturally, you want to prepare, and talking points are an important part of that.   At their core, talking points are persuasive statements that provide focus for speaking and help develop the core message you are trying to communicate. In order to craft quality talking points, you need to be able to identify your core message. Why are you speaking to this audience? Then, brainstorm 7-8 talking points for that message – these are persuasive claims that you consider important information to communicate to your audience.   Then, revise: select your four strongest talking points and provide specific examples that support those points. When you're choosing these examples, think about the visual/media/medium of your presentation.   Is there some part of it that you can point to? How can your talking points and your remix work together? What does your audience need to know that simply looking at your remix won't (necessarily) explain? Finally, what do you want them to walk away understanding? When you turn in the rough draft of your talking points, it should be clear that you have clearly followed the steps laid out in this assignment – moving from message, to drafting, to revising, to support and conclusion. **(Due 18 April)**

Hayakawa Tech Drill: Select **two** paragraphs from any section of your white paper. Go through them carefully to locate all the nouns. Set the nouns in **bold**. Then go through the paragraphs again, assigning a Hayakawa number (1-4) to each bolded noun. Once you're finished, try to revise any 4s or 3s down at least one step — two if possible (so, a 4-level noun becomes at least a 3-level noun, or even a 2 or a 1).
          Why? When you turn your gaze from other people's writing to your own, there's a tremendous change: you put on rose-colored glasses and forget to concentrate. If you have a paragraph with mostly 4-level and 3-level nouns, you're in trouble, no matter what you're writing about.

Unit 3 Calendar

CLASS DATE	TOPICS	ASSIGNMENTS
Week 13 Day 1 Monday 2 April	**No class on Easter Monday** — celebrated in some cultures as Śmigus Dyngus Day, which is traditionally observed by waking up your significant other (or an other that you hope will be significant) by means of a bucket of cold water and then chasing them around hitting them with sticks. In many Eastern European cultures, guys do this to girls on the Monday after Easter, and the girls have until Pentecost (thirty-nine days later) to get them back. Yeah, I'm not sure I really get it either, but hey.	Enjoy your break!

CLASS DATE	TOPICS	ASSIGNMENTS
Week 13 Day 2 Wednesday 4 April	**<u>Welcome Back (Again), & Welcome to Unit 3 Remix & Revision</u>** We'll spend time today on a unit overview that focuses on the remix and the Research Display, one of this unit's two major assignments. We'll fire up some manner of group brainstorming madness in class today, but you should be pondering two things this week: what audience needs to know about your work, and what medium would be best to reach them?	There's so much raw potential for creative awesomeness in this moment that it's electric. Still, there's much pondering to be done. What can you actually *make* in the next three weeks? How will you balance the imperative to make the most memorable, savvy, spectacular remix ever with the limitations you've got (time, resources, &c.)?
Week 13 Day 3 Friday 6 April	**<u>Remember George Lucas</u>** The bigger his budget, the shittier his films. (Yeah, I said it. Fight me.) The lesson: you don't need all the best toys to make a great remix, and limitations can help you tap into creative brilliance you never saw coming. We'll talk logistics & resources today.	**Due:** Unit 2 Reflection Response (post to D2L by midnight)
Week 14 Day 1 Monday 9 April	**<u>Welcome To the *Actual* Writing Process</u>** You've had a nice break from the white paper, but we've only just begun. (No, seriously.)	**Bring to class:** a **hard copy** of your white paper draft. **Due:** Expression of Intent/ Initial Thoughts
Week 14 Day 2 Wednesday 11 April	**<u>Strategies, Practices, Drills, and Tips & Tricks for Quality Revision</u>** **<u>Also a Short Visit From Mr. Hayakawa</u>** With another short week, you'll have a decent chunk of time to work on your revisions before we meet again. We'll go over a variety of strategies to get the most out of the time you invest.	Proofreading ≠ Revision! **Due:** Personal Remix & Revision Calendar
Week 14 Day 3 Friday 13 April	**<u>NO CLASS — NeMLA Conference!</u>** Another short week! I'm presenting at a conference in Pittsburgh this weekend, so no class today.	**Due:** White Paper Diagnostic due by midnight tonight.
Week 15 Day 1 Monday 16 April	**<u>Where Are You With Your Remix?</u>** This week is all about getting prepped for the remix presentation. Work on your remix, prep some talking points, and get used to fielding questions you didn't anticipate — or might be uncomfortable.	Don't forget about your revision! Revision is a lot like cardio. Moderate input every day will yield better results than one massive all-day slog.

CLASS DATE	TOPICS	ASSIGNMENTS
Week 15 Day 2 Wednesday 18 April	**Rapid-Fire Check-Ins** Instead of holding class in the usual manner today, we're doing to do a series of rapid-fire check-ins. These are **mandatory** mini-conferences — I'll open the classroom as usual, but all *you* are required to do is show up during class time to brief me for maybe 2-3 minutes on how your project is developing. I'll expect you to explain where you are in your project, what your next steps are, how it's going, &c., and you can ask any questions or bring up any concerns. The main idea is that these oral briefings serve as scaffolding and support for your main job this week: creating your planned remediation.	**If you're not actively meeting with me, you'll be in class working on you remix or revision.** You can also choose to do your check-in with me before class OR after class **at my office** if you just want to use the full 50 minutes of class time to work on your assignments. **Due:** Talking Points due by midnight
Week 15 Day 3 Friday 20 April	**Rehearsal!** But not a dress rehearsal.	**Bring to class** whatever draft, sketch, prototype, model, blueprint, mockup, or work-in-progress you have for your remix.
Week 16 23-27 April Research Display Week! Due to scheduling kerfuffles from Higher Up, we don't yet know which day we're going to present. Fear not, though: I'll let you know when we present as soon as I find out.	**Depending On What Day We're Scheduled …** Field trip! As long as we're not scheduled to present today, we'll head over to the Research Display in progress to see what other Rhet/Comp II sections have done.	
	… We'll Definitely Be Doing These Things! As long as we're not scheduled to present today, we'll have another round of check-ins much like we did last Friday (20 April).	
	This Is the Day I Requested For Our Remix Day (We'll See If We Get it) I wanted to give you maximum prep time! If we are slated to present on Monday or Wednesday, however, plan to spend the rest of the week working on your white paper revisions.	

CLASS DATE	TOPICS	ASSIGNMENTS
Week 17 Day 1 Monday 30 April	**Reflection, Assessment, & Evaluation** It's the first day of the rest of your life. It's also the first day of the last week of your second semester. Are you filled with motivation to reflect on your past and ponder your future? Also: do you ever wonder about the difference between a professor, an assistant professor, a VAP, an adjunct, a lecturer, and a teaching assistant? You might be surprised just how many layers there are in the lasagne (tiramisu?) of the faculty hierarchy — and why they all matter.	**Due:** Course Evaluations, submitted by the end of the day. No, this isn't a graded assignment. No, you don't get points for this. No, teachers can't access their evals until *after* final grades are posted, so you've got nothing to worry about. Get 'em done!
Week 17 Day 2 Wednesday 2 May	**Blissin' With Fred** Feed the fish. Finals are coming up soon, and everybody's stress levels are spiking. Fortunately, we can take some time for a bit of mindfulness and some direct *cura personalis*.	If you decide not to show up this morning because you think you're too cool for Fred Rogers, you still have a lot of growing up to do.
Week 17 Day 3 Friday 4 May	**Go Forth and Do** The work doesn't end here. The point of this class, if you haven't figured it out already, is that there are innumerable ongoing conversations out there in the world, and it's your job to jump into them, study them, get excited about them, and contribute to them. Rhetoric & Composition II is over, but what we've started will carry you through the rest of your Marquette career and launch you into the eternal stream of ideas, conversations, debates, innovations, explorations, metamorphoses. I'll see you there.	**Due:** your contributions to the life and work of a society luminous with hope and possibility and compassion and dedication.
FINALS WEEK!	Despite the cheesy sentimentality of the previous entry, the actual final date for your last assignments is **no later than Wednesday, 9 May**. If you chose to a final due date for your revision before 9 May, then submit it accordingly. The Unit 3 Reflection is due (via D2L) **by 5:30 PM on 9 May**.	
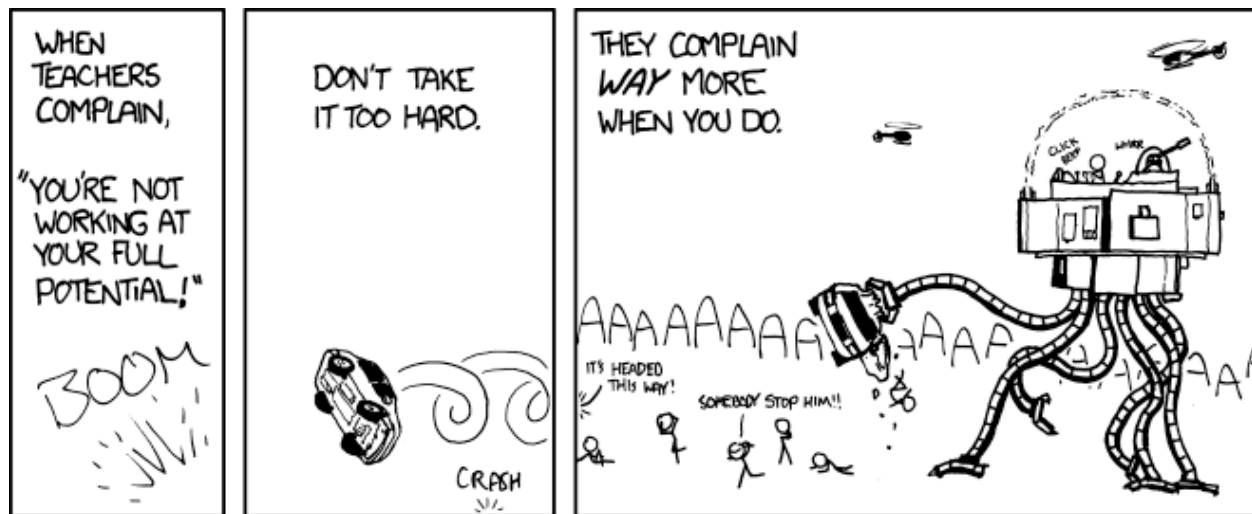
Great life advice for when you're working on your remix.

This is true. (Randall Munroe draws *XKCD* at xkcd.com)