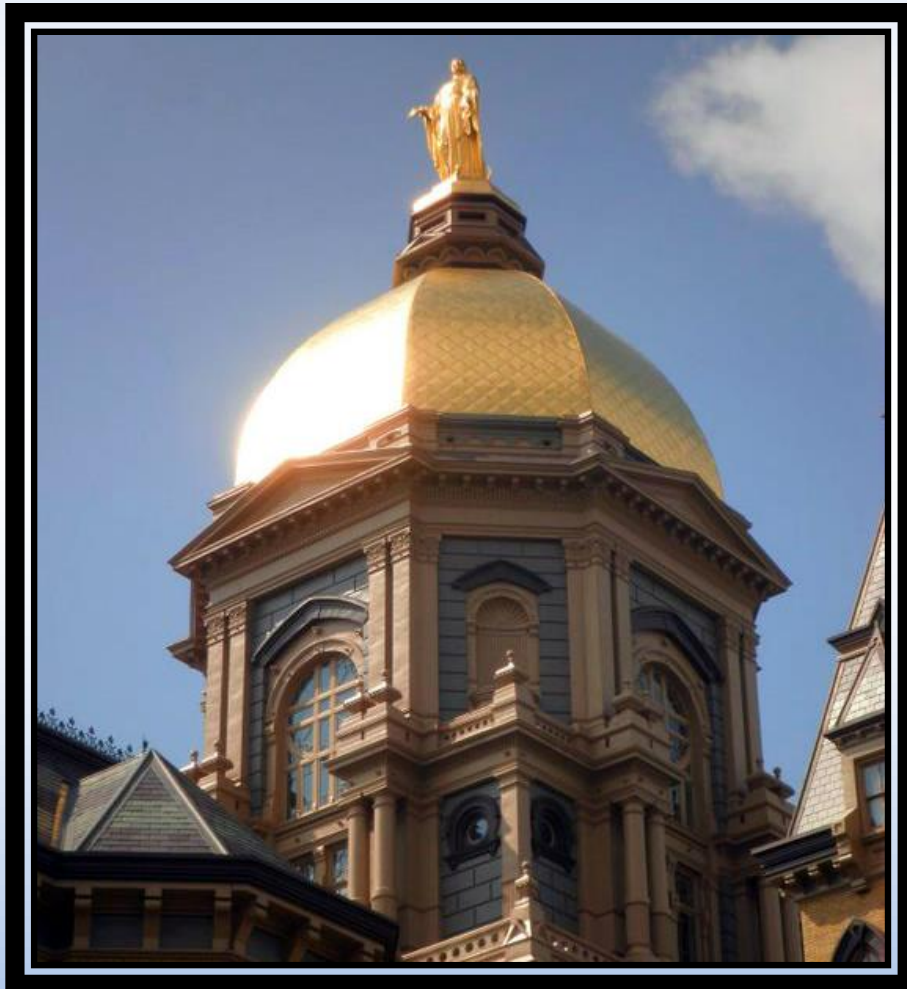


GUIDE TO TEACHING WRITING AND RHETORIC

University Writing Program
University of Notre Dame



SPRING 2014

Guide to Teaching Writing and Rhetoric

University Writing Program / Spring 2014

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THE STRUCTURE OF THE UNIVERSITY WRITING PROGRAM

ADMINISTRATORS, FULL-TIME FACULTY, GSAD, AND STAFF

John Duffy

Francis O'Malley Director, University Writing Program; Associate Professor of English,
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In his role as the Francis O'Malley Director of the University Writing Program, John works with the Associate Directors and the Writing and Rhetoric faculty to promote excellence in the teaching of writing. John believes that writing and speaking skills are the foundations of a liberal arts education and enable students to succeed academically and participate effectively in civic life.

In his role as a scholar, John studies the historical development of literacy and rhetoric in cross-cultural contexts. He has published essays in *Written Communication*, *CCC*, and other journals. His most recent book, *Writing from These Roots*, was awarded the 2009 Outstanding Book Award by the Conference on College Composition and Communication. John is a recipient of a National Endowment for the Humanities Fellowship and the Rev. Edmund P. Joyce, C.S.C., Award for Excellence in Undergraduate Teaching. He teaches courses in writing, rhetoric, and literature.

Patrick Clauss

Director, Writing and Rhetoric
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Website: www.nd.edu/~pclauss

As Director of Writing and Rhetoric, Patrick is the contact person for all things related to WR: Let him know when you have questions about course planning, scheduling, classroom assignments, grading, and any concerns about or problems with students. He also serves as the liaison between the University Writing Program and a number of other programs and departments, including First Year Studies deans and advisors, staff in the Registrar's Office

and ASSA, and members of the Center for Social Concerns.

Patrick's area of specialty is the relationships among argumentation theory, composition theory and pedagogy, and rhetoric. He is the author of *I Claim: Visualizing Argument*, and he teaches Writing and Rhetoric and a graduate practicum on the teaching of writing.

Matthew Capdevielle

Director, University Writing Center
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As Director of the University Writing Center, Matthew is responsible for training the writing tutors, developing the Writing Center's programming, and overseeing all aspects of writing instruction offered by the Writing Center. Questions about how tutors might best complement the work of faculty in the University Writing Program can be directed to Matthew.

Matthew studies rhetorical theory and composition pedagogy, focusing on rhetoric and ethics in writing instruction in various venues, including writing centers and classroom-based writing programs at the college level. He is currently at work on a project examining the formation of academic writing culture, and he teaches in the University Writing Program.

Elizabeth Capdevielle

Assistant Teaching Professor
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Elizabeth's scholarly interests center on rhetoric and ethics, from the rhetoric of responsibility in Middle English literature to engagement and ethical writing among contemporary undergraduate writers. She is currently writing a doctoral dissertation on representations of intercession and mediation in religious and secular English literature of the fourteenth and fifteenth centuries.

Elizabeth's background in Liberal Arts shapes her teaching in the University Writing Program, as she invites students to identify and investigate problems in public rhetoric that concern them personally, finding discourses of relevance in areas as diverse as sports media, Church teachings, product promotions, and political marketing.

Erin Dietel-McLaughlin

Assistant Teaching Professor
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Dietel-McLaughlin studies the intersections of rhetoric, literacy, new media, and democracy. Her dissertation examined composing strategies common to the video-sharing site YouTube. Dietel-

McLaughlin received the Charles E. Shanklin Award for Research Excellence for a portion of this research published in *Computers & Composition Online*. Her research interests also engage women's issues, most evident in her involvement with the Digital Mirror, a technoliteracy camp for girls in grades 6-8, for which she helped secure a \$10,000 grant from the American Association of University Women. Her research and teaching interests continue to be closely linked, and she is committed to advancing the multimodal literacies of student writers.

Elizabeth Evans

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Elizabeth studies British and Anglophone literature and culture of the long twentieth century. Her book manuscript, *Liminal London: Gender and Threshold Spaces in Narratives of Urban Modernity*, examines gender and space in British modernism. Analyzing literature in the context of widespread debates about women's increasing public presence as workers and pleasure seekers in the late nineteenth- and early twentieth-century city, it reconsiders modernist experimentation through the contested status of the modern woman.

Evans's teaching is deeply influenced by the interdisciplinary nature of her research and by her interest in identity construction and performance. Her course offerings in literature (she also teaches in the English Department) have included Narrating the Nation, Gender in Modernism, and Imagining the Modern City. She often teaches writing and rhetoric through the lens of identities, as they are dynamically shaped and reshaped at the crossroads of gender, race, class, and nation. In doing so, she strives to help students find and refine their own voice as they master rhetorical skills essential to academic success and, as importantly, to their contributions to public discourse beyond the classroom.

Nicole MacLaughlin

Assistant Teaching Professor
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Full-time in the University Writing Program since 2007, Nicole is passionate about writing as a form of empowerment and civic action. Her academic interests range from writing pedagogy across the disciplines to community-based writing projects. Most recently, Nicole has developed the First-Year Writing Tutorial, an elective supplement to Writing and Rhetoric that helps support novice academic writers as they make the transition to college-level writing. Nicole is also in her second year of a partnership with the Robinson Shakespeare Company, a theater program that seeks to empower youth through the works of William Shakespeare. Through this community-based writing project, Notre Dame students experience firsthand the impact of the arts on student achievement and social development, and, in cooperation with the Robinson Community Learning Center, they produce writing which helps sustain the organization and further its mission. Nicole lives in South Bend with her husband, Daniel Graff, and their two daughters, Ellen and Elizabeth.

Angel D. Matos

Graduate Student Assistant Director, University Writing Program
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As the GSAD in the Writing Program, Angel is responsible for supporting the Director of Writing and Rhetoric with a variety of tasks, including class observations, mentor group activities, and organizing meetings and workshops. He also contributes to website maintenance for the program and works closely with WR instructors who have teaching-related questions.

Angel is a doctoral student in the English Department, studying issues of sexuality, materiality, and growth/development in American postmodern literature and young adult fiction. He taught Multimedia Writing and Rhetoric throughout the 2012-13 academic year, for which he was the recipient of two major teaching accolades: the 2013 Kaneb Center Outstanding Graduate Student Teacher Award, and the 2013 Outstanding Graduate Instructor Award given by Notre Dame's Graduate Student Union. His writing has been published in *Atenea: A Bilingual Journal of the Humanities and Social Sciences* and the 40th anniversary issue of *The ALAN Review*.

Terri O'Bryan

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Among her numerous contributions to the UWP, Terri assists the Director of the University Writing Program by managing the administrative aspects of the department. She is responsible for the day-to-day operations of the program which includes financial oversight, faculty appointments and renewals, staff hiring and supervision processes, and payroll. She also collaborates with the WR Director by managing the Graduate Teaching Fellowship process and assists in other aspects of the graduate teaching development program. Additionally, she assists the Writing Center director by managing the hiring and payroll process of undergraduate and graduate tutors, and she contributes to other aspects of the peer tutoring program as well.

Terri's office is located within the UWP's main administrative office, located in 205 Coleman Morse. All faculty mailboxes are also located in 205 CoMo, along with a common computer and a copy machine/scanner, both available to you for class materials.

WR faculty offices and graduate instructor office hour and work spaces are located in 300 O'Shaughnessy Hall ("the Loft").

Laurie Mastic

Staff Assistant, College Seminar / UWP
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Laurie's primary responsibilities relate to her work assisting with course scheduling and event planning for the College Seminar Program (CSem), though she supports our efforts in the Writing Program as well. Her UWP responsibilities include monitoring and scheduling the Loft, room scheduling, event planning, data collection and assimilation, and travel arrangements.

Laurie's office is located in the Loft in 300 O'Shaughnessy, where you will also find a common computer and a copy machine/scanner available for class materials, as well as a variety of WR-related resources (*e.g.*, examination copies of textbooks).

WR OVERVIEW AND BRIEF COURSE DESCRIPTIONS

About Writing and Rhetoric

The Writing and Rhetoric course introduces students to principles of academic discourse and ethical argumentation. Students in our courses are taught how to frame a claim, conduct research, provide evidence, consider alternative views, and write in language appropriate to the intended audience. We teach these as necessary constituents of academic writing and as ethical practices—the foundations of responsible public discourse.

Consistent with the mission of Notre Dame, we propose that these skills be taught within the context of Catholic social teaching, meaning that students in our classes may study the rhetorics of issues such as the dignity of the human person, the options of the poor and vulnerable, and the rights of workers.

Writing and Rhetoric in this way offers Notre Dame students a rich conversation, one with its own vocabulary of terms and concepts, that prepares them for academic life and raises questions about what it means to be a moral citizen.

Course Descriptions

Students may choose from the following three types of Writing and Rhetoric courses, depending on their individual interests, placement statuses, and section availability:

WR 13100: Writing and Rhetoric

Writing and Rhetoric is designed to help students learn how to identify an issue amid conflicting points of view and craft an argument based on various sources of information. The course stresses the identification and analysis of potential counter-arguments and aims to develop skills for writing a research proposal, for conducting original research, and for using print and electronic resources from the library. (3 credits)

Click [HERE](#) to access the descriptions of Writing and Rhetoric (WR13100) courses that are being offered during the spring semester of 2014.

WR 13200: Community-Based Writing and Rhetoric

Community-Based Writing and Rhetoric (CBL) offers students a unique opportunity to learn skills and strategies for effective research and written argumentation through investigating social justice issues and performing community service. In partnership with the Center for Social Concerns, instructors connect students with local venues where they perform approximately 10 to 15 hours of community service over the course of the semester.

Community-based learning classes are an excellent way to get involved in the larger community and to get an early start in exploring the many service opportunities available to

Notre Dame students. Moreover, students integrate their service experiences into readings, research, writing, and discussion about the meanings of community, citizenship, and social justice in contemporary America. (3 credits)

Click [HERE](#) to access the descriptions of Community-Based Writing and Rhetoric (WR13200) courses that are being offered during the spring semester of 2014.

WR 13300: Multimedia Writing and Rhetoric

Since digital culture and new media have dramatically impacted reading, writing, and research practices, multimedia sections of Writing and Rhetoric teach students to apply rhetorical principles across a variety of media. Students in these sections learn both print-based and screen-based literacies that address the complex realities and challenges of composing ethical, reasonable, and conventional arguments in the 21st century.

Students do not need prior technological skills to be successful in these courses, but they should anticipate spending a significant amount of time learning to use a variety of multimodal authoring technologies (which may include blogs, wikis, web editors, video editing software, and so on). Students are strongly encouraged to provide their own laptop computer for this course. (3 credits)

Click [HERE](#) to access the descriptions of Multimedia Writing and Rhetoric (WR13300) courses that are being offered during the spring semester of 2014.

THE UNIVERSITY WRITING CENTER

About The Writing Center

The Writing Center at the University of Notre Dame is dedicated to helping students become better writers. The tutors accomplish this goal by listening attentively in writing conferences, reading papers carefully, and asking questions that can help writers better express their ideas or construct their arguments.

Writing Center tutors work with writers during all stages of the writing process—from understanding an assignment, to developing a thesis, to organizing the paper, to revising the first draft, and to editing the final product.

Writing Center instruction conforms to the University of Notre Dame Honor Code. Tutors do not write or edit papers for students. Instead, they help students develop strategies to achieve their goals as writers.

What Happens During an Appointment

Writing Center tutors work to engage in authentic dialogue with student writers, meeting them wherever they happen to be in the writing process to provide thoughtful feedback about their writing projects.

When a student writer comes into the Writing Center, the tutor greets the writer and starts a conversation about the assignment, working to identify the writer's concerns and needs before examining any notes or draft material brought to the session. The tutor and the writer decide on a game plan for the session, setting goals about what might reasonably be addressed during the 45-minute session and establishing a plan for how to accomplish those goals. If the writer has brought a draft, the tutor will ask him/her to read the draft aloud while both the tutor and the writer make notes. The tutor will seek to identify both strengths and weaknesses in the draft.

The conversation that follows the reading of the draft is guided by the tutor, who asks questions to help the writer identify for him- or herself the most pressing needs for revision. As the conversation progresses, the tutor helps the writer to discover strategies for revision that will help address the writer's concerns and needs.

At the end of the session, the tutor will help the student identify a concrete set of steps to take next in the revision process. After the writer leaves, the tutor will write a Tutor Note, a brief report recording what was addressed and accomplished during the session.

The Writing Center's Clientele

Writing Center tutors work with all students, first years to seniors, undergraduates and graduates, and native and non-native English speakers. They see students from virtually all disciplines and colleges within the University. They also work with Fulbright and Rhodes Scholar candidates, law and medical school applicants, students writing senior theses, and scholars preparing articles for publication. In short, the Writing Center serves both inexperienced and experienced student writers, offering an audience for and response to their written work.

The Tutors

Tutors are undergraduate and graduate students from a range of disciplines and colleges at the University. Tutors are hired on the basis of faculty recommendations, writing samples, and personal interviews. They receive extensive training before they begin tutoring, and their training continues throughout the semester. Most tutors, once hired, stay with us throughout their time at Notre Dame and, so, become highly experienced at working with student writers. Tutors are paid for their work.

Using the Writing Center

Notre Dame faculty use the Writing Center in different ways. You can:

1. **Recommend that an individual student visit with the Writing Center.** Many students make their initial visit to the Writing Center on the basis of a professor's recommendation. Typically, students return after the initial visit for one or more follow-up visits.
2. **Make a Writing Center visit part of your syllabus.** All WR instructors require that students make at least one visit to the Writing Center as part of their course work. This introduces students to the Writing Center, if they have not visited already, and gives them an opportunity to discuss their written work before they submit it to you.
3. **Request a Tutor Talk.** Tutors are available to visit your classes to deliver a 10-minute Tutor Talk about how the Writing Center can help your students with their writing. Tutors also distribute free Writing Center bookmarks with contact and scheduling information. To schedule a Tutor Talk, send the following information to the Writing Center at writing@nd.edu:
 - the name of the course
 - the number of students enrolled
 - 2–3 possible preferred dates for the visit
 - the class meeting time
 - the class meeting location

After the Session

After each student visit, the tutor writes a brief account of the session, offering a description of the session, not an evaluation.

The excerpted account that follows is a sample Tutor Note:

"I started the session by asking Mary to sum up her assignment for me, just to make sure she understood what she was being asked to do. Then I had her explain her 'vision' for the paper orally, citing the evidence she was thinking of discussing. I repeatedly asked her questions like, 'Why is this important?' and 'What larger theme does this illustrate?' These questions pushed Mary to make a statement about the main idea of the paper. She then wrote this in the form of a thesis statement, and I encouraged her to use topic sentences related to the thesis when constructing her paper. I explained that topic sentences relate the 'claim' of each paragraph to the larger thesis. Mary plans to write a draft of the paper and may return to the writing center after completing a draft."

Appointments and Walk-ins

Appointments are not necessary, but they are highly recommended. The Writing Center gets busy when students get busy, so students should plan ahead to ensure that they get into the Writing Center when it will be most useful to them. Appointments can be made through the online scheduler, available here: <http://writingcenter.nd.edu/>

Nominating Tutors

To nominate a student to become a Writing Center tutor, simply send a brief recommendation note to Matthew Capdevielle (mcapdev1@nd.edu or 205 Coleman-Morse), in which you describe the student's potential to succeed as a tutor based on writing ability, intellectual curiosity, and peer interaction.

While Matthew will accept your nomination at any time, the Writing Center typically only hires mid spring semester for tutors who will begin work the following fall. Matthew welcomes nominations for undergraduate and graduate students at any stage in their studies.

For more information about the tutor selection process, please visit the following website:

<http://writingcenter.nd.edu/faq/student-faq/becoming-a-writing-center-tutor/>

For More Information

If you still have questions about what the Writing Center can do for you and your students, please don't hesitate to contact the director, Matthew Capdevielle, for more information (mcapdev1@nd.edu or 631-3844). There is, of course, no substitute for actually experiencing the Writing Center first-hand. For the best introduction to their services, schedule an appointment with one of the tutors today! You are also welcome to observe a session in the Writing Center.

SPRING 2014 SEMESTER

Jan. 12	Sunday	Undergraduate halls open for move-in beginning at 9:00 a.m. for Notre Dame
Jan. 13	Monday	Orientation, advising, and registration for new students Classes begin for Law and Graduate Business Classes begin for Saint Mary's College
Jan. 14	Tuesday	Classes begin for Notre Dame
Jan. 21	Tuesday	Last date for all class changes
Feb. 14	Friday	Last date to drop a class at Saint Mary's College
Feb. 14-16	Fri - Sun	Junior Parents Weekend at Notre Dame
Mar. 7	Friday	Mid-Term deficiency reports submitted through insideND by 3:45 p.m. at Notre Dame
Mar. 8-16	Sat - Sun	Mid-Term break
Mar. 11	Tuesday	Mid-Term deficiency reports due in PRISM by 8:00 a.m. at Saint Mary's College
Mar. 19	Wednesday	Registration begins for the 2014 Summer Session at Notre Dame
Mar. 21	Friday	Last day for course discontinuance at Notre Dame
Apr. 14-24	Mon -Thur	Registration appointments for the Fall 2014 semester
Apr. 18-21	Fri - Mon	Easter Holiday
Apr. 22-May 4	Tues - Sun	Course Instructor Feedback administered at Notre Dame
April 25	Friday	Deadline for 2014/2015 financial aid applications at ND (for returning students)
April 30	Wednesday	Last class day for Notre Dame
May 1	Thursday	Last class day for Saint Mary's College
May 1-4	Thur - Sun	Reading days for Notre Dame (no examinations)
May 2-4	Fri - Sun	Reading days for Saint Mary's College (no examinations)
May 5-9	Mon - Fri	Final examinations
May 10	Saturday	Undergraduate halls close at 2:00 p.m.
May 12	Monday	All grades submitted through insideND by 3:45 p.m. at Notre Dame
May 13	Tuesday	All grades are due in PRISM by Noon at Saint Mary's College
May 16-18	Fri - Sun	Commencement Weekend

CLASS MEETINGS*

MWF	41
MW	28
TuTh	29

*The number of class meetings and class days differ for Saint Mary's College

NUMBER OF CLASS DAYS*

	Mon	Tues	Wed	Thur	Fri	Total
January	2	3	3	3	3	14
February	4	4	4	4	4	20
March	4	3	3	3	3	16
April	3	5	5	4	3	20
May	0	0	0	0	0	0
Total	13	15	15	14	13	70

2014 SUMMER SESSION

First Class Day - June 16; Last Class Day - July 25; Graduation Date (No Ceremony) - August 3

NOTE: Summer Session classes will not be held on July 4 for most programs

FALL 2014 SEMESTER

Aug. 20-21	Wed - Thur	Orientation for international students at Notre Dame
Aug. 21-23	Thur - Sat	Orientation and counseling for new students at Saint Mary's College
Aug. 21	Thursday	Orientation, advising, and registration for readmitted and new transfer students at Notre Dame
Aug. 22	Friday	Undergraduate halls open for first year student move-in beginning at 9:00 a.m. for ND Orientation, advising, and registration for new graduate students at Notre Dame
Aug. 23-24	Sat - Sun	Orientation and advising for freshmen at Notre Dame
Aug. 24	Sunday	Undergraduate halls open for upperclassman move-in beginning at 9:00 a.m. for ND
Aug. 25	Monday	Classes begin for Law and Graduate Business Classes begin for Saint Mary's College
Aug. 26	Tuesday	Classes begin for Notre Dame Mass - formal opening of school year at Notre Dame
Sept. 1	Monday	Labor Day - classes are in session
Sept. 2	Tuesday	Last date for all class changes
Sept. 26	Friday	Last date to drop a class at Saint Mary's College
Oct. 17	Friday	Mid-Term deficiency reports submitted through insideND by 3:45 p.m. at Notre Dame
Oct. 18-26	Sat - Sun	Mid-Term break
Oct. 21	Tuesday	Mid-Term deficiency reports due in PRISM by 8:00 a.m. at Saint Mary's College
Oct. 31	Friday	Last day for course discontinuance at Notre Dame
Nov. 17-Dec.3	Mon - Wed	Registration appointments for the Spring 2015 semester at Notre Dame and Saint Mary's College
Nov. 26-30	Wed - Sun	Thanksgiving Holiday
Dec. 2-14	Tues - Sun	Course Instructor Feedback administered at Notre Dame
Dec. 11	Thursday	Last class day
Dec. 12-14	Fri - Sun	Reading days (no examinations)
Dec. 15-19	Mon - Fri	Final examinations
Dec. 20	Saturday	Undergraduate halls close at 2:00 p.m.
Dec. 22	Monday	All grades submitted through insideND by 3:45 p.m. at Notre Dame
Dec. 23	Tuesday	All grades due in PRISM by Noon at Saint Mary's College
Jan. 4	Sunday	January graduation date (no ceremony)

CLASS MEETINGS*

MWF	41
MW	28
TuTh	29

*The number of class meetings and class days differ for Saint Mary's College

NUMBER OF CLASS DAYS*

	Mon	Tues	Wed	Thur	Fri	Total
August	0	1	1	1	1	4
September	5	5	4	4	4	22
October	3	3	4	4	4	18
November	4	4	3	3	3	17
December	2	2	2	2	1	9
Total	14	15	14	14	13	70

SPRING 2015 SEMESTER

Jan. 11	Sunday	Undergraduate halls open for move-in beginning at 9:00 a.m. for Notre Dame
Jan. 12	Monday	Orientation, advising, and registration for new students Classes begin for Law and Graduate Business Classes begin for Saint Mary's College
Jan. 13	Tuesday	Classes begin for Notre Dame
Jan. 20	Tuesday	Last date for all class changes
Feb. 13	Friday	Last date to drop a class at Saint Mary's College
Feb. 20-22	Fri - Sun	Junior Parents Weekend at Notre Dame
Mar. 6	Friday	Mid-Term deficiency reports submitted through insideND by 3:45 p.m. at Notre Dame
Mar. 7-15	Sat - Sun	Mid-Term break
Mar. 10	Tuesday	Mid-Term deficiency reports due in PRISM by 8:00 a.m. at Saint Mary's College
Mar. 18	Wednesday	Registration begins for the 2015 Summer Session at Notre Dame
Mar. 20	Friday	Last day for course discontinuance at Notre Dame
Apr. 3-6	Fri - Mon	Easter Holiday
Apr. 13-22	Mon - Wed	Registration appointments for the Fall 2015 semester
Apr. 21-May 3	Tues - Sun	Course Instructor Feedback administered at Notre Dame
April 24	Friday	Deadline for 2015/2016 financial aid applications at ND (for returning students)
April 29	Wednesday	Last class day for Notre Dame
April 30	Thursday	Last class day for Saint Mary's College
Apr.30-May 3	Thur - Sun	Reading days for Notre Dame (no examinations)
May 1-3	Fri - Sun	Reading days for Saint Mary's College (no examinations)
May 4-8	Mon - Fri	Final examinations
May 9	Saturday	Undergraduate halls close at 2:00 p.m.
May 11	Monday	All grades submitted through insideND by 3:45 p.m. at Notre Dame
May 12	Tuesday	All grades are due in PRISM by Noon at Saint Mary's College
May 15-17	Fri - Sun	Commencement Weekend

CLASS MEETINGS*

MWF	41
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*The number of class meetings and class days differ for Saint Mary's College

NUMBER OF CLASS DAYS*

	Mon	Tues	Wed	Thur	Fri	Total
January	2	3	3	3	3	14
February	4	4	4	4	4	20
March	4	4	3	3	3	17
April	3	4	5	4	3	19
May	0	0	0	0	0	0
Total	13	15	15	14	13	70

2015 SUMMER SESSION

First Class Day - June 15; Last Class Day - July 24; Graduation Date (No Ceremony) - August 2

NOTE: Summer Session classes will not be held on July 4 for most programs

INSTRUCTOR OBLIGATIONS: AN OVERVIEW

In addition to your normal WR teaching responsibilities (planning for and teaching individual classes, replying to email from students, etc.), as a faculty member in the University Writing Program, you will have additional responsibilities. While the particulars will vary, you can be reasonably confident that the following information accurately outlines those responsibilities.

Class Visits, Observations

In the University Writing Program, we believe that all teachers—no matter their levels of expertise or experience—benefit from colleagues observing their teaching and discussing their observations with one another. Thus, please know that the Director of the University Writing Program, the Director of First Year Writing, your colleagues, and/or future WR teachers may be visiting your class. We will work with you to find a time that's agreeable to all of us, and you can reasonably expect at least one week's notice.

Full-Staff Meetings

Generally, we have **three mandatory** full-staff meetings each semester: one, an orientation meeting just before the semester begins; two, a meeting the week before midterms; and three, an end-of-semester meeting one or two weeks before finals.

The orientation meeting usually takes place one week before the start of classes. This coming school year (fall of 2013), classes begin on Tuesday, August 27; so, we will most likely have our orientation meeting on **Tuesday, August 20**. Although the particulars of the agenda have not yet been worked out, the meeting will likely take place from 10:00 a.m. to 4:00 p.m., with a catered lunch. Details will be announced this summer, over the WR listserv. (You will be subscribed to the WR listserv soon.)

At the orientation meeting, agenda items typically include introductions of new and returning faculty, discussions of composition pedagogy and best practices, an overview of the mandatory Hesburgh Library WR sessions, and opportunities for WR students at the Snite Museum of Art.

The two other full-staff meetings, the midterm meeting and the end-of-the semester meeting, typically cover topics germane to their particular time of the semester: midterm grading issues, evaluating portfolios, dealing with plagiarism, etc. These ~60-minute meetings are usually scheduled for Thursday mornings, from 8:15 to 9:15 am, or Friday afternoons, from 3:30 to 4:30 pm. Their particular dates, times, and location will be announced several weeks in advance.

Mentor Groups

Once the fall and spring semesters begin, respectively, you will be asked to provide your preferences and/or schedule openings for your WR mentor groups. Mentor groups, organized and facilitated by experienced WR teachers, are small-group meetings (generally, 4 to 6 members each) which take place approximately every three to four weeks. When possible, if you work in pairs or groups while creating your WR syllabus, we can try to place you in the same mentor group. Please

remember to note such requests next fall when you are asked for your mentor group schedule preferences.

Individual mentor group schedules, meeting places, and agendas are determined by their members, but essay-norming sessions and discussions of effective teaching strategies are typical. Additionally, at the end of each semester, you will share a selected sample of your students' essays (number to be determined) with your mentor group members for a "Portfolio Exchange." Details are forthcoming.

Office Hours

You are asked to schedule a minimum of **2 hours of office hours a week (3 is preferred)**. Ideally, your office hours schedule should be consistent from week to week, but when possible, try to offer hours on different days of the week: e.g. two hours on a Wednesday afternoon and one hour on a Tuesday morning (or whatever your schedule permits). Additionally, it's a good idea to include a line on your syllabus about "other meeting times encouraged."

Unless you already have an office on campus, we ask that you hold your office hours in 300 O'Shaughnessy, which we refer to as the "Loft." Please note, though, that office hours in the Loft should be scheduled any time between 8:30 am and 5:00 pm, weekdays. Do not schedule office hours in the evenings or on weekends. Also, know that mentor group meetings generally take place in the Loft; there is plenty of room for your office hours and others' mentor group meetings to take place concurrently, but do be aware that you'll likely be sharing the large space with your colleagues.

Portfolio Exchanges

To promote grading consistency across WR sections, at the end of each semester you will be asked to share sample student essays, which you select from your students' submissions, with your mentor group members. The mentor group members will read the essays and then meet to discuss likely grades. These shared readings give us the chance to discuss problematic papers with our fellow writing teachers. Each instructor has the final say about grades in the class, but if there is a notable grade discrepancy (e.g., you assign a "B+" and your colleagues assign a "C+"), the instructor should give serious thought to his or her colleagues' arguments.

To facilitate our work together, we generally use the following process:

1. Instructors collect final portfolios on the last day of class.
2. Instructors choose from **one to three** essays to review with their group members. They can select one essay written by one student, two essays written by the same or different students, three essays by the same or different students . . . (The choices and combinations are up to you.)
3. Instructors distribute copies of the essay(s) to all members of the mentor group.

To save paper, please use the email/pdf feature on our program copy machine. You can easily enter your own email address, and the machine will scan the copies and email them to you as one pdf file. You can then email this document to your group members. (If you're unsure about how to scan/email with the copy machine, Terri or Judy will gladly show you how. It's quick and easy!)

If you choose not to email the selected essays to your mentor group members, make the appropriate copies for each of them, placing the copies in their mailboxes.

4. Pick up the copies left for you by your colleagues. Read and grade these before your mentor group meeting. Extensive comments are not necessary, but please do jot down notes so you can explain your grading decisions with your mentor group members.

Note that everyone in the mentor group will have to agree upon two deadlines: one, the deadline for dropping off papers; and two, the day and time of the mentor meeting.

A sample timeline might look like this (using the fall of 2013 as an example):

December 11 or 12 (last day of class): Collect final portfolios.

December 13: Distribute sample essays to one another.

December 16, 17, or 18: Meet with your mentor group members.

December 23: Grades are due on InsideND by 3:45 p.m.

Reporting Grades

Twice a semester, you will be required to report students' grades on InsideND. The first report covers the students' midterm grades. This report is due the last Friday before Fall Break or Spring Break. The second report covers the students' final grades. This report is due the Monday after Finals Week. You do not need to be in town or on campus to report midterm or final grades, but you will need Internet access (to access InsideND). Please see "Grades and Grading," elsewhere in this packet, for additional information about grading policies, practices, and standards.

OUR CURRICULUM: ASSUMPTIONS, GOALS, & REQUIREMENTS

College writing courses are the inheritors of the rhetorical tradition. They stand at the gateway to higher education, at the very core of the curriculum, the few courses that the entire faculty of a university can agree are worthwhile for all students. They make a claim to cultivate in students a general intellectual ability, the ability to reason in writing. This ability is not valued simply in the context of a single discipline or profession, but has a general value. It is the ability of someone who has been educated to be not only a specialist, but a citizen, a critic of specialized knowledge and not just an agent of it. It is the ability of a literate, educated individual, an ability which depends on deep common sense.

James Crosswhite, in *The Rhetoric of Reason: Writing and the Attractions of Argument*

Consider the challenges facing students setting out to construct a sound argument. They must be able to imagine counter-arguments, anticipate audience response, particularly skepticism and ignorance, and move deftly between claims of truth, reasons that warrant those claims, and evidence that supports the reasons. They must assess the adequacy of the support for their claim and qualify it accordingly. They must learn how to evaluate evidence and how to fairly summarize and question authorities with differing points of view. Perhaps most importantly, students must be prepared to risk their beliefs and assumptions about the world. It is not possible in the arena of argument simply to “plug in a formula and chug out and the answer.” Students have to understand issues in the context of an ongoing conversation about those issues, accepting at the outset that . . . not all parties to that conversation will accept their beliefs and assumptions at face value.

John Ramage, et al, in *Argument in Composition*

ASSUMPTIONS ABOUT WRITING, TEACHING, AND LEARNING

If rhetoric is, as some have argued, “the master discipline,” then Writing and Rhetoric is perhaps the most important class Notre Dame students will take their freshmen year.

In the University Writing program, we are members of a vibrant, dynamic group, and we strive to help students enter the satisfying and rich worlds of intellectual inquiry and communication at the University. When we meet with writers in our Writing and Rhetoric courses, our overarching goal is simple: *to change their lives*.

We do so operating under the following assumptions:¹

- Writing can be taught. Anyone can become a better writer, and good teaching can make all the difference.

¹ Many of the assumptions articulated in this document are based directly on recent National Council of Teachers of English (NCTE) guidelines, from “NCTE Beliefs about the Teaching of Writing,” 2004.

- Students become better writers by writing: As is the case with any other physical and mental activity, one improves by spending time engaged in the act. Certainly, discussing readings or listening to a teacher lecture about writing can be valuable activities (when used in moderation), but the best way to improve as a writer is to write, preferably for real audiences.
- Developing writers need support on a number of levels: a well-designed curriculum; an engaged, enthusiastic, and optimistic teacher with high standards; a lively, interesting classroom; and a school or university that recognizes the important roles writing plays in all curricula.
- Learning to write—or, more specifically, learning to write better—is a life-long skill. Just as experienced teachers need frequent professional development opportunities to improve at their craft, students also need frequent opportunities for improvement. Additionally, no matter how “good” one is deemed to be at writing, one can always improve. Experienced writers often feel that a text is never really finished; so too is the writer never really finished.
- Writing is a process. While we often look at a printed document, a newspaper article, or a website and think primarily or only in terms of the finished text we see before us, experienced writers and teachers of writing know that a great deal of effort has gone into what seems like a static entity. The text has, almost certainly, undergone multiple revisions, but the polished, finished product belies this complicated and lengthy process.

ASSUMPTIONS ABOUT STUDENT WRITERS AT NOTRE DAME

Certainly, we need to be cautious about oversimplifying matters, but the following assumptions are generally true about the Notre Dame student writers we work with in our classes:

- Even though they may have very high SAT scores, may have gone to excellent high schools, and may have ranked very high in their graduating classes, most entering First Year students demonstrate wide-ranging levels of ability in writing and critical thinking.
- Most will write correctly in regard to “surface-level” textual features (e.g., punctuation, spelling, grammar), but they do not yet demonstrate proficiency in the higher levels of thought and analysis that mark good academic writing.
- They enjoy writing about their personal experience, and they are often very good at it, but are to a large extent unable to critically evaluate or interpret the underlying assumptions or concepts that may unfold in their retelling of their experiences.
- They are often inexperienced regarding research and the use of primary and secondary sources: when more (and reliable) information is needed; how and where to find such information; and how to correctly quote, paraphrase, and cite such information.
- They often lack a deeper understanding of what makes a text coherent, cohesive, and persuasive.
- They often lack an understanding of what it means to write for readers, especially in an academic paper.
- They often believe that a good arguer has all the answers, and that to admit to uncertainty or to wrestle with doubt or ambiguity in a text is a bad thing.

LEARNING OUTCOMES

The Learning Outcomes statement describes expected results of the Writing and Rhetoric course at the University of Notre Dame. Our statement is informed by recent research in the field of rhetoric and composition—especially the Learning Outcomes portion of the Writing Program Administrators Statement for First-Year Composition, by which we have been guided and from which we have borrowed freely.

Our statement also reflects our commitment to ethical argumentation, and in particular the idea that the practice of argument is an ethical, rhetorical, and practical activity.

The Learning Outcomes listed below apply to all the courses taught in the University Writing Program and represent our conception of what students should have learned after completing any one of these courses.

Ethical Knowledge

After completing a course in the University Writing Program, students should understand the ethical dimensions of argument. In practice, this means that students should be able to:

- Define ethical argumentation, with reference to the virtues of honesty, accountability, tolerance, judgment, and others
- Understand academic and popular arguments as ethical activities
- Compose academic and popular arguments that are informed by the commitment to ethical communication

Rhetorical Knowledge

After completing one of the courses in the University Writing Program, students should understand the rhetorical dimensions of reading and composing arguments. In practice, this means that students should be able to:

- Identify the purpose in an argument
- Respond to the expectations of diverse audience
- Respond appropriately to different kinds of rhetorical situations
- Make a cogent claim in writing and defend it with appropriate proofs
- Understand how genres shape reading and writing
- Write in several genres, including digital genres
- Develop a rhetorical vocabulary for critiquing and composing written arguments
- Adopt appropriate voice, tone, and level of formality in writing arguments

Practical Knowledge

By practical, we mean knowledge of the writing practices that are necessary for college writers. This means that students who have completed one of our courses should:

- Understand writing as a process that usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proof-reading
- Understand the collaborative and social aspects of the writing process
- Learn to critique their own and others' writing
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics

- Locate, evaluate, organize, and use research material collected from multiple sources, including scholarly library databases and other sources
- Learn how to cite, quote, and paraphrase other sources
- Understand plagiarism and know how to avoid it
- Learn at least one citation style, such as MLA, APA, or others
- Control such surface features as syntax, grammar, punctuation, and spelling

ETHICAL, REASONABLE, CONVENTIONAL DISCOURSES

Our primary purpose, no matter our particular, individual approaches to WR, is to help students become more effective communicators, especially, but not exclusively, in academic contexts. But what is an “effective communicator”? How might we define such a person, and, subsequently construct curricular and pedagogical goals from that definition?

No matter our individual approaches to teaching WR, we should all strive to help our students improve in three over-arching categories: We want our students to be ethical and reasonable arguers; additionally, we want them to work within established academic conventions. What follows is an overview of those goals and objectives.

The Ethical

Writing is an ethical act: When we write, we have a responsibility to argue in ways that are intellectually honest, considerate of other views, and responsive to our readers. Consequently, when we work with our writing students, we should teach them to

- argue in an effort to find truth and common ground, not simply to win
- write with goodwill toward their readers, showing through their arguments that they have the readers’ interests at heart and are writing to advance the common good (akin to what Aristotle calls *eunoia*, or “goodwill”)
- show their own virtue as writers and people by being fair-minded, seeking the good in the positions of others, admitting their own fallibility, and demonstrating a willingness to reconsider their own ideas (akin to what Aristotle calls *arête*, or “virtue”)
- do their research, study the facts, and understand their positions; students should base their arguments on evidence and demonstrate common sense in their advocacy of a position or course of action (akin to what Aristotle calls *phronesis* or “practical wisdom”)
- acknowledge other points of view, especially those in opposition to the students’ own positions; opposing views should be represented fairly and honestly, and students should be forthright about their own strengths and weaknesses
- make an effort to understand and acknowledge the values of their readers or listeners; students should consider what their audiences value as moral, practical, or beautiful; by doing so, they will argue more effectively to the extent that they understand the values of their readers or listeners

The Reasonable

In addition to emphasizing the ethics of argument, we also believe that good arguments are reasonable, by which we mean that they observe certain standards and principles. Thus, we have a responsibility to teach students that they should

- state their claim, thesis, or main point as clearly and unequivocally as possible; they should make apparent to their readers what they want the readers to think, feel, believe, or do
- provide good reasons for their claims: good reasons are forms of logical proof or evidence that audiences will accept as relevant to the argument.
- understand that different arguments call for different sorts of good reasons; for example, they may choose to argue based on
 - Definition: Requires that the writer defines related terms and shows how one term meets the established definitional criteria. (Example: “Dissent is the highest expression of patriotism.”)
 - Cause and Effect: Requires that the writer explains the cause or causes of an event or a trend. (Example: “The Internet has led to a decline in reading abilities.”)
 - Comparison: Requires that the writer shows how two things are similar or dissimilar. (Example: “The war in Afghanistan is all too similar to the American experience in Vietnam.”)
 - Authority: Requires that the writer calls upon an authority respected by the audience to support the writer’s claim. (Example: “The Catholic Church teaches that the economy must serve people, not the other way around.”)

These four constitute what rhetorician Richard M. Weaver calls “responsible rhetoric,” which he defines as “a rhetoric responsible primarily to the truth.”

- organize their arguments cogently, so that their audience can follow their reasoning. While there is no one template that applies to all writing, academic or popular, much academic writing observes a structure close to the following:
 - Introduction: where they make their claim
 - Good reasons: the evidence supporting the claim
 - Consideration of alternative arguments: the arguments that question or oppose the writer’s own position
 - Conclusion: the summing up, synthesis, call for action, final questions, and so forth
- write in a language that is appropriate for their audience; they should choose their words with care and consideration

The Conventional

Finally, we believe that students should craft argument that recognize and follow accepted convention. That is, their arguments should conform to accepted grammatical, linguistic, and formatting practices observed in given contexts. To do so, students should

- be mindful of matters of grammar and syntax, proofreading their work with diligence
- adopt the formatting conventions of the discursive venue, whether these are MLA, APA, or others
- attribute to others what is from others, learn what plagiarism is so that they may avoid it

CURRICULUM REQUIREMENTS ACROSS ALL SECTIONS

In the University Writing Program, you have a fair amount of latitude concerning the particular design of your WR course and its curriculum. However, no matter your particular approach, all WR courses will share the following features.

Key Terms

- argument, persuasion
- ethics
- research
- ethos, pathos, logos
- evidence
- fallacies
- argument types: generalization, definition, evaluation, causal, narrative, etc.
- audience and purpose
- revision / editing / proofreading
- rhetoric, rhetorical situation
- claims
- the writing processes
- rebuttals

Writing Assignments

- Students must write at least four formal, academic essays, amounting to a minimum of 20 double-spaced pages:

An academic essay contains a thesis—an idea or conclusion or claim—that is developed, illustrated, argued, or supported in a cohesive and coherent manner over the course of the essay itself.

The essay's thesis may be explicit or implicit, and it may be located anywhere in the essay.

The thesis can be supported or demonstrated by a variety of types of evidence, arguments, and analyses, but the use of outside sources (primary and/or secondary) is preferred.

- Of the four formal, academic essays, at least one essay must make use of library research and include citations of primary and/or secondary sources (amount to be determined by instructor).

In our Program, this paper is commonly referred to as “the **Research Paper**.”

- Aside from the required Research Paper, instructors in our program have considerable latitude regarding the other three required essays. Possibilities include, but are not limited to, the following:

The Persuasive/Position Essay: Students take a position on a relevant, contemporary issue (social, political, etc.), support their position with good arguments, concede to good arguments on the other side, refute the other side, etc. For instance, “Should pharmacists be allowed to refuse to dispense birth control pills because of their religious beliefs?”

The Definitional Essay: Students present their interpretation of a concept or answer a definitional question—ideally, in response to a class reading, discussion, or other activity closely connected to the curriculum.

The Interpretive/Evaluative Essay: Students are given or create interpretive or evaluative criteria that they apply to a given text. They present and support their interpretation by applying the criteria and illustrating their points with evidence from the text.

The Expository or Causal Essay: Students explain the finer points of, the history of, or the recent findings on a topic or subject. “What are the main factors that caused the AIDS epidemic to rage out of control in the 1980s?” or “What effects will Health Care reform have on local and state budgets?”

The Rebuttal/Response Essay: After reading an argument they have selected themselves or one the instructor has provided (e.g., a newspaper editorial, a blog entry), students respond to the argument in a fair-handed, reasonable manner.

The Rhetorical Analysis Essay: Students analyze and evaluate the dominant rhetorical appeal(s) (ethos and/or pathos and/or logos) in a sample argument, one provided by the instructor or selected by the writer. “How does King’s ethos in ‘Letter from a Birmingham Jail’ support his overall arguments about racial justice and civil rights?”

The Personal Essay: Students use personal experience in order to illustrate a concept or analyze meanings, etc. For instance, they compose a narrative essay, relating a story of something that happened to them that also illustrates a larger point or connects to a larger social, political, or cultural issue.

There are other types of acceptable academic essays, of course. Please see sample syllabi, elsewhere in this packet, for additional ideas.

- Students must have the opportunity to revise at *least two* of the above essays, after a provisional grade has been assigned by the instructor and the students have received feedback from both their instructor and their classmates (peer-writing groups, for instance).
- Students will submit their polished, finished work (after having had time to revise as they choose) in a portfolio at the end of the semester, ideally on the last day of class.

Additional Requirements and Activities

Students must also

- visit the University Writing Center at least once over the course of the semester
- attend the two library instructional sessions, led by a Hesburgh Library faculty or staff member, with the instructor present
- have ample opportunities to receive feedback—written and/or oral—on their drafts, including feedback from their instructor and their classmates

Other Possibilities and Suggestions

In addition to the aforementioned required WR assignments, Writing Program faculty are also encouraged to include the following activities and/or assignments in their curricula as well:

Informal Writing Opportunities

- Students ought to engage in informal writing at least once a week. Such responses keep students engaged, give them practice with particular writing elements in a shorter format, and provide the professor insight into students' needs.

Informal writing could include any of the following:

- short, out-of-class, focused responses (e.g., a paragraph or two)
- short, in-class writing: questions about the assigned reading at the start of class; quick writes when the class discussion wanes; wrap-up, reflective responses at the end of class; etc.
- online, electronic responses: replies to a class listserv; posts to a discussion board on Concourse; entries on a public blog, etc.

Informal writing should be “low-stakes,” from a grade perspective. That is, these assignments should receive a check mark only, or be graded on a 0-5 pt scale, etc. They are informal because students are not being graded for grammar, punctuation, spelling, etc. The point is to keep students writing, not to critique or evaluate every decision they make as writers.

Speaking Opportunities

- Because we respect our students as valued members of a dynamic learning community, we should also provide numerous and varied opportunities for students to participate in the following activities:
 - how to articulate their ideas and positions orally
 - how to actively listen to each other and respond to each other in a courteous, respectful manner
 - how to ask good questions
 - how to disagree with each other without offending

A good class discussion ought not be simply a conversation between the professor and a few students. Students ought to be engaging each other.

AN IDEAL WRITING CLASS: VARIOUS “BEST PRACTICES”

While the following suggestions and best practices may not be relevant to every WR curriculum or individual instructor's approach, the ideas are offered here as possibilities for expanding and refining the important roles writing plays in your classroom. Thus, as you design your syllabus and work through the semester, please consider ways to incorporate any of the following.

Formal and Informal Writing

- Students should have ample opportunity to write long, formal, academic essays; however, they should also have opportunities to write short informal responses: reading responses or reactions, journal entries, exploratory pieces, etc.
 - Students should be encouraged to experiment with written language, to play with writing, to see that writing can help them not only present what they already “know” or “mean” or “want to say” but can also—more importantly—help them *discover* what they know, mean, or want to convey.
 - Too many classes use writing only as a “check” on learning: Students write essays to show they’ve mastered course material, they’ve read the book, they’ve done the research. Such uses of writing in any classroom are definitely valid and worthwhile; however, writing can be a more powerful tool for learners at any stage of their development.
 - There should be at least some room in the curriculum for ungraded writing assignments: no points taken off for misspellings, awkward sentences, comma splices, etc. Such issues certainly matter, especially in formal writing assignments. However, in informal writing assignments, the discovery of ideas and/or issues such as content, organization, argument, or voice, for instance, should be at the forefront of the writer’s concerns.

Composing, Invention, and Audience

- Students (and teachers) should be encouraged to see writing as an act of *composing*: the “putting together” of symbols to convey meanings.
- Students should be taught and should be able to practice various invention strategies: freewriting, clustering, brainstorming, mapping, etc—anything that helps them discover possibilities before they set pen to paper or fingers to keyboards.
- Students should have ample opportunity to practice writing to real audiences—not writing only or primarily in a vacuum. Too many writing assignments in too many classes are 100% audience-less. The writer has no idea who the audience is, what that audience’s beliefs or biases might be, and what options the writer has to connect with various readers.

Assessment

- The evaluation rubric(s) or assessment methods or mechanisms should be explained ahead of time, at least before students complete or submit their final copies. No matter if the professor is grading essays holistically, using Diederich’s scale (or any variation thereof), or using some other rubric or mechanism, students should have access to the mechanism (that is, have it explained to them).
 - Too often, many students have no idea why they got the grade they got; they think if the professor “likes” the topic, they do well; if the professor “doesn’t like” the topic, they do poorly.

- Students also frequently express frustration and bewilderment about the efficacy of end comments only. A professor will write “fine job, A!” on the last page, and while this may make the student feel proud or happy, she often has no clue what exactly made the paper a “fine job!” Certainly, there are time constraints, but comments on papers should be more specific whenever possible; marginal comments, when relevant or applicable, should also be provided (e.g., “good transition here”; “tight, focused claim”; “weak organization here”).
- Sample student and professional essays should be provided and discussed—both good and bad, both strong and weak.
 - Sample essays help in several important ways, one of which is they provide students and teachers with opportunities to *talk about writing*: “What sorts of transitional devices does the writer use?” “How are the writer’s main points organized?” “What about the writer’s word choice . . .”
- Some sort of “meta-writing” or “meta-cognitive” task, assignment, or component should be utilized.
 - Oftentimes, one of the ‘marks’ of a good writer is that person is a more self-aware writer; she knows, for instance, what she’s good at and what she struggles with.
 - Asking writers to write about their own writing, to engage in some sort of self-reflection, can help to stimulate their overall writing abilities.
- A portfolio approach, or some variation thereof, should play an important role in the overall curriculum and/or staging or staggering of assignments. That is, students should have the opportunity to revise essays after receiving feedback from classmates and the instructor.
- Writing an Assessment Letter, wherein the writer looks back over the semester and addresses her growth by the end of the course, is also a useful activity. Among other things, such an assignment encourages student writers to identify not only areas of growth but also areas for future improvement as well.

SYLLABUS OVERVIEW:

REQUIRED COMPONENTS AND OTHER FEATURES

In this section of the *Guide to Teaching Writing and Rhetoric*, you will find recent sample syllabi from each of our three course types: WR 13100: Writing and Rhetoric; WR 13200: Community Writing and Rhetoric; and WR 13300: Multimedia Writing and Rhetoric.

Although individual approaches to Writing and Rhetoric will vary somewhat, please note that the following components are required in all syllabi. For more information regarding each item, please see the samples included here.

- Academic Honesty Statement and Policies
 - including a statement on plagiarism and the web address for ND's Honor Code (<http://nd.edu/~hnr/code/index.htm>)
- Assignments
 - These need not be spelled out in precise detail on the syllabus, but a general overview should be offered: number, types, and lengths of essays; nature of formal and/or informal writing assignments, reading responses, etc. (This assumes that more specific information will be provided in class as you begin each assignment.)
 - Also explain how each assignment will count toward the final course grade (i.e., its weight or percentage in relation to the whole).
- Attendance Policy
 - Include specific breakdowns of how many absences are allowed before students' grades are affected, including failure in the course.
 - Also include a statement on impermissible "non-attendance" behaviors: sleeping in class, reading the newspaper, texting, etc, and how these will affect attendance grade.
 - Remember that you will almost certainly be enforcing these rules, so think carefully before writing down an especially strict or draconian policy. A policy you do not plan to enforce is not a good policy.
- Class Time, Days, Location
- Contact Information: your email, office location, etc. (You are encouraged *not* to give students your cell phone number and/or home phone number.)
- Course Description: course theme, focus, purpose, over-riding questions, etc.
- Course Goals
- Disabilities Statement
- Grade Breakdowns: approximate percentages or weights of assignments, total points, etc.

- Office Hours and Location
 - If you do not have an office on campus, 300 O'Shag is required. Do not meet with students in your library carrel or any other "private" location. Also, do not hold regular office hours at Starbucks or any other similar location. Doing so once in a while is acceptable, but the majority of your office hours need to be in O'Shag 300 or your own office.
- Required Course Materials: information about textbooks, other necessary items
- Writing Center Visit (statement about at least one mandatory visit)

Not required, but recommended:

- Keywords: terms students will learn, use over the semester
- Recommended Links, Useful Websites
- Technology Statement: reminder to students to shut off cell phones, not to take pictures or record in class without prior consent, etc.

Writing and Rhetoric—Theory, Practice, and Ethics

Course Description

What is the difference between *manipulating* and *convincing*? Is there anyone with whom you share no *common ground*? To what degree are we bound to *respond* to others? These are ethical questions: by their very nature they entail a consideration of our relations with others. And our relationships with others take shape in language.

This course seeks to explore the ethical issues of *reasoned dialogue* with special emphasis on *persuasion*. Thus, it is a course in argument. We often use the word “argument” to mean some sort of disagreement with others. I might casually say, “I had an argument with my friend yesterday about which movie to watch on TV.” The word takes on a different meaning, though, when we use it to describe the kind of work that we do in academic writing to create and share knowledge. “Argument” in this sense is **a way of reasoning with others by advancing claims and supporting them with evidence**. But academic argument is even more than staking out a position and supporting it; argument involves **understanding the different ways that issues may be viewed by members of different audiences and communities**. In order to gain this perspective, we must be able, as Aristotle tells us, to “see the available means of persuasion” in any given situation. This is the art of *rhetoric*.

Through this effort to consider multiple perspectives, we create the conditions for true *dialogue*. And it is through dialogue that we can responsibly create knowledge. We will work together to develop our rhetorical awareness so we can better *respond* to the world in which we find ourselves and become full participants in the dialogue that defines and shapes our intellectual community.

Course Goals

In this course, we will explore the theory, practice, and ethics of rhetoric in pursuit of the following goals:

- **To analyze arguments effectively:** We will spend time identifying lines of argument, evaluating claims in light of the evidence given in support of them, locating the basic assumptions underlying arguments, examining what writers must leave unsaid and why, and following the implications of arguments to their conclusions.
- **To write compelling arguments:** We will define problems that motivate writing, finding and using information from different sources to make reasonable, debatable arguments of our own, and we will adapt our writing to suit different audiences and contexts.
- **To conduct responsible research efficiently:** We will learn how to write a research proposal, conduct research using campus libraries and their electronic information sources, and integrate our research into our own writing.
- **To develop good habits of drafting and revision:** Good essays cannot be produced in a single sitting; they involve much drafting and reworking that often extends over a period of weeks. Therefore, we will spend a good deal of time exploring methods of composition designed to help us draft and revise efficiently and effectively.
- **To collaborate productively with one another** in the process of drafting, revising, and analyzing our own writings and others’ written work.
- **To increase our awareness** of the power of language, of the ways in which writing varies across communities and situations, and of the ways in which our own abilities and habits change and develop with practice.

Course Work

This is a workshop/studio course, divided into three units focusing on different processes of academic writing: Unit 1—Reading and Analyzing Arguments, Unit 2—Constructing Arguments, and Unit 3—Entering the Dialogue. While we will devote a good portion of our class time to working through theories of argumentation and questions of responsibility in reasoned dialogue, we will spend most of our time and energy writing and talking about the writing produced in this class. We will hold regular peer-review/workshop sessions and will meet periodically in instructor conferences. You will receive regular written and oral feedback on your writing, both from me and from your peers. Your final grade will be based primarily on a final portfolio of your best written work. (See “Evaluation and Grading” below.)

Assignments

- Journal/Blog: You will keep a semi-public reading/writing journal as a blog on our Sakai course website. These journal entries will be focused on particular topics from our reading or from our discussions. Since these will be shared with all members of the class, you’ll also have the opportunity to read and comment on one another’s posts.
- Rhetorical Analysis (3-4 pages): For this assignment, you will locate a published argument and critique it, evaluating the lines of argument employed in the text.
- Evaluation Argument Paper (3-4 pages): For this assignment, you will construct your own argument in response to our reading and class discussions. It will be written according to a specific set of guidelines offered at the time of assignment.
- Research Proposal (2 pages): For this assignment, you will provide a brief précis of your projected research paper.
- Annotated Bibliography (8-10 sources): You will construct the annotated bibliography as part of your groundwork for writing the research paper.
- Research Paper (10-12 pages): This assignment will be drafted in stages described in a series of short assignments that build to the final paper. The paper must present a sustained argument that engages with a number of other perspectives offered by texts addressing the same or a related topic.
- Oral Presentation of Research Project (7-10 minutes)
- Final Essay (3-4 pages): The final essay will be written according to a specific set of guidelines offered at the time of assignment.
- Reflective Essay/Portfolio Cover Letter (2 pages): This assignment will provide an opportunity for you to reflect carefully and critically on the work you’ve done this semester. In this piece, you will discern a trajectory of your work and argue for a particular reading of your portfolio as evidence of your development as a writer. While “development as a writer” is rarely a linear process, attempting to account for our own movement can make us better, more reflective writers.

The Final Portfolio is due in electronic form (in Sakai) on December 12th, the last day of classes.

There is no final exam for this class.

Evaluation and Grading

This course uses a portfolio system for submission and evaluation of the major assignments. This approach provides opportunities for continuous revision and improvement prior to final and formal grades. I will respond to successive drafts of your written assignments as indicated on the semester

schedule. At the end of the semester, having made final revisions to each of the major assignments, you will submit a final portfolio consisting of *revised, expanded, polished* drafts of the major

assignments. **This portfolio will account for 55% of your final grade in the class.** In order to secure a satisfactory grade, you must be diligent throughout the semester in preparing the contents of the final portfolio. Waiting until the last weeks to complete or revise your work will be disastrous.

Your final grade for the course will be computed as follows:

Rhetorical Analysis	10%
Journal/Other Writing Assignments	10%
Participation	20%
Oral Presentation	5%
Final Portfolio	55%
Evaluation Argument	10%
Research Paper	30%
Final Essay	15%
<hr/>	
Total	100%

93-100=A, 90-92.9=A-, 87-89.9=B+, 83-86.9=B, 80-82.9=B-, 77-79.9=C+, 73-76.9=C, 70-72.9=C-, 60-69.9=D, below 60= F. *Exceeding the number of permitted absences or failing to complete all formal assignments will result in an F for the course.*

Materials

Required Course Texts

- *The Craft of Research*, 3rd ed. by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. (Chicago: University of Chicago Press, 2008).
- *Fresh Writing*, Vol. 13. Edited by Matthew Capdevielle. (Plymouth, MI: Hayden McNeil and the University Writing Program, University of Notre Dame, 2013).

Other texts, including rhetorical artifacts for analysis, will be drawn from various sources, including newspapers, magazines, television, and the Web.

Other Materials

- Access to:
 - a computer with Microsoft Word or Apple Pages software
 - a printer
 - an ND e-mail account
 - Sakai (ND's course management system)
- Folder for collecting drafts and handouts
- Notebook for class notes and in-class writing

A Note on Using Notebook/Tablet Computers and Other Technology in Class

While it is certainly not required, you are welcome to bring a notebook or tablet computer to class with you for taking notes and completing in-class writing assignments. Please use common sense about your use of the computer during class time. If you are checking e-mail or your Facebook page when in class, then you are technically not fully present to the work at hand. Please also be aware that I will frequently ask for all computers to be closed for a good, old-fashioned conversation. Be smart about your mobile phones as well—silence them and do not read or send text messages during our brief time together

Policies

Attendance & Deadlines

Regular attendance in this course is required. If you miss more than two full class meetings total, your final grade will be lowered half a letter grade for each absence beyond those two. If you miss more than four class meetings total, you will likely fail the course. Missing a conference with me, if it is held in lieu of class, showing up without a draft for a conference or a peer workshop, or coming to class excessively or frequently late will also count as technical absences.

****All assignments are due on assigned dates, regardless of your attendance in class that day.****

All assignments must be turned in during class or by the specified due date AND TIME for assignments posted in Sakai. Deadline extensions can **never** be given for drafts because that would prevent your peers from commenting on your drafts in class and would prevent me from giving you feedback in time for your revisions. Furthermore, each time workshops are scheduled, you are expected to bring in a *new or substantially revised piece* of writing; should you fail to do so, your final essay grade will reflect the failure as a problem with the revision process. Your final essay grade will be lowered one half a letter grade for each day that a draft is late (i.e. from an A to an A–, an A– to a B+, etc.).

Academic Honesty

Entering Notre Dame you were required to study the online edition of the *Academic Code of Honor*, to pass a quiz on it, and to sign a pledge to abide by it. The full *Code* and a *Student Guide to the Academic code of Honor* are available at: <http://www.nd.edu/~hnr/code/docs/handbook.htm>. Perhaps the most fundamental sentence is the beginning of section IV-B:

The pledge to uphold the *Academic Code of Honor* includes an understanding that a student's submitted work, graded or ungraded – examinations, draft copies, papers, homework assignments, extra credit work, etc. – must be his or her own.

Please review the University's Honor Code and talk to me about any citation questions you have throughout the semester. If you are uncertain what constitutes plagiarism or academic dishonesty, whether in general or with respect to any of your own writing, *please talk to me*.

Disability Services

If you have a disability and will need accommodations for this course, please register with Disability Services (www.nd.edu/~osd/). After you have discussed your accommodation needs with the Coordinator of Disability Services, please speak with me to make whatever arrangements may be necessary.

The University Writing Center

The Writing Center is dedicated to helping students become better writers. When you visit the Writing Center, the tutors working there will help you by listening to your questions attentively, reading your papers carefully, and talking with you intelligently about your ideas. Writing Center tutors work with writers during all stages of the writing process—from understanding an assignment, to developing a thesis, to organizing the paper, to revising the first draft, to editing the final product. The tutors do not write or edit your papers for you. Rather, they help you develop effective rhetorical strategies for your written work. To learn more about the Writing Center, visit: <http://writingcenter.nd.edu>.

	Tuesday	Thursday
Week 1 8/27-8/29	<ul style="list-style-type: none"> • Introductions <ul style="list-style-type: none"> ◦ Ourselves ◦ The course—key concepts and questions • HW: <ul style="list-style-type: none"> ◦ Write short essay (500-word blog post) ◦ Read MLK's "Letter From Birmingham Jail" 	<ul style="list-style-type: none"> • Review syllabus, course policies, etc. • Discussion of MLK letter • HW: <ul style="list-style-type: none"> ◦ Read <i>Fresh Writing (FW)</i> essays (TBA) ◦ Write short essay (500-word blog post)
Week 2 9/3-9/5	<ul style="list-style-type: none"> • Discussion of <i>FW</i> essays • Discussion of short essay • HW: <ul style="list-style-type: none"> ◦ Read <i>FW</i> essays (TBA) ◦ Write short essay (500-word blog post) 	<ul style="list-style-type: none"> • Discussion of Summary • Summary and Analysis • Steps toward Rhetorical Analysis • HW: <ul style="list-style-type: none"> ◦ Draft Rhetorical Analysis of a text of your choosing
Week 3 9/10-9/12	<ul style="list-style-type: none"> • Workshop • HW: <ul style="list-style-type: none"> ◦ Revise Rhetorical Analysis ◦ Read <i>FW</i> essay (TBA) 	<ul style="list-style-type: none"> • Rhetorical Analysis Due • Discussion of evaluation arguments • Schedule appts. for conferences • HW: <ul style="list-style-type: none"> ◦ Draft Evaluation Argument (Due to writing group 9/18)
Week 4 9/17-9/19	<p>No Class!</p> <p>Class Cancelled for Conferences w/prof. (By appointment Sunday, Monday, Tuesday, Wednesday)</p>	<ul style="list-style-type: none"> • Workshop: Evaluation Argument • HW: <ul style="list-style-type: none"> ◦ Revise Evaluation Argument
Week 5 9/24-9/26	<ul style="list-style-type: none"> • Evaluation Argument Due • View film excerpts • HW: <ul style="list-style-type: none"> ◦ Write short response essay (500-word blog post) ◦ Reading in <i>CoR</i> TBA 	<ul style="list-style-type: none"> • Introduction to the Research Paper <ul style="list-style-type: none"> ◦ Topics Exercise • HW: <ul style="list-style-type: none"> ◦ Write Research Question Paper ◦ Reading in <i>CoR</i> TBA
Week 6 10/1-10/3	<ul style="list-style-type: none"> • Research Question Paper Due • Writing the Research Proposal • HW: <ul style="list-style-type: none"> ◦ Reading in <i>CoR</i> TBA 	<p>LIBRARY VISIT ONE</p> <p>MEET IN HESBURGH LIBRARY, ROOM 222</p> <ul style="list-style-type: none"> • HW: <ul style="list-style-type: none"> ◦ Write Research Proposal ◦ Reading in <i>CoR</i> TBA
Week 7 10/8-10/10	<p>No Class!</p> <p>Class Cancelled for Conferences w/prof. (By appointment Monday, Tuesday, Wednesday)</p> <p>Research Proposal Due in Conference</p>	<ul style="list-style-type: none"> • Managing Sources • HW: <ul style="list-style-type: none"> ◦ Reading in <i>CoR</i> TBA ◦ Prepare Annotated Bibliography
Week 8 10/15-10/17	<p>LIBRARY VISIT TWO</p> <p>MEET IN HESBURGH LIBRARY, ROOM 222</p> <ul style="list-style-type: none"> • HW <ul style="list-style-type: none"> ◦ Continue Preparing Annotated Bibliography 	<ul style="list-style-type: none"> • Annotated Bibliography Due • Outlines, Storyboards, and Mind Maps • Working with evidence • HW: <ul style="list-style-type: none"> ◦ Reading in <i>CoR</i> TBA
Week 9 10/22-10/24	<p>No Class!</p> <p><i>Fall Break!</i></p>	

	Tuesday	Thursday
Week 10 10/29-10/31	<ul style="list-style-type: none"> Managing Sources Working with evidence Writing the Introduction HW: <ul style="list-style-type: none"> Draft introduction Reading in <i>CoR</i> TBA 	<p>No Class!</p> <p>Class Cancelled for Conferences w/prof. (By appointment Sunday, Monday, Tuesday, Wednesday)</p>
Week 11 11/5-11/7	<ul style="list-style-type: none"> Working with evidence Discussion of rebuttal arguments HW: <ul style="list-style-type: none"> Continue drafting research paper Reading in <i>CoR</i> TBA 	<ul style="list-style-type: none"> Draft of Introduction Due to Writing Group Workshop: Research Paper Introduction Preparing the research presentation HW: <ul style="list-style-type: none"> Continue drafting research paper Reading in <i>CoR</i> TBA
Week 12 11/12-11/14	<ul style="list-style-type: none"> Discussion of Final Essay Assignment Presentations Begin HW: <ul style="list-style-type: none"> Begin planning and drafting Final Essay 	<ul style="list-style-type: none"> Presentations HW: <ul style="list-style-type: none"> Continue drafting Final Essay
Week 13 11/19-11/21	<ul style="list-style-type: none"> Presentations HW: <ul style="list-style-type: none"> Continue drafting Final Essay 	<ul style="list-style-type: none"> Research Paper Due Presentations HW: <ul style="list-style-type: none"> Continue drafting Final Essay
Week 14 11/26-11/28	<ul style="list-style-type: none"> Presentations Multimedia Arguments 	<p>No Class!</p> <p><i>THANKSGIVING Holiday</i></p>
Week 15 12/3-12/5	<ul style="list-style-type: none"> Multimedia Arguments cont'd Managing Sources, revisited 	<ul style="list-style-type: none"> Revision Workshop Composing the Portfolio HW: <ul style="list-style-type: none"> Finish Drafting Final Essay (Due to workshop group Monday, 12/9)
Week 16 12/10-12/12	<ul style="list-style-type: none"> Workshop: Final Essay HW: <ul style="list-style-type: none"> Continue Revisions for Portfolio 	<p>Last day of class</p> <ul style="list-style-type: none"> Final Editing Exercise Last words <p>FINAL PORTFOLIO DUE BY 11:55pm</p>

*Writing and Rhetoric:
The Attractions of Argument*

Professor John Duffy
Office: 338 Decio Hall
E-mail: jduffy@nd.edu
Phone: 631-9796

WR 13100.18
T-Th 11:00-12:15
Coleman Morse 234
Fall 2013

Course Description

Welcome to Writing and Rhetoric! This course is an introduction to the study and practice of argument. By “argument,” we do not mean a disagreement, or a shouting match, or a brawl. Rather, argument as we mean it here refers to the making of a claim—by which we mean an assertion, a declaration, or a thesis—that is supported by evidence, sometimes called “proofs.” Argument is a means though which we may inquire, critique, persuade, achieve agreement, or all of these. Argument is the foundation of academic writing, and it is essential to the discourses of politics, science, business, and most other fields. When argument succeeds, human beings typically move toward some measure of consensus and action in matters of civic and private life. When argument fails, the result may be gridlock, intolerance, and violence.

We will consider three dimensions of argument: the practical, the rhetorical, and the ethical. The “practical” means we will learn practices of academic discourse that will help you succeed in college, such as how to use databases, cite sources, and revise your written work. The “rhetorical” means we will study the relationships of writer, audience, and message. And the “ethical,” finally, means we will consider how arguments inevitably entangle us in questions of truth, judgment, courage, and more.

The theme of our course, then, is rhetoric, and more specifically argument in all its many forms. This means we will read widely and in different genres: editorials, YouTube videos, and academic essays, among others. At the end of the course, if all goes according to plan, we will be closer the ideal expressed by the old Roman teacher, Quintilian, who taught rhetoric so that his students might become—we paraphrase him here—“good people, skilled in speaking.”

The Goals of This Class

The goals for our class are as follows: First, that you gain an understanding of argument, what it is and how it works. Second, that you develop the writer’s skills of discussing and analyzing written work, Third, that you become skillful at writing your own arguments. Fourth, that you write an academic essay of publishable quality. Finally, that we, as a class, enjoy the pleasures of learning in one another’s company.

Required Texts & Readings

Faigley & Selzer, *Good Reasons with Contemporary Arguments*.

Graff & Birkenstein, *They Say/I Say*.

Supplementary readings as assigned throughout the semester.

Key Terms in This Course (Learn Them, Breathe Them, Celebrate Them!)

Rhetoric	Audience
Argument	Purpose
Ethics	Research
Claims	Revision
Evidence	Process
Counter-argument	Definitional
Causal	Narrative
Rebuttal	Proposal

A Few Helpful Links on Writing

College Writing Practices

<http://owl.english.purdue.edu/sitemap/>

Writing an Argument:

<http://writingcenter.unc.edu/handouts/argument/>

The Writing Process:

<http://www.writing.wisc.edu/Handbook/process.html>

Writing Clearly and with Style:

<http://www.writing.wisc.edu/Handbook/Style.html>

Assignments

Readings

Reading in this course is concentrated but manageable. To keep up, you must set aside some time each week for assigned readings.

Sakai Responses

You will be expected to submit on selected Mondays before each class a brief (1-2 paragraphs) response to the Graff and Birkenstein text, *They Say/I Say*.

Persuasion Essay

A brief (2 pp.) account of a time in your life when you were persuaded to do, believe, or buy something by an argument made by someone else.

Good Reasons Arguments

The Good Reasons essays are three short (2-3 pp.) papers employing a particular type of argument: definitional, causal, narrative, and rebuttal. You will choose your own topics on which to write. With each paper, you will submit a one-page analysis of the type of argument.

Publication Essay

For your final paper, you will write an essay for publication in a journal that publishes academic undergraduate writing. You will choose the journal for

which you wish to write, and you will write on topic appropriate to that journal. Some sample journals are as follows:

Notre Dame Publications

Fresh Writing

<http://writingrhetoric.nd.edu/essay-competitions/fresh-writing/>

The Journal of Undergraduate Research

<http://www3.nd.edu/~ujournal/>

Through Gendered Lenses

<http://genderstudies.nd.edu/undergraduate-program/honor-society/through-gendered-lenses/>

Beyond Politics

<http://beyondpolitics.nd.edu/>

Scientia

<http://science.nd.edu/research/undergraduate-research/scientia/>

Other Undergraduate Publications

Digital America

<http://www.digitalamerica.org/submit/>

Queen City Writers

<http://qc-writers.com/>

Young Scholars in Writing

<http://cas.umkc.edu/english/publications/youngscholarsinwriting/>

International Journal for Undergraduate Research - Science, Engineering & Technology

http://www.qscience.com/page/ijur-set/ji_ijur-set

Involve: A Journal of Mathematics

<http://msp.org/involve/about/cover/cover.html>

Edinburgh Napier Journal of Finance and Economics

<http://napierjfe.com/>

For a list of additional undergraduate journals, go here:

http://www.cur.org/resources/students/undergraduate_journals/

Please Note: You are *not* required to actually submit your essay for publication. You simply have to write according to the stipulations of the journal you select. However, if you *do submit an essay*, your grade will be raised one increment: from B to B+, B+ to A-, etc. Since the journals may not make publication decisions until after the semester, getting published will not raise your grade. However, it will earn you my admiration, the affection and adulation of your fellow students, a possible guest hosting role on the Jimmy Fallon Show, and an enduring place in history alongside such luminaries as Cicero, James Joyce, LeBron James, and Stephen Colbert. Among others.

Exams

There are no exams in this course.

Attendance

This is not a lecture course. Classes are discussion-based, discussion-driven. This means that for the course to work, people have to show up, and they have to contribute to class discussions. More than three unexcused absences may result in your grade being lowered. More than six absences may result in a failing grade.

Grades

All grades on written work are provisional, meaning that you will have the opportunity to revise everything you hand in after receiving comments on it.

Your grade will be broken down, more or less, as follows:

Sakai Responses	10%
Good Reasons Arguments	40% (10% each)
Publication Essay	20%
Class Participation	30%

Class participation is defined as coming to class prepared, asking good questions, contributing to class discussion, turning in your work on time, and so forth. Please note these are guidelines. I reserve the right to modify them as necessary.

At the end of the term, you will turn in a portfolio with all of your revised work.

University Honor Code

All written work *must* be your own. If you have *any* questions about proper citation, please come and visit me. Most instances of plagiarism are not done from malice but from ignorance of the law, which regrettably won't help you much after the fact. To review the Notre Dame Academic Code of Honor, visit: <http://www.nd.edu/~hnr/code/>. For sensible information on avoiding plagiarism, visit: <http://owl.english.purdue.edu/owl/resource/589/02/>.

**Don't raise your
voice,
Improve your
argument**

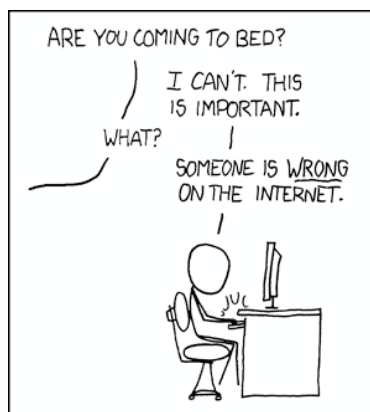
Grading standards

Grading Standards for this class will conform to the Notre Dame Letter Point Legend:

Letter Grade	Point Value	Description	Explanatory Comments
A	4.000	Truly Exceptional	Work meets or exceeds the highest expectations for the course
A-	3.667	Outstanding	Superior work in <i>all</i> areas of the course
B+	3.333	Very Good	Superior work in <i>most</i> areas of the course
B	3.000	Good	Solid work across the board
B-	2.667	More than Acceptable	More than acceptable, but falls short of solid work
C+	2.333	Acceptable: Meets <i>All</i> Basic Standards	Work meets all the basic requirements and standards for the course
C	2.000	Acceptable: Meets <i>Most</i> Basic Standards	Work meets most of the basic requirements and standards in several areas. Lowest passing grade for graduate students.
C-	1.667	Acceptable: Meets <i>Some</i> Basic Standards	While acceptable, work falls short of meeting basic standards in several areas
D	1.000	Minimally Passing	Work just over the threshold of acceptability. Lowest passing grade for undergraduate students.
F	0	Failing	Unacceptable performance
X	0		Given with the approval of the student's dean in extenuating circumstances beyond the control of the student. It reverts to "F" if not changed within 30 days after the beginning of the next semester in which the student is enrolled.

Office Hours

Tuesday and Thursday, 4:00-5:00 pm, 338 Decio, and cheerfully by appointment.

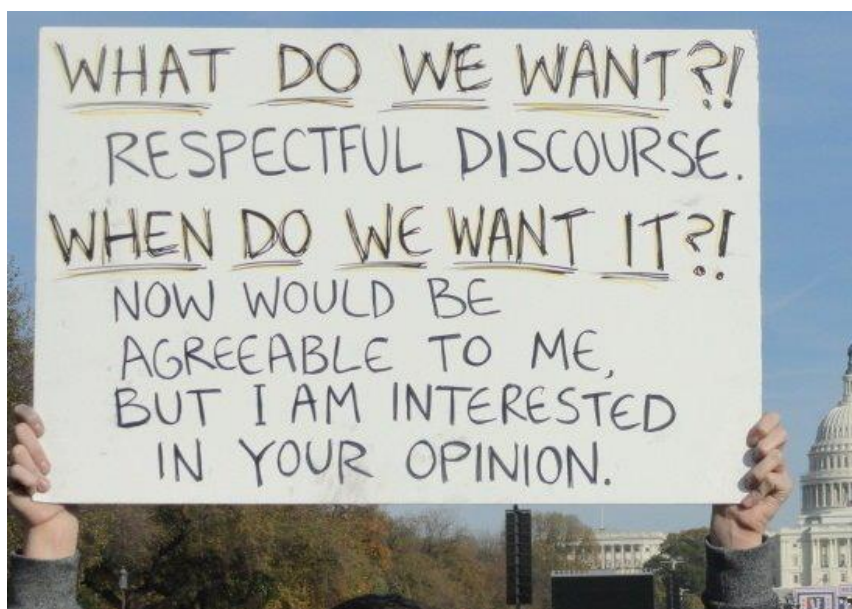


Writing Center

The Writing Center at the University of Notre Dame is dedicated to helping students become better writers. When you visit the Writing Center, the tutors working there will help you by listening attentively, reading carefully, and responding intelligently to your ideas and questions. Writing Center tutors work with writers during all stages of the writing process—from understanding an assignment, to developing a thesis, to organizing the paper, to revising the first draft, to editing the final product. The tutors do not write or edit your papers for you. Rather, they help you develop effective rhetorical strategies for your written work. You are required to make one visit to the Writing Center. You are not *limited* to one visit, however, and may choose to make multiple appointments. I recommend that you do. To learn more about the Writing Center, visit: <http://www.nd.edu/~writing/index.html>.

Disability Services

If you are student with a disability and need accommodations for this course, please register with Disability Services (<http://www.nd.edu/~osd/>). After you have discussed your accommodation needs with the Coordinator of Disability Services, please speak with me to make whatever arrangements may be necessary.



Readings and Assignments

(Please understand that what follows is a roadmap, not a sacred text. We will adjust, modify, improve, and otherwise revise as necessary.)

Weeks & Dates	Tuesday	Thursday
Unit One	Rhetoric, Argument,	And Ethics
Week 1 Aug 27-29	<ul style="list-style-type: none"> • Greetings, and Introduction to Writing and Rhetoric! 	<ul style="list-style-type: none"> • Would You Die for Scotland? • Joyas Valadoras
Welcome to Writing and Rhetoric!	<ul style="list-style-type: none"> • Would You Die for Scotland? <p>For Thursday: Read: Faigley & Selzer (F&S), Introduction & Chapter 1</p> <p>Read: Joyas Valadoras</p>	<p>For Tuesday: Read: F&S, Chaps 2-3</p> <p>Read Martin Luther King, Letter from a Birmingham Jail http://www.africa.upenn.edu/Articles_Gen/Letter_Birmingham.html</p> <p>Write: A short (1-2 pp.) account of the last time you were persuaded to do something, or believe something, or buy something, or simply change your mind. What persuaded you?</p>
Week 2 Sept 3-5	<ul style="list-style-type: none"> • What Is Argument: The Ethical, Rhetorical, Conventional 	<ul style="list-style-type: none"> • Arguing from Good Reasons: Your Scintillating Examples!
What is Argument?	<ul style="list-style-type: none"> • What Persuaded You? • MLK King, Summary and Good Reasons in a Birmingham Jail <p>For Thursday: Read: Anne Lamott, Shitty First Drafts http://wrd.as.uky.edu/sites/default/files/1-Shitty%20First%20Drafts.pdf</p> <p>Present: Your Good Reasons [Clayton Bouchard, Dan Feng, Katelyn Frierott]</p>	<ul style="list-style-type: none"> • Anne Lamott Discussion <p>For Tuesday Read F&S, Chaps 4-5</p> <p>Read: Writing Involves Ethical Choices</p> <p>Read & Sakai Response: Graff & Birkenstein (G&B): Preface and Introduction</p>

Week 3
Sept 10-12

Rhetorical Ethics

- Rhetorical Ethics
- Anatomy of an Enemy: What Is Ethical Rhetoric?
- Arguing from Virtue (or Vice): Your Unforgettable Examples!
- They Say/I Say

• The Rhetorical Virtues *For Tuesday*
Read: F&S, Chap 8

• Martin Luther King, Rhetorical Virtues in a Birmingham Jail
Read: Defining Torture
<http://www.irct.org/what-is-torture/defining-torture.aspx>

For Thursday:
Your Virtuous Examples [Joseph Salter, Cornelius McGrath, Jonathan McPhillip]
Read: Shepard, Harsh Interrogation Techniques or Torture?
http://www.npr.org/blogs/ombudsman/2009/06/harsh_interrogation_techniques.html

Read & Sakai Response: G&B, Chap 1, They Say

Note: All This Week: Astounding Conferences w/ Professor Duffy!

Unit Two

Your Good Reasons

Definition, Cause, Narrative, Rebuttal

Week 4
Sept 17-19

The Power of Defining

- Definitional Essays
- Arguing from Definition: Your Mind-Shattering Examples!

- Defining Torture

For Thursday: Present: Your Definitional Arguments [Yuan Feng, Andrew Gnot, Michael Griffin]

NOTE: Remarkable dinner at Professor Duffy's house, Wednesday, 9/18, 7 pm! Extraordinary directions to come!

- Writing Center Tutors

- Grading Rubric


- They Say/I Say

- Your Penetrating Course Evaluations!

For Tuesday

Read G&B: Chap 2, Her Point Is

- Write: 1) A short (2-3 pp.) definitional argument, and 2) a shorter (1-2 pp.) analysis of your argument that describes your claim, significance of the claim, criteria for your definition, and your audience.

<p>Week 5 Sept 24-26</p> <p>The Power of Defining</p>	<ul style="list-style-type: none"> • Definitional Essays • Writing Groups <p><i>For Thursday:</i></p> <ul style="list-style-type: none"> • Revised Definitional essay due 	<p>Your Life-Altering Library Visit! (I)</p>  <p><i>For Tuesday</i> Read: F & S: Chap 9</p> <p>Read: Pearlstein, Turned Off http://failover.washingtonpost.com/opinions/turned-off-from-politics-thats-exactly-what-the-politicians-want/2012/04/20/gIQAffxKWT_story.h.ml</p> <p>Read & Sakai Response: G&B, Chap 3, Quoting</p>
<p>Week 6 Oct 1-3</p> <p>Explaining The World: Causal Arguments</p>	<ul style="list-style-type: none"> • Arguing from Cause • Turned Off From Politics <p><i>For Thursday:</i> Present: Your Causes and Effects [Christopher Hubbard, Jeanne Jacullo, Aaron Klein]</p>	<ul style="list-style-type: none"> • Arguing from Cause: Your Shocking Examples! • Grading Rubric • They Say/I Say <p><i>For Tuesday:</i> Read G&B: Chap 4, Yes/No/OK</p> <p>Write: 1) A short (2-3 pp.) causal argument, and 2) a shorter (1-2 pp.) analysis of your argument that describes your claim, what's at stake in making the claims, method you have used to make the causal argument, and your audience.</p>

Week 7 Oct 8-10 Explaining The World: Causal Essay	<ul style="list-style-type: none"> • Arguing from Cause • Writing Groups <p><i>For Thursday</i></p> <ul style="list-style-type: none"> • Revised Causal essay due 	<ul style="list-style-type: none"> • Arguing from Cause • Begin at the Beginning: Your Publication Papers • They Say/I Say <p><i>For Tuesday</i> Read & Sakai Response: G&B, Chap 5, And Yet</p> <p>Read & Write: Review journals List, Select one journal, and write a brief (1-2 pp.) description of its purpose, focus, audience, and submission requirements. Share your writing on Sakai.</p>
Week 8 Oct 15-17 Publishing Academic Writing	<ul style="list-style-type: none"> • Your Journal Reviews <p><i>For Thursday:</i> Write a brief abstract (1-2 paragraphs) of the essay you will write for the journal of your choice</p>	<ul style="list-style-type: none"> • Writing for Publication: Your Astounding Abstracts! • They Say/I Say <p><i>For Next Tuesday:</i> Read F&S, Chap 11</p> <p>Read & Sakai Response: G&B, Chap 6, Skeptics</p> <p>Listen: One Easy Thing All White People Could Do to Make the World a Better Place http://www.upworthy.com/</p>
Oct 19-27	<i>Fall Break!</i>	<i>Have Fun And Relax!</i>
Week 9 Oct 22-24 Stories to Be Told	<ul style="list-style-type: none"> • Narrative Arguments: One Easy Thing • What I Learned From Getting Shot • Your Publication Essay <p><i>For Thursday</i></p> <ul style="list-style-type: none"> • Present: Your Compelling Narratives [Collin Kloc, Morris LaGrand, Catherine Lee] 	<ul style="list-style-type: none"> • Narrative Arguments: Your Evocative Stories! • Grading Rubric • They Say/I Say <p><i>For Tuesday:</i> Read: G&B, Chap 7: So What?</p> <p>Write: A short (2-3 pp.) narrative argument on a topic of your choice</p>

Week 10
Oct 29-31

**Stories to Be
Told**

- Narrative Arguments Your Life-Altering Library Visit! (II)
 - Writing Groups
- For Thursday:*
- Revised Narrative Argument due

For Tuesday

Read: F & S: Chap 12

Read & Sakai Response: G&B, Chap 8, Connecting

Read: George Will, Ugly Truths on Global Warming

<http://www.washingtonpost.com/wp-dyn/content/article/2009/09/30/AR2009093003569.html>

Week 11
Nov 5-7

**Yes, But—
Rebutting &
Refuting**

- Rebuttal Arguments
 - Ugly Truths
- For Thursday:*
- Rebuttal Arguments: Your Shattering Rebuttals
 - Grading Rubric
 - They Say/I Say

For Thursday:
Your Devastating Rebuttals!
[Ryan McGrail,
Cornelius McGrath]

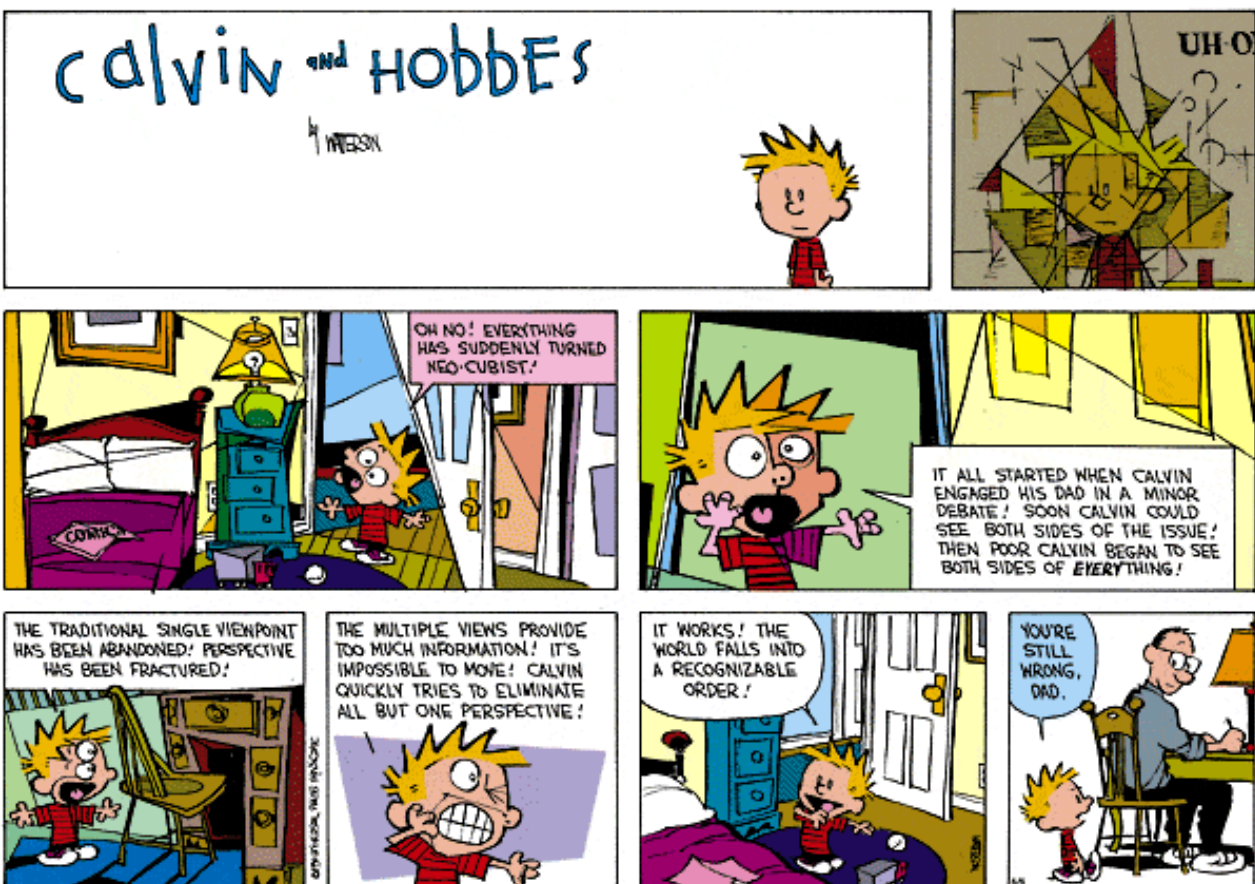
For Tuesday

Read G&B: Chap 9, Ain't So

Write: 1) A short (2-3 pp.) rebuttal argument, 2) a shorter (1-2 pp.) analysis that describes what you are rebutting, the facts and assumptions you're rejecting, what's at stake in your argument, and your audience.

Week 12 Nov 12-14 Yes, But— Rebutting & Refuting	<ul style="list-style-type: none"> • Rebuttal Arguments • Writing Groups For Thursday <ul style="list-style-type: none"> • <i>Revised Rebuttal due</i> 	<ul style="list-style-type: none"> • Rebuttal Arguments • What is an Annotated Bibliography? • They Say/I Say <i>For Thursday</i> Read: F& S: Chaps 16-19 Read: G&B, Chap 10, In Other Words Write: Annotated bibliography of your publication essay (Due Tuesday, Nov, 19)
Unit 3	<i>In Which You Become Famed, Beloved, and A River to Your People</i>	<i>Writing Your Publication Essay!</i>
Week 13 Nov 19-21 Entering the Conversation: Scholarly Arguments	<ul style="list-style-type: none"> • Writing For Publication • What is a Credible Source? • What is Plagiarism? • Your Annotated Bibliography <i>For Thursday:</i> Index Card Assignment: Bring in an index card to share with the class. On it you will have written: 1) what question are you researching? 2) Why does it matter? 3) What journal are you writing for? 4) What problems, if any, are you facing?	<ul style="list-style-type: none"> • Annotated Bibliographies • Toiling in the Fields of the Dominant Discourse: The Structure of Academic Papers • They Say/I Say <i>For Tuesday:</i> Read: F& S: Chap 20 Read: G&B, Chap 11-13, Joining the Conversation
Week 14 Nov 26 Entering the Conversation: Scholarly	<ul style="list-style-type: none"> • Researched Argument • MLA Citations and Other Unfathomable Mysteries 	<i>Thanksgiving Holiday!</i> <i>Eat Turkey! Enjoy feelings of sleepy well being! Give thanks for Writing and Rhetoric!</i>

Arguments	For Next Week: First Drafts of Publication Essays	
Week 15 Dec 3-5 Writing Workshop	Writing Workshop	Writing Workshop
Week 16 Dec 10-12 Hail & Farewell!	Writing Workshop	Writing Workshops Final Portfolios Due: <i>Class has Ended! Go in Peace! Argue Well, Passionately, Ethically, and so Transform the World!</i>



WR 13100 – 11 Writing and Rhetoric

University of Notre Dame, Fall 2013

Time: MWF 2:00 – 2:50 p.m.

Place: 243 Coleman Morse Center

Instructor: Damian Zurro

Email: dzurro@nd.edu

Office Hours: Tuesdays 1:30 – 3:00 p.m.; Wednesdays 3:15 – 4:45 p.m.; and by appointment. Please come and find me at one of the tables in **300 O'Shaughnessy Hall** (aka “The Loft” located on the third floor of the building).

Course Description: This course will give you the skills to develop into a critical thinker and writer who can enter into the higher-level conversations that happen in college, in all professions, and in many different contexts of our republic and world. This course will go beneath the surface and help you understand what those and other important terms mean and how to use them in the most ethical and compelling manner in your academic, professional, and personal domains.

You will learn to employ these practices through the analysis and constructing of arguments in writing. Your writing will bring you into conversation with other thoughtful people with the goal of challenging each other to clarify and refine your views through the give and take of good arguments. It is a melancholy fact that much of our public argument thrives on sound bites and an inability to consider deeply and allow other points of view to resonate within ourselves. To counteract that sad reality, this course will also invite you to cultivate “the rhetorical virtues,” which are excellences in the practice of the rhetoric and argument that, in the words of John Duffy, “go all the way down” in defining the moral character of the individual. As students of Notre Dame, a university that embodies the Catholic tradition at its best, you will find these virtues to be invaluable not only during your time here, but also in your growth as citizens ready to take on the complex challenges of our world.

Course Goals:

- To learn different types of argument and how to identify them, to know the best options for a particular situation and audience.
- To understand the components of rhetoric and be able to analyze them in the discourses that others produce.
- To see writing as a process that requires continual revision before one arrives at a polished product.
- To realize the value of peer review for recognizing writing as a living conversation between the author and audience.
- To acquire the best practices of research by creating a well-defined research question and using primary and secondary sources to answer it in a finely crafted argument.
- To improve one’s writing style by learning to use all the tools that deliberately heighten language.
- To cultivate the “virtues of discourse” that will aid your development as writers, citizens, and human beings.



Required Course Texts: Books available at the Notre Dame Bookstore:

Gerald Graff, Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing with Readings*, 2nd Edition, (2010) (Hereafter G&B)

Lester Faigley, Jack Selzer, *Good Reasons: Researching and Writing Effective Arguments*, 5th Edition, (2012) (Hereafter F&S)

Matthew Capdevielle, *Fresh Writing*, Vol. 13, (2013) (Hereafter FW)

Recommended Course Text: Also available at the University Bookstore:

Diana Hacker, Nancy Sommers, *A Pocket Style Manual*, 6th edition, (2012) (Hereafter H&S)

Important Information:

Honor Code and Plagiarism: I take the university's Academic Code of Honor very seriously, and I expect all of my students to do the same. Please familiarize yourself with the Honor Code by visiting (<http://honorcode.nd.edu/the-honor-code/>). The Honor Code covers plagiarism and it is your responsibility to know what constitutes plagiarism and how to avoid it. We will review this topic in class, but if you have any doubt or uncertainty about plagiarism, *please come and see me*. It is also dishonorable and unacceptable to hand in as an assignment for this class any paper that you wrote in high school or composed for a different class at Notre Dame.

Attendance: In order to succeed in this course, it is necessary that you show up every day having completed the day's assigned reading and/or assignments. You are allowed *three* unexcused absences without penalty. Every unexcused absence beyond that will cause your *final* letter grade to drop by one mark (e.g. an A will become an A-, etc.). More than *six* unexcused absences may result in failing the course.

Course Grades: Your grade in this course will be based on the following:

Engagement 20%

Sakai Assignments 10%

Portfolio 70%:

Evaluation Essay 15%

Rhetorical Analysis 15%

Visual Analysis 5%

Rebuttal Essay 15%

Research Paper 20%

Engagement: You may have an image in your head that writing takes place as an entirely solitary act with authors huddled over computers racing to finish the assignment at three in the morning the night before it is due. Nothing could be further from the truth! Writing is a *process* that includes several stages as writers engage in conversations with their intended audience and the people who might stand in for that audience.

Given this true nature of writing, this course will consist of discussion of our readings, peer review of each other's drafts, and constant feedback as we bring our voices into the mature conversations that occur in college. This class not only runs on participation; it *thrives* on it!

Therefore your frequent participation constitutes a critical component of this class, so I expect you to show up every day ready to participate in all activities. I will not accept sleeping, the reading or doing of work unrelated to this class, social conversations during peer review, the surfing of the internet or checking Facebook and Twitter or any other behavior not relevant to our course. I will take note of these activities, and your failure to comply will result in your participation grade being lowered.

It is also true that we all have different personalities and ways of engaging with the material, so some of you may be hesitant to participate. If you are a naturally shy or quiet person, I encourage you to take risks and make your voice heard in this class. I will never mock or denigrate the views of others nor will I tolerate that behavior from anyone else, so you need not fear. Entering the conversation with your colleagues and me will serve to improve your writing, your time in college, and your education as a whole. Try it! You will not be disappointed. I also acknowledge that some people may have genuine trouble participating in groups and feel more comfortable with smaller scale engagement. So if you are someone who seeks me out after class, comes to office hours frequently, and are diligent about being in class every day, I will consider this style of engagement with the course as a valid way of participating.

Technology Statement: While not necessary, I will allow the use of laptops and tablets in class. However, I will also monitor the use of these devices and if I see you browsing the web or on Facebook, Twitter, etc. it will lower your participation grade and may result in my banning the use of such things. There may be times when I will ask that all laptops and tablets be closed or turned off for discussion. All cell phones and smartphones must be silenced for the entire class.

Sakai Assignments: We learn best how to write by writing. Thus Sakai exercises will serve as a frequent way to improve and develop our writing skills through brief writing exercises. They will vary in length from 300 to 500 words and will always be due on the night before our class at 11:59 p.m. I will provide more information on these throughout the semester.

Papers: These assignments constitute the central elements of the class. Because writing is a process that occurs in stages, you will have the opportunity to improve these papers over time. On the last day of class, you will turn in your portfolio which collects all the work you have submitted during the semester. More information will be provided both about the portfolio and about each assignment.

Evaluation Argument (4-5 pages): In the first unit of the class, you will define and evaluate a specific thing of your choice: yourself (as a teammate, sibling, etc.), your favorite restaurant, your high school, your favorite elementary school teacher, the best or worst coach you have ever had, etc. based on criteria that you have developed.

Rhetorical Analysis Essay (4-5 pages): In this assignment, you will find a published argument and evaluate the rhetorical moves it employs based on the content of our second unit.

Visual Analysis Essay (1-2 pages): In this assignment, you will analyze an item at the Snite museum with a particular emphasis on how what you see relates to the meaning of the work of art.

Rebuttal Essay (3-4 pages): In this assignment, you will carefully construct a careful rebuttal of a source you have chosen in a manner that accords with the rhetorical virtues.

Research Paper (10-12 pages): The entire class builds toward this assignment in which you will construct an argument in conversation with multiple sources on a topic that interests you. Our course will devote time to the process of finding a problem or topic then proceeding with appropriate research through things like a visit to the library.



Grading Scales:

A 93-100	B+ 88-89	C+ 78-79	D 60-69
A- 90-92	B 83-87	C 73-77	F 0-59
	B- 80-82	C- 70-72	

Syllabus Modifications: This syllabus shall serve as a basic guide for the course throughout the semester, but I do reserve the right to make modifications to the schedule and assignments at any time. If you miss class, make sure that you check with me for any changes.

Disability Services: If you need particular accommodations for this course, please contact Disability Services (<http://disabilityservices.nd.edu/>). Once you have spoken with the coordinator, please let me know what accommodations are needed.

Writing Center: The Writing Center is an invaluable resource that exists to help you with any and all writing projects at all stages of the writing process. During the semester, **you are required to make one visit to the Writing Center**, but I encourage you to go multiple times. We will learn more about what they do in class, but I invite you to visit their website to find out more information and to schedule an appointment: <http://writingcenter.nd.edu/>

Some Recommended Websites:

Hesburgh Libraries: <http://www.library.nd.edu/> - The library website provides a wealth of resources beyond the catalog of books. You can access online databases and journal articles; you can also find useful tips on properly citing sources and avoiding plagiarism.

The Purdue Online Writing Lab: <http://owl.english.purdue.edu/> - The Purdue OWL offers one of the best free online writing resources in the United States. The site is chock full of useful tips and exercises to aid you at every stage of the writing process.

New York Times Topics: <http://www.nytimes.com/pages/topics/> - The NYT Topics page provides access to articles on a broad range of topics that may prove useful for your finding a research paper topic or simply for your own edification.

New York Times Room for Debate: <http://www.nytimes.com/roomfordebate> - The NYT Room for Debate is a perfect site to see thoughtful people discussing a current event or timely topic in what are usually crisp and informative essays. It may prove helpful to view when crafting your rebuttal essay, and it may also spark your interest in a research paper topic.

The Atlantic: <http://www.theatlantic.com/> - The Atlantic website provides striking news analysis and cultural commentary on a wide variety of domestic and international issues. From its regular columnists to its in-depth news features that often feature helpful visual data, the Atlantic exemplifies good writing. You should look over it not only to stay informed on an assortment of subjects, but also for essays you might do your rhetorical analysis or rebuttal essays on along with research topic ideas.

Accessibility: If you have any questions or concerns throughout the semester, please contact me immediately. I am here to help you learn, but it is your responsibility to address any issue you have concerning course content, assignments, and classroom dynamics. Don't risk your grade; if you are having problems, please come and see me before it is too late.

Course Schedule:

W	Introduction and Evaluation Essay Unit
08/28	Syllabus Review Goals and expectations of the course.

F 08/30	Required Reading: G&B, "Entering the Conversation" pp. 1-15 Doyle, "Joyas Voladoras" Recommended Reading: H&S, "Clarity" pp. 2-18
M 09/02	Sakai Assignment #1 due Required Reading: F&S, "Chapter 1: Making an Effective Argument" pp. 2-12 Duffy, "Writing Involves Ethical Choices" Recommended Reading: H&S, "Grammar" pp. 20-45
W 09/04	Required Reading: F&S, "Chapter 3: Finding Arguments" pp. 22-38 Recommended Reading: H&S "Punctuation" pp. 55-74
F 09/06	Required Reading: F&S, "Chapter 10: Evaluation Arguments" pp. 134-152 Recommended Reading: H&S, "Mechanics" pp. 76-86
M 09/09	Required Reading: TBD
W 09/11	Draft of Evaluation Essay due to group for Peer Review Required Reading: TBD
F 09/13	Required Reading: TBD Completion of Peer Review on Evaluation Essay
M 09/16	Evaluation Essay due 09/15 by 11:59 p.m. via email Start of Rhetorical Analysis Unit Reading: G&B, "They Say" pp. 19-29
W 09/18	Required Reading: G&B, "Her Point Is" pp. 30-41
F 09/20	Required Reading: G&B, "As He Himself Puts It" pp. 42-51
M 09/23	Required Reading: F&S, "Chapter 5: Analyzing Written Arguments" pp. 54-65; also in F&S "The Border Patrol State" Leslie Marmon Silko, pp. 160-166
W 09/25	Required Reading: G&B "Yes/No/Okay, But" pp. 55-67 G&B, "And Yet" pp. 68-77
F 09/27	Required Reading: G&B, "Skeptics May Object" pp. 78-91 FW, del Genio, "Inspiring a Movement" pp. 2-7
M 09/30	Sakai Assignment # 2 due <i>Ethos</i> Required Reading: G&B, "So What? Who Cares?" pp. 92-101
W 10/02	<i>Pathos</i> Required Reading: TBD
F 10/04	<i>Logos</i> Required Reading: King, "Letter From a Birmingham Jail"
M 10/07	Rhetorical Analysis due to group for peer review
W 10/09	Class Visit to the Snite Museum
F 10/11	Completion of Peer Review on Rhetorical Analysis Essay
M	Rhetorical Analysis due by 10/13 by 11:59 p.m. via email

10/14	Required Reading: FW, Cotter, "Darkness and Light" pp. 144-147.
W 10/16	Required Reading: FW, King, "Guarded Knowledge" pp. 148-152.
F 10/18	Required Reading: FW, Gacek, "Pillars of Faith" pp. 154-157. Visual analysis of Snite exhibit due in class
	Fall Break: No Class all week (10/21 – 10/25). Enjoy!
M 10/28	Introduction to Research Recommended Reading: H&S, "Research" pp. 88-99
W 10/30	Required Reading: F&S "Chapter 12: Rebuttal Arguments" pp. 167-183.
F 11/01	G&B, "As a Result" pp. 105-120. Recommended Reading: H&S, "Avoiding Plagiarism" pp. 100-103.
M 11/04	Sakai Assignment # 3 due Required Reading: G&B, "Ain't So/Is Not" pp. 121-128.
W 11/06	Required Reading: G&B, "But Don't Get Me Wrong" pp. 129-138.
F 11/08	Required Reading: FW, Sganga, "Concussions in Youth Football" pp. 42-51
M 11/11	First Class Visit to Hesburgh Library
W 11/13	Second Class Visit to Hesburgh Library
F 11/15	Class Cancelled for Individual Meetings
M 11/18	Class Cancelled as Individual Meetings Continue
W 11/20	Drafts due for Peer Review of Rebuttal Essay
F 11/22	Completion of Peer Review for Rebuttal Essay Annotated Bibliography Due as Sakai Assignment #4 on 11/21 by 11:59 p.m.
M 11/25	Rebuttal Essay due via email by 11:59 p.m.
	Thanksgiving Break: No Class (11/27-11/29). Enjoy!
M 12/02	Required Reading: FW, Noble, "Selling Ourselves" pp. 64-73
W 12/04	TBD
F 12/06	TBD
M 12/09	Research Paper due via email by 11:59 p.m.
W 12/11	Portfolio due via email on 12/12 by 11:59 p.m.

WR 13200 Fall 2013
Section 01
Capdevielle
201 Coleman-Morse Center
ecapdevi@nd.edu
MWF 1:55-2:45 PM
appointment

Community-Based Writing & Rhetoric: The Farm in the Community

Professor Elizabeth

E-mail:

Office Hours: T 3:00-5:00 PM and additional times by

Course Focus: Community Resilience Through Food Security

This Community Writing & Rhetoric course aims to help our community develop social and environmental **resilience**, focusing on **food security** for all members of our community in the face of rapidly changing economic, social, and environmental conditions. Consuming fresh, nutritious, **locally grown food**, produced in urban as well as rural farms and gardens, benefits everyone's quality of life. However, despite the fact that we are located in one of the most agriculturally rich areas of the nation, many economic and cultural obstacles stand in the way of making local food the norm for Michiana. Some of these obstacles are problems of peace and justice, stemming from economic, cultural, and racial inequalities. The gap between rich and poor is a gap in health and wellbeing, not just money. Our job as contributing members of the community is to help mend broken places in our social fabric. To this end, our Community Writing & Rhetoric course will engage in service that promotes local agriculture and food aid, working to bring health to our community's residents, our land, and our economy. In discussion we'll address questions like: *What makes people willing to spend the money and time required to grow, buy, and prepare fresh food? How can we increase the appeal of fresh vegetables and other natural foods? How we can make nutritious food easily available and affordable to members of our community who don't have time to visit a farm stand or extra money to spend on fancy groceries?* Ultimately, we're addressing the larger question *How can we help our neighborhoods—and our neighbors—thrive?*

Course Format: Service + Learning

To learn about these issues and to participate in addressing them, as a student in this class you will visit rural farms and urban markets and gardens, doing physical labor (like gardening, feeding animals, loading hay, cooking, repairing fences, painting signs, staffing the cashier's desk at the market, etc.) as service to these organizations. Meanwhile, over the course of the semester, you will read, listen, and view media focused on food security, developing an understanding of the rhetoric in our culture that shapes our decisions about food—linking food to work, money, community, and identity. Class discussions and personal writing will invite you to reflect on your study and experience. Working on real-world rhetoric assignments, you can help our community partner organizations—local farms, urban gardens, and market—to advertise and sell their products, secure government grant money, and educate consumers, volunteer workers, and farm interns about the business of providing local food. Each student will also complete a traditional university library research project, developing and pursuing a course-related research question. To complete the project, each student will write a research paper and give a presentation on the research.

Students must also arrange for transportation to the service sites, using resources provided by the University or taking public transportation. Our service sites are:

- Bertrand Farm (rural Niles, MI)
- Prairie Winds Nature Farm (rural Lakeville, IN)
- Kankakee Wetlands Organic Urban Garden (urban South Bend)
- Monroe Park Grocery Co-op (urban South Bend)

Writing & Rhetoric Course Objectives

In this course, we will explore the theory and practice of rhetoric in pursuit of the following goals:

- **To analyze arguments effectively:** We will spend time identifying lines of argument, evaluating claims in light of the evidence given in support of them, locating the basic assumptions underlying arguments, examining what writers must leave unsaid and why, and following the implications of arguments to their conclusions. This is how we'll learn what's being said about local food, and what needs to be said.
- **To write compelling arguments:** We will define problems that motivate writing, finding and using information from different sources to make reasonable, debatable arguments of our own, and we will adapt our writing to suit different audiences and contexts. Our audiences will depend on the goals of our writing—from government grant applications to promotional Facebook sites.
- **To conduct responsible research efficiently:** You will learn how to write a research proposal, conduct research using campus libraries (and their electronic information sources), and integrate your research into your own writing. You will give a presentation on your research and contribute to innovative dialogue about problems and solutions for food security in our community.
- **To develop good habits of drafting and revision:** Good essays cannot be produced in a single sitting; they involve much drafting and reworking that often extends over a period of weeks. Therefore, we will spend a good deal of time exploring methods of composition designed to help you draft and revise efficiently and effectively.
- **To collaborate productively with one another** in the process of drafting, revising, and analyzing our own writings and others' written work. Collaboration is integral to scholarship, business, and all effective community organization; this is a professional skill that you will practice regularly in this class, in group work and peer review.
- **To increase our awareness** of the power of language, of the ways in which writing varies across communities and situations, and of the ways in which our own abilities and habits change and develop with practice. By the end of this course, you will have practiced listening to the rhetoric of your community and contributing mindfully to it; here, "learning becomes service to justice."²

Course Structure

This is primarily a workshop/studio course, focusing on the processes of practical and academic writing: analyzing arguments, constructing arguments, and entering the dialogue with community members and with researchers in a given academic discipline. While we will devote a good portion of our class time to working through questions of rhetorical goals, methods, and effects, we will spend most of our time and energy on writing and on talking about the writing produced in this class. We will hold regular peer-review/workshop sessions and will meet periodically in instructor conferences. Students are encouraged to seek individualized support from the Writing Center and from the professor. You will receive regular written and oral feedback on your writing, both from me and from your peers. Your final grade will be based primarily on a final portfolio of your best written work, along with a selection of other writing assignments throughout the semester. (See "Evaluation and Grading" below.) Most service work will take place outside of class, and your site visits will take place over 10 weeks, beginning the 3rd week of class (the week of Sep. 9th) and ending by Nov. 11th.

Evaluation and Grading

This course uses a portfolio system for submission and evaluation of the major assignments. This approach provides opportunities for continuous revision and improvement prior to final and formal grades. I will respond to successive drafts of your written assignments as indicated on the semester schedule. At the end of the semester, having made final revisions to each of the major assignments, you will submit a final portfolio consisting of *revised*, *expanded*, *polished* drafts of the major assignments. **This portfolio will account for**

² Notre Dame Mission Statement. <http://nd.edu/about/mission-statement/> Retrieved 8/21/2012.

60% of your final grade in the class. In order to secure a satisfactory grade, you must be diligent throughout the semester in preparing the contents of the final portfolio. Waiting until the last weeks to complete or revise all of your work would be disastrous.

Your final grade for the course will be computed as follows:

Discussions) assignments)	Oral Presentation	10% (<i>Research Pres.</i>)
	Written Peer Review	5% (<i>Posted to Concourse/Sakai</i>)
	Participation	25% (<i>Including minor writing</i>)
	Final Portfolio	60%
Midterm drafts)	<i>Final Portfolio Contains:</i>	
	<i>Rhetorical Service Writing 20% (Revised versions of all parts, including pre-</i>	
	<i>Research Paper 30%</i>	
	<i>Service Learning Narrative 8%</i>	
	<i>Cover Letter 2%</i>	
<hr/>		
Total		100%

93-100=A, 90-92.9=A-, 87-89.9=B+, 83-86.9=B, 80-82.9=B-, 77-79.9=C+, 73-76.9=C, 70-72.9=C-, 60-69.9=D, below 60= F. *Exceeding the number of permitted absences or failing to complete all formal assignments will result in an F for the course.*

Materials

Required Course Texts

- *The Craft of Research*, 3rd ed. by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams (Chicago: University of Chicago Press, 2003)
- *Fresh Writing*, Vol. 13. Edited by Matthew Capdevielle (Plymouth, MI: Hayden McNeil and the University Writing Program, University of Notre Dame, 2013)
- *The Omnivore's Dilemma* by Michael Pollan (New York: Penguin, 2006)
- *The Good Food Revolution* by Will Allen (New York: Gotham Books, 2012)
- Other required texts, including rhetorical artifacts for analysis, will be drawn from various sources, including academic journals, newspapers, magazines, films, television, the TED talk website, and other online media.
- The Purdue Online Writing Lab (OWL) <http://owl.english.purdue.edu/> This is a free online resource.

Other Materials

- Access to:
 - a computer with **Microsoft Word** (available on all campus computers) Please do not turn in electronic documents produced with other word-processing software.
 - the Sakai website for this course, accessible on the InsideND portal
 - a printer
 - an ND e-mail account, which you check daily and use to contact me
 - Facebook
- Folder for collecting drafts and journal entries
- Notebook and other writing materials for class notes and in-class writing

A Note on Using Technology in Class

You will frequently use your computer outside of class, for composing, reading, researching, and peer review. In a discussion class, however, some technology is less helpful than pen and paper. If you were to be

checking e-mail, texts, or Facebook in class, then you would not be fully present to the work at hand. Please be aware that I ask for all computers to be closed for a good, old-fashioned conversation. Be smart about your mobile phones as well—**silence phones, and do not look at them** during our brief time together. If you are using an electronic version of *The Craft of Research* or other materials, let me know, and I will give you permission to use a tablet computer. Inappropriate computer or phone use in class may equal an absence for the day.

Policies & Resources

Preparedness

In order to be prepared for class, you must have with you all relevant handouts, assigned written work, textbooks with readings assigned for the day's discussion, writing materials, **drafts for peer review**, and an alert brain (that is, you must be prepared to stay awake and involved during class).

Attendance

Regular attendance in this course is required. If you miss more than three full class meetings total, your final grade will be lowered half a letter grade for each absence over two. If you miss more than six class meetings total, you will likely fail the course. Missing a required conference with me (held in lieu of class) counts as an absence. Showing up without a draft for a conference or a peer workshop, coming to class excessively or frequently late, or inattentiveness in class may also count as technical absences. **Excused** absences will be granted at the discretion of the Office of Student Affairs.

Deadlines

****All assignments are due on assigned dates, regardless of your attendance in class that day.****

All assignments must be turned in on time. Some are due during class, and some are due online, by a specified deadline. Always note submission guidelines. **Deadline extensions can never be given for peer review workshop drafts**. To request an extension on a draft due **to me**, email me prior to the deadline. This is a professional courtesy that would be expected in any course. Most extension requests on drafts due to me will be granted with proper permission.

Each time **workshops** are scheduled, you are expected to bring in a *new or substantially revised* piece of writing; should you fail to do so, your grade will reflect the failure. Expect your final essay grade to be lowered one half a letter grade for each day that a draft is late without an extension (i.e. from an A to an A–, an A– to a B+, etc.).

Academic Honesty

I adhere strictly to the University's policies and guidelines regarding plagiarism. Plagiarism is covered under the University's Honor Code policy on academic dishonesty and may result in failure of the course, a disciplinary hearing before the Honor Code Committee, expulsion, or some combination of these. **Please review the University's Honor Code policy on plagiarism** at www.nd.edu/~hnr/code. You will be held to the standards of the Honor Code. In class, we will discuss specific ways to avoid plagiarism. **Talk to me** about any citation questions you may have throughout the semester, as well as any uncertainty you may have about what constitutes plagiarism or academic dishonesty.

Disability Services

If you have a disability and will need accommodations for this course, please register with Disability Services (www.nd.edu/~osd/). After you have discussed your accommodation needs with the Coordinator of Disability Services, please speak with me to make whatever arrangements may be necessary.



Speaking with and for the Marginalized

Writing and Rhetoric 13200-01

Coleman-Morse Center 243

MWF 9:35-10:25am

Fall 2012

We are called to “establish with truth, justice, charity, and liberty
new...relationships in human society.”

-Pacem in Terris, 163-

2012 Center for Social Concerns Theme

Prof. Adam Clark

aclark7@nd.edu

Office Hours

300 O'Shaughnessy, “The Loft”

Mondays & Thursdays

4:00-5:00pm

(or by appointment)

Course Overview

Aristotle defined rhetoric as “the art of finding the best available means of persuasion in any situation.” Building on Aristotle, the power of your speech and writing thus is deeply dependent on your grasp of the “situation,” i.e. the contours of real life. Out of changing life situations, changing audiences for your writing and speech emerge. The aim of all WR classes is therefore to help you develop rhetorical skills for addressing the diverse audiences and situations in contemporary life.

Of course, the first audiences to which you must learn to respond are those emerging from the Academic tradition you now are entering. Therefore, this course prepares you for writing successfully in your current and future courses at Notre Dame. Its assignments will introduce you to complex scholarly conversations regarding *topics* of moral, political, scientific, and intellectual significance. Thinking about and entering these conversations requires in turn several high-level and interrelated *skills*. You must be able to perceive the nuances of an argument and to understand the tactics its author is using to persuade you. You then must learn to deploy such rhetorical strategies yourself, while being equally nuanced in your own argument and excruciatingly honest about its limits and blindspots. In this course, you will begin to develop these skills while embarking on a wider journey to define your own rhetorical voice and intellectual identity.

As the idea of beginning a journey indicates, this class intends to provide you with practices that will both prove fruitful and require further development in your life after University. Obviously, growing as an articulate, intelligent, and persuasive writer and speaker will help advance your career in whatever field you choose. However, since rhetoric is so deeply intertwined with our communal situations, the use of rhetoric is also a fundamentally moral and potentially charitable act. In other words, it is intrinsically a response to others and to our mutual history, one that gives every community its basic shape and direction. Therefore, the goal of developing as rhetoricians this semester is finally inseparable from the larger, lifelong vocation to fully enter our communities as responsible, and hopefully charitable, citizens. Good speaking and writing is one way to fulfill the call of *Pacem in Terris*, and of the world at large, for “new [and better] relationships in human society.”

This community-based course provides you with a special opportunity to unite these two aspects of personal development (rhetorical and social). You will not write merely for your professor or in the vacuum of the Ivory Tower. Instead, you will go out into the South Bend community, encounter persons who are living its blessings and its traumas, and then write about the practical and intellectual issues involved. In so doing, your writing will take form in just the kind of response to real-life contexts that grants rhetoric its persuasive power and moral significance.

Our particular section of WR-CBL operates from the conviction that certain voices within our communal situation are especially important, namely those which have been “marginalized”—that is, largely excluded from public conversations and concern—by the goals of social, political, and economic success sought by others. In some ways, this course operates as an extended argument that if justice is to name the basic shape and direction of our communities, we must place the experiences and good of the vulnerable and marginalized at the center of our social identity, rhetoric, and action. Significantly, this point is one on which both religious and secular theorists have come to some agreement. One finds a version of it, for instance, in both Catholic Social Teaching and in the most influential American political philosopher of the last half-century, John Rawls. However, as many theologians and social scientists also agree, this is not simply a matter of doing justice *to* or speaking *for* those often treated unjustly. Rather, it is a matter of speaking *with*, or learning from, the marginalized. This is for two reasons. First, their situation on the border of our communities reveals the true shape of those communities and thus the very starting point for the work of justice. Second, community is by definition the ability to come together in unity, i.e. without fearing or destroying our *differences*. In sum, by speaking *with* those whose differences

are often the root of their marginalization, we will both discover the true shape of our communities and take the first step toward justice, that of building community with those who seem “Other.”

Community-Based Learning

This overview brings us to a specific definition of what “community-based learning” will involve this semester. First, as you hopefully anticipated when you signed up for this course, it means contributing at one of four sites serving marginalized populations:

Partner Sites

- Dismas House (a halfway home for formerly incarcerated persons re-entering society)
- La Casa de Amistad (a Latino community center)
- Logan Center (for persons with a range of disabilities)
- South Bend Center for the Homeless

The key word is “partner.” This class is not, most fundamentally, about volunteer service, understood as something “we” give “to” the site. The point is not just to donate time and energy, or to be some sort of “savior.” Rather, we want to actually build relationships *of greater mutuality*: between our class and the community partner, and between ourselves and its members. Each party in this equation has resources, talents, and wisdom to offer. Each stands to gain something from the relationship. In fancy Academic-speak, this is called reciprocity. *Reciprocity* means class and site members are engaged in forming community through an *exchange* of gifts.

You will visit your partner for 6-8 weeks, for about two hours each week (not including travel time). You must work at your partner site for a minimum of 12 hours over the course of the semester (two hour blocks work well). Fulfilling this obligation is your first CBL assignment.

However, most of the specific writing assignments of this course also flow out of your experiences with our community partners. In particular, your partner’s direct input and your time building community together will provide us with an awareness of the various organizational, personal, and sociopolitical challenges common in Western societies like our own. This gift provides the rhetorical context and specific aims for a number of our assignments (see below).

Please send me your ranked preferences for serving at these organizations (1-4) by **Wednesday, August 29th at Noon**. We will have four persons serving each of our four partners. We’ll iron out the logistics of your visits early on in the course, with help from the Center for Social Concerns.

Course Objectives

By the end of this course, you will have sharpened your ability to:

- Identify and evaluate an author’s audience, purpose, claims, reasons, and evidence.
- Approach and enjoy writing as a process of drafting and revision.
- Employ a variety of rhetorical tools to write concise, precise, persuasive, credible, and well-reasoned arguments that take account of the strengths and weaknesses in the diverse perspectives to which any topic gives rise.
- Locate sources, evaluate their usefulness, and employ them effectively and ethically.
- Speak from a position of knowledge, experience, and investment in the community of South Bend and our wider national and international communities.

Texts and Materials

Required Texts

Gerald Graff and Cathy Birkenstein. [GB] *They Say/I Say: The Moves that Matter in Academic Writing, Second Edition*. ISBN: 9780393933611

Matthew Capdevielle, ed. *Fresh Writing*. [FW] **Volume 12**.

Diana Hacker. *A Pocket Style Manual, Sixth Edition*. [DH] Print ISBN: 9780312542542, OR Digital ISBN: 9781457605420.

Other Essays and Selections. All available on Sakai [sakai.nd.edu], under Resources.
[NB: FS on course schedule = Faigley and Seltzer, *Good Reasons*]

Assignments and Grading

Portfolio – 80% - Due Friday, December 7th at NOON

Over the semester you will write several short assignments and a longer researched essay. These intend to give you practice with different modes of argument while tailoring your approach to a diverse array of audiences. They also fulfill further, specific goals in both the rhetorical and community-based components of the course.

Along the way, you will submit papers to me, and I will offer commentary on what works and what doesn't. I'll also suggest revisions and give you a *provisional grade* (A-F). Ultimately, however, the grade for these papers will be determined based on the final drafts you will submit to me at the end of the semester in a single portfolio (using either a folder or a binder). This reflects the course commitment to writing as a *process* that evolves over time through thinking and revising further. **For your portfolio, you must revise the Researched Argument and at least one more assignment (Rhetorical Analysis does not fulfill this requirement)**. Of course, you're welcome to revise more or all of them. We'll talk more about each paper as we come to it, but generally:

Rhetorical Analysis – 10% [Can only be revised in addition to primary two.]
(3 pages)

The Rhetorical Analysis is a short summary and critical analysis of the argument, logical, and rhetorical appeals of a speech that you select from a list that I will provide. Your task will be to identify the speaker's primary claim and evaluate some of the rhetorical tactics that she or he employs in persuading her/his audience.

Researched Argument – 20%
(9-12 pages)

The Researched Argument begins from a prompt provided by our community partner: for instance, "what steps should we take to reduce recidivism at the Center for the Homeless?" You will then select a more narrow research question that addresses an issue related to the prompt, which is covered in timely and relevant academic literature. In addition to your academic research, you will also carry out your own original research to bridge this literature with the local community. This assignment sharpens your abilities to articulate and refine a thesis, synthesize and evaluate claims contained in various outside sources, and engage in a scholarly conversation. It is the largest task of the semester; therefore, we will break it up into smaller steps and begin it early. I have also scheduled this project early so that we may build on it in the assignments of the second half of the semester, including:

Research Presentation – 10 % [not revisable for Portfolio]

After completing your research paper, you will distill it into a 7 minute presentation to be given at the close of the semester to our community partners. This presentation allows you to fully digest your central findings while also offering a service to the partner. Moreover, it allows you to practice your oral skills and improve your abilities to make visual arguments using your data or material examples from your site.

*Narrative Argument to a “Global Audience” – 10 %
(4-6 Pages)*

In this piece, you’ll combine your rhetorical skill with your firsthand experiences to make an argument that aims at a new perspective in your audience. Narrative arguments generally succeed when they highlight a turn in your own thinking, or someone else’s, which *implicitly* makes a larger point applicable to the audience. Your “turn” might involve a lesson about citizenship, partnership, the university/community relationship, the nature of learning, the nature of community, the real-world form(s) of charity, compassion, or other virtues, the specific identities and concerns of those with whom you partner, etc. Depending on your topic, you will select a specific audience and a more narrow purpose: perhaps you wish to convince your wider faith community to change its views in some way, perhaps you want to persuade university leaders or students about the role students or the Academy at large play should play in our world, or perhaps you wish to point to something you feel your particular partner site can teach us all about being human. Whatever your aim, your own life will become the primary text out of which you “advocate” for our community partners. NB: For your argument to carry persuasive power, you must write on a truth about which you feel a conviction, rather than something you think I or others “want to hear.”

*Public Service Announcement (PSA) to a “National” Audience – 10%
(2 page proposal; Sample Ad; 3-min in-class presentation)*

In this assignment, you will create your own Public Service campaign modeled on those produced by the Ad Council (see www.adcouncil.org). This involves writing a brief proposal to the executives at the Ad Council arguing for the need for your campaign, and providing them with a sample ad: a video for television or the internet, a print brochure, a banner for a website, a 30-second radio spot, etc. You will choose a topic that enables you to “advocate” for your community partner. It might be related to your research topic. Or, it might address related or other challenges that your research and/or experience reveal (e.g. if your research is on the relation of health to recidivism, you might pitch an ad that addresses a particular health problem common among partner members). This assignment aims at a specific kind of global audience (national). It also enables you to tap multimodal or multimedia rhetorical forms, resources, and talents. Finally, its brevity will improve your skill in being thorough, precise, and concise.

*Public Letter to a “Local/Specific Audience” – 10%
(2 pages)*

This assignment requires you to write a letter to a public official or to the South Bend Tribune. Like the PSA, the goal of this assignment is to “advocate” for your partner by indicating how a specific public or public leader can contribute to redressing some aspect of the challenges unearthed by your research and time spent on-site. Also like the Public Ad, its brevity will improve your skill in being thorough, precise, and concise. Here, however, the focus is on a more local or specific audience (e.g. local community, state official, etc.)

Final Portfolio Revisions (An A for Effort?) – 10%

For the final submission of your portfolio, you will include the original drafts (with my comments) and the final drafts of your papers. You will also submit commentary on each essay that you revise, describing your changes and the reasons behind them.

Due Dates and Late Work

Most assignments: a *printed, hard copy* AND an *emailed copy* are due at the beginning of class. If you submit your work any time after this deadline, I'll impose a 5% grade reduction. The first reduction is for papers submitted late *but on the same day as the deadline*. Each additional 24-hour period thereafter incurs a 10% per day reduction.

Peer Review and Portfolio: PR drafts are due at 9PM the night before by email, and the Final Portfolio is due in hardcopy on Dec 7 at Noon. No late work accepted.

Participation – 20%

Freewrite Blog [sakai.nd.edu→Forums]

You will be responsible for contributing to the class blog by posting at least ten times over the course of the semester. These posts will take the form of responses to occasional class writing exercises or reflections on your service experiences. They should be approximately 200 to 250 words (i.e. a page or a little less). These are NOT graded for grammar, etc.

Grading:

- Check: offers an interesting insight that replies thoughtfully and accurately to the prompt, and is of an appropriate length. (NB: excessive length, e.g. 500 words, also is not appropriate).
- Check-minus: replies to the prompt but with cursory attention or inappropriate length.
- Check-plus: offers a particularly original or provocative argument, and is of an appropriate length

Peer Review Writing Workshops

As an opportunity to gauge how well you are communicating your ideas to an audience of your peers, we will have specific days to exchange drafts with others in the class for giving and receiving feedback. [*Grading: Same as above, minus length*]

Peer Workshop Absence: If you have to be absent during a Workshop class, you are responsible for contacting a classmate, asking for a copy of his/her paper, and submitting that day's "Peer Evaluation Worksheet" to me by email. This sheet will be available online after the class. Unfortunately, if absent, you will not be able to have your own assignment reviewed, *though it is still due at the beginning of class by email*; this is all the more reason to be there! (If you are contacted by a classmate, please email them your essay, even if you feel like you have enough feedback).

Show Up for Class, On-Time

Small classes like ours require every member of the group to be productive. So attendance is mandatory. Unjustified absences or repeated tardiness will earn deductions.

EXCUSED absences: Everyone has THREE (3) free absence days *including sick days, days participating in University competitions, and death/emergency in the family*.

Please just send me an email, before class if possible. If you go to the health center, pick up a slip verifying you were there and hang on to it. If you have extended health, family, or other problems, please speak to me *early on*, i.e. before you start racking up unexcused absences.

NB: Remember, if you miss a Workshop day, you still must complete a Peer Review.

NB: If you're an athlete participating in a University-sponsored competition, you do not need to email me. I receive those notifications automatically.

LISTEN and TALK in Class

To realize the potential for stimulating intellectual community present in this small class also requires meaningful interactive efforts from all. This involves, first, active listening to others (i.e. not just waiting to jump in), which is demonstrated by actually engaging what another speaker said in your own comments. It also includes speaking up with insights that address the topic at hand and the learning objective we are trying to achieve through it. Vice versa, sleeping, mentally checking out, reading non-class-related materials under your desk, and other "uninvolved" behaviors earn deductions.

Technology: The use of technology in the classroom is a proven distraction to learning, which also hinders the respectful attention that belongs to active listening. **Therefore, the use of cell phones (including texting) will NOT be permitted. Likewise, the use of laptops and other gadgets is expressly prohibited**, barring a special dispensation from the professor (or possibly the Pope, but I wouldn't hold your breath). Violations earn humiliating, public warnings, and deductions.

Attend the Writing Center At Least Once During the Semester

ND's Writing Center is dedicated to helping you become a better writer. Its tutors can help at any phase of the writing process, including understanding an assignment, articulating a thesis statement, organizing your thoughts, revising a draft, and editing your final paper. The tutors are not proof-readers and the Center is not "remedial." Rather, they help any writer to think through particular aspects of a paper and one's approach to it as a whole.

Advice: Go early, go often.

Submit: an email stating the date, time and tutor from your appointment, as well as 1-2 sentences identifying the single most helpful piece of advice s/he gave you.

To learn more or set up an appointment: <http://www.nd.edu/~writing/index.html>.

Complete Occasional Short Surveys

I value your feedback! Early on in the semester, and then once or twice more, I will ask you to complete brief surveys on how class is going. Help me help you!

Complete the Once-in-a-Lifetime, Off-Campus Vehicle Training Class

August 29th (W) – BRING YOUR DRIVER'S LICENSE TO CLASS.

If for some reason you must miss class Wednesday, please see the Transportation Services website for an individual appointment, which must be completed by AUGUST 31st.

<http://transportation.nd.edu/training/> (Or call: 1-6467: Marty Ogden)

Complete the Pot O' Gold Library Tutorial and Quiz [Sakai - about 45minutes altogether]

Due: Before Library Visit on Sept 14th (F)

Academic Dishonesty

Plagiarism is defined as, but not necessarily limited to, the representation of another's work as your own, whether deliberately or by accident. It also includes recycling papers or parts of papers from high school or another class. If you plagiarize, and you and I are unable agree on a penalty, you

will face an academic honesty hearing, which will be even tougher on you than I would. The result of this hearing could include failure of the course, academic probation, or expulsion. There is absolutely no worse risk-to-benefit ratio than cheating.

To review the Notre Dame Academic Code of Honor, visit <http://www.nd.edu/~hnr/code>.
For info on avoiding plagiarism: <http://www.nd.edu/~writing/resources/AvoidingPlagiarism.html>

Collaborative Learning

The importance of not plagiarizing does not mean you cannot consult with one another in this class. While your written work needs to be your own, others can help you improve it in “peer review” outside of class. You can also exchange ideas that emerge from but are not central to thread of your own arguments, especially with others serving at your site (you should thank them in a footnote – this is called the “academic shout-out”). Indeed, though it is not an exact parallel, I myself borrowed ideas and received constructive feedback from many other professors in crafting this syllabus, including: Kasey Swanke, Connie Snyder Mick, Nicole MacLaughlin, Patrick Clauss, Ed Kelly, John Duffy, and others. You will continue to see shout-outs to them throughout the semester.

Backing-Up Documents

I do not give extensions for lost data because I think this is something you can prevent or reduce. However, reducing lost data requires saving in multiple locations and not just your hard drive or a single flash drive. Instead, try some or all of the following:

- Save to your Net-space (I or N drive), or your new OIT “Box.”
- Save backup copies on hard drive, flash drive, and/or burned disc.
- Print your drafts as you go and keep them organized. As a last resort, you can re-type.

Technology We Will Use

Sakai [sakai.nd.edu] – Sakai is our virtual classroom. There you will find a syllabus with the most up-to-date version of our calendar. You will also find links to: see your assignments, post your blog entries, take the Pot O’ Gold tutorial and quiz, and access any readings not in Fresh Writing (FW), Hacker’s Pocket Guide (DH), or They Say/I Say (GB). **NB: Some Internet browsers like Google Chrome do NOT work with Sakai downloads (i.e. of the readings).**

Video or Audio Recording – Find a list of software on Sakai. Equipment can be checked out from the Writing Program (visit the Loft, O’Shag 300).

Disabilities

If you are a student with a disability and would like to request accommodations for this course, please register with Notre Dame’s Disability Services (<http://www.nd.edu/~osd/>). After you have discussed your needs with the Coordinator of Disability Services, please speak with me. Per University policy, you, I, and the CDS will make any necessary arrangements together.

Tentative Course Schedule

Note: This calendar is subject to revision based on the ongoing assessment of the needs of the class.

Check SAKAI for the up-to-date assignment for each day.

Promise: due dates for formal written assignments will never be rescheduled for an earlier date.

Date	Class	Assignments Due
08/22 W	What this Class Is NOT (and Is) Introducing Ourselves	
08/24 F	What Writing and CBL are NOT (and Are) I. Writing as Personal-Political Process, Grading as External Standard The Syllabus GB – Preface, Introduction (pp IX-14) Hairston, “What Happens When People Write” Lamott, “Shitty First Drafts” Murray, “The Maker’s Eye” II. CBL: Our Partners and Logistics Guest: Connie Snyder Mick, Center for Social Concerns	Due: “Who Am I? (As a Writer and a Community Partner)” Due: Make sure you can log into Sakai, download the articles, and find your way around. The sooner, the better. Please let me know if you have any problems.
08/27 M	Rhetorical Analysis (RA) Aristotle’s Five Parts Logos, Ethos, Pathos GB –pp.145-55 “What’s Motivating this Writer?” Silko – “The Border Patrol State” FS – “Rhetorical Analysis,” [Read Silko <i>first</i>]	Tues 08/28 – Activities Night (optional)
08/29 W	RA, Finding Arguments, and Questions on Sites Driver Training FS – “Finding Arguments” Spurbeck, “The No.1 Danger of Using Facebook” Mordini, “Facebook Gone Wild” (FW)	BRING YOUR DRIVER’S LICENSE TO CLASS Due: Noon – Sites Ranked (email)
08/31 F	Narrative Arguments Introducing Peer Review FS – “Narrative Arguments” Ehrenreich, “Nickel-and-Dimed: On (Not) Getting By in America” Prendergast, “Would You Like Fries with That? Getting the Most from Peer Review” Bring a Blank Copy of the Peer Review Template	Due: Sun 09/2 – email RA draft by 9PM; <i>read</i> your partners’ draft.
09/03 M	Definition (and Narrative) Arguments Peer Review - RA	Extra Credit: Attend ND Forum Panel – “Conviction and

	FS- “Definition Arguments” Vanier, “To Welcome the Person Within Us Who is Weak and Poor” Davis, “Constructing Normalcy” [pp.3-7]	Compromise: Faith and Liberal Democracy” DPAC, 7pm (Do blog prompt)
09/05 W	Causal, Evaluation, and Rebuttal Arguments FS – “Causal, Evaluation, and Rebuttal Arguments” Ebert , “Isqat Al-Nizam: Social Media in the Egyptian Revolution” (FW) DeFina and Hannon, “Cruel and Unusual”	
09/07 F	The Researched Proposal Argument FS – “Proposal Arguments” DH - pp.88-89 (#25 - Choosing a Question) Palutsis, “Lifestyles of the Exploited and Famous: Why Collegiate Student-Athletes Deserve the Right to Market Themselves” (FW)	
09/10 M	Our Specific Proposal Project GB – pp. 175-92 (Social Scientific Arguments) Morgan, “Rehabilitation as a Solution to Recidivism” (FW) Cogan, “No Child Left Behind: Suggested Improvements for the Upward Bound Project” (FW)	Due: Revised RA Extra Credit: Attend Forum, “Responsible Speech in an Election Year” Geddes Hall, 7pm (Do blog prompt)
09/12 W	Evaluating and Using Sources “Annotated Bibliographies” and “Evaluating Sources” (Purdue OWL) GB - pp.30-50 DH - pp.89-110	
09/14 F	Library Visit I (Meet at Hesburgh 222)	DUE: “Pot of Gold” Tutorial and Quiz (Sakai) This weekend: Survey, Setup Research Consult
09/17 M	Handling Arguments with Care: Conversing and Qualifying GB – pp.55-77 (“I Say”), pp.78-92 (“Planting a Naysayer”) and pp. 129-38 (“But Don’t Get Me Wrong”) “Virtues of Discourse: The Notre Dame Pledge” In-Class: Obama and Romney on Poverty	
09/19 W	Research Day [no “class”] Work at Library NO OFFICE HOURS THURSDAY	
09/20-9/21 R/F	CONSULTATIONS [no “class” on Friday] Schedule a Consult: Friday during Class Time or	

	Alternate. When not in consult, work at library!	
09/24 M	Library Visit II [Meet at Hesburgh 222]	This week: Work with Site Coordinators to set up interviews / focus groups for week of 10/01-10/05.
09/26 W	Thesis/Introduction, Identifying Key Arguments GB – pp.19-29, 92-101 (“They Say” and “Saying Why it Matters”)	
09/28 F	Localizing the Researched Argument CBL Reflection Deans – pp.168-74 “Interviewing and Empirical Research”	Due: Research Proposal Worksheet
10/01 M	Macro and Micro Structure: Transitions Review Local Questions GB – pp.105-120 BRING A COPY OF YOUR RA	Due: Annotated Bibliography Due: Local Survey Questions This Week: 1. Gather Local Data 2. Intro and Key Args
10/03 W	Logic: the Good the Bad and the Ugly Heinrichs , “The Seven Deadly Logical Sins”	Due Thurs 10/04: Intro and Key Arguments (email to PR partner)
10/05 F	I Can See Clearly Now (What You're Saying) Peer Review: Intro and Main Proposals/Args DH - pp.1-9 BRING A COPY OF YOUR RA	
10/08 M	Could You Clarify That (Even Further)? CBL and Local Research Reflection DH - pp.10-18 BRING A COPY OF YOUR RA	
10/10 W	Clarity, Transitions, Logic Workshop Bring 1-2 paragraphs from your paper to workshop	
10/12 F	Clarity, Transitions, Logic Workshop Bring first three pages of your paper to workshop	Due by 5pm: Researched Proposal Argument
10/15-19	FALL BREAK	REST!
10/22 M	Introducing PSAs Go Thru the "AdCouncil Walkthrough" (On Resources, in Sakai) Start thinking about an issue you can address.	
10/24 W	The Medium is the Message: Oral and Visual Arguments Narratives within Narratives: Race, Gender, and Marginalization FS – “Visual Arguments” “Ain’t I a Woman?” (Listen to Alice Walker and Maya Angelou read Sojourner Truth – YouTube/Sakai) View each twice: 1. Listen only – how do logos, pathos, and ethos	

	<p>come through in each voice.</p> <p>2. Watch – How do logos, pathos, and ethos come through in the visual elements? How do the pictures used in the Angelou video extend ST’s argument to the contemporary context? Is there something lost by not seeing a human speaker, as with Walker?</p>	
10/26 F	<p>The Medium is the Message II “Cowboy, Native, and African (Americans?)” MEET AT SNITE ART MUSEUM</p> <p>Think about: What does it mean to be “American”? To be “racially” marginalized?</p>	
10/29 M	[No Class – Prof Clark Out of Town]	Work on PSAs!
10/31 W	<p>Peer-Review PSA proposals Oral Presentation Brief and Snite Debrief Introducing Narrative Argument Assignment</p> <p>Re-read Vanier Axelrod / Cooper – “Oral Arguments”</p>	Due: PSA proposals.
11/02 F	<p>Making a (Political?) Statement: Why Grammar, Syntax and Punctuation are More than Minor</p> <p>Roberts – “Celebrating the Semi-colon” DH – pp.30-38, 56-63</p>	Keep Writing / Revising!
11/05 M	PSA Presentations	Due: ALL Revised PSAs and proposals
11/07 W	<p>CBL Reflections with Site Partners MEET AT GEDDES COFFEEHOUSE</p>	Keep Writing / Revising!
11/09 F	PSA Presentations	Due 11/11 – Email Narrative
11/12 M	<p>Peer-Review Narrative Introducing the Public Letter</p>	
11/14 W	<p>Preparing Your Presentation Review FS, “Visual Arguments” & Axelrod / Cooper – “Oral Arguments”</p>	
11/16 F	CBL Reflections	<p>Due TODAY - Revised Narrative Due, 11/18 – Email Letter</p>
11/19 M	Peer-Review Public Letter	Due, 11/20 – Revised Public Letter
11/21-5	THANKSGIVING BREAK	Gobbling.

**GO INTO THE
WORLD AND DO
WELL. BUT MORE
IMPORTANTLY, GO
INTO THE WORLD
AND DO GOOD.**

(MINOR MYERS JR.)

Ethical Discourses for Communities

Writing and Rhetoric 13200-06

Monday/Wednesday/Friday 10:40-11:30am

Coleman-Morse Center 201

Prof. Kasey Swanke

kswanke@nd.edu

Office Hours – 301 O’Shaughnessy

Mondays – 1:30-3:00pm

Wednesdays – 2:00-3:30pm

Class Website

ethicaldiscourses.wordpress.com

Course Overview

Writing and Rhetoric through Community Learning and Service

The aim of Writing and Rhetoric is to help you develop writing and rhetorical skills for addressing diverse audiences. The aim of Community Based Learning is to explore how that goal is inseparable from our lives as responsible citizens of our communities. Aristotle defined rhetoric as “the art of finding the best available means of persuasion in any situation.” The opportunity presented to us in this course, then, is one that allows us to develop our skills within a diverse set of tangible and immediate situations, both at Notre Dame and in South Bend.

The content of this course prepares you for writing successfully in your current and future courses at Notre Dame. Each class that you take here will introduce you to specific conversations regarding topics of moral, political, scientific, and intellectual significance. Most often, these conversations are not simple, but instead quite complicated. Thinking about them often requires qualifications, trade-offs, and excruciating honesty. Navigating and responding to them well requires a keen understanding of argumentation and presentation tactics. While our course is first and foremost focused on the development of a diverse rhetorical toolkit and strategies for successful writing, our community-based learning component lends us a distinct advantage: you will develop these important skills within the context of a real-live rhetorical situation. The development of your skills will evolve as you practice grappling with and writing about issues of tangible, contemporary, and local importance.

Through our partnership with local organizations, our study of writing and rhetoric will focus on the themes of the social and political marginalization experienced by various social groups in South Bend. Specifically, we’ll consider how local, state, and national political officials are generally unresponsive to the needs of those who do not directly hold them accountable through the instrument of the vote. Based on those investigations, we’ll consider what we can do to identify and address the social and political challenges of those who are cast onto the sidelines of society. As we discuss important topics of the course related to writing and rhetoric, we should continually think about how we can make use of the gifts we receive through our education to contribute to the overall community.

Community-Based Learning Components

As a condition of Notre Dame’s Community Based Learning, you are to complete two hours of service per week to your chosen site throughout the duration of the semester. Because the theme of our course regards socially and politically marginalized groups, we will each enter into relationships with one of four area organizations: Hope Ministries, La Casa de Amistad, South Bend Juvenile Correctional Facility, and Sister Maura Brannick Health Center. We’ll talk more about logistical issues associated with serving at these places early on in our class. Moreover, you’ll send me your ranked preferences for serving at these organizations by the beginning of the second week so we can solidify assignments and hit the ground running on our work there. Your hours should be spread out into two-hours-per-week increments over roughly eight weeks. Fulfilling this obligation to service in the course is your first community-based learning task.

Your second community-based learning task involves serving the needs of your organization and those that it serves through your actual writing so that you are writing *for* and *with* the community. Over the course of working with your organization, you’ll gain a rich sense of the various social and political challenges that they face. If you’re at the juvenile correctional facility, for example, you might note specific challenges such as overcrowding or lack of funds for efficacious rehabilitation

and/or prisoner re-entry programs. You will write a research paper regarding one of these problems. We'll leave ample time in our schedule for identifying and narrowing down your interests so that you can pose and address a tight and manageable research question associated with these identified challenges. Finally, you will write, revise, and submit a letter – either to an elected official or to the *South Bend Tribune's* editorial page – that contains a persuasive argument regarding your chosen cause. Ideally this letter will be co-authored by you and someone of your choosing who patronizes the organization you're working at. Being able to teach writing and rhetorical strategies to another not only serves her or him, but it also serves you in helping to hone your own skills. By the end of the semester, the symbiotic relationship among yourself, those you work with at your site, and the community as a whole will be clear. In short, you will have served these organizations and the patrons of them, and they will have served you.

Course Objectives

Broadly, our aim is to become better producers and consumers of rhetoric. To achieve this, my goal is that you complete the course having sharpened your abilities to:

- Consider how your wide range of rhetorical tools may be employed to advance your own persuasive, credible, and well-reasoned arguments.
- Consider how your writing affects your readers and revise it to improve that effect.
- Identify and evaluate the author's audience, purpose, claims, reasons, and evidence contained in diverse sources.
- Locate popular sources, evaluate their usefulness, and employ them effectively and ethically in your own work.
- Understand multiple perspectives on an issue and responsibly and credibly enter into scholarly and public conversations.
- Speak from a position of knowledge, experience, and investment in the community of South Bend.

Texts and Materials

The following required and recommended books are available for purchase at the bookstore and, with the exception of *Fresh Writing*, are also available online.

Required Texts

Thomas Deans. "Writing and Community Action: A Service-Learning Rhetoric with Readings." ISBN 0321094808

Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. **Second Edition**. ISBN 9780393933611

Matthew Capdevielle, ed. *Fresh Writing*. **Volume 11**. ISBN 9780738045078

Recommended Texts

Diana Hacker. *A Pocket Style Manual*. ISBN 9780312664800

Other Materials

A notebook or supply of loose-leaf paper for in-class writing assignments

A folder or three-ring binder for the final submission of your portfolio

Assignments and Grading

Participation – 35%

A small, seminar-style class such as ours is well suited for developing into a supportive and stimulating intellectual community, but this potential depends upon the interactive efforts exerted by all of us. Your participation grade will depend on how actively you participate in and meaningfully contribute to classroom activities. In addition to participating respectfully and intelligently in daily class discussions, your overall participation grade, which accounts for 35% of your final grade, depends on your performance related to the following tasks:

Peer Writing Workshops – 10%

As an opportunity to gauge how well you are communicating your ideas to an audience of your peers, we will have specific days to exchange drafts with others in the class for giving and receiving feedback. Specifics of these workshops will be made more explicit as we approach them on the calendar, but note here that your attendance and thoughtful contributions during these class sessions are especially mandatory.

Service Blog – 10% ethicaldiscourses.wordpress.com

You will be responsible for contributing to the class blog by posting at least ten times over the course of the semester. These posts will take the form of responses to occasional class writing exercises or reflections on your service experiences.

Group Presentation – 10%

During the final week of the course, you, with your service learning group members, will translate your letters into a presentation to the class as well as outside members of the Notre Dame community (including, for example, Annie Cahill Kelly and Connie Mick Snyder from the Center for Social Concerns).

The Writing Center – 2.5%

Notre Dame's Writing Center is dedicated to helping you become a better writer. The tutors working there will carefully consider your work with you and discuss your ideas during all phases of your writing process, including understanding an assignment, articulating a thesis statement, organizing your thoughts, revising your first draft, and editing your final paper. While the tutors at the Writing Center do not write or copy edit your papers for you, they help you develop helpful rhetorical strategies for your written work.

You are required to visit the Writing Center at least once during the semester (you're of course welcome to visit it as often as you'd like). To learn more about the Writing Center and to set up an appointment with a tutor online, visit <http://www.nd.edu/~writing/index.html>.

Individual Meetings during Office Hours – 2.5%

Most students discover that meeting individually with the professor to discuss their specific projects is overwhelmingly helpful. By way of a gentle impetus to encourage you to take advantage of this, you are required to meet with me at least once this semester during my office hours (you can make a separate appointment with me if my office hour times are impossible for you).

Portfolio – 65% – Due Wednesday, December 7

Over the semester you will write several short papers and a research paper. Along the way, you will submit papers to me, and I will offer commentary on what works and what doesn't. I'll also suggest revisions and let you know what level (A-F) your paper achieves at that time. Your grade for those papers, however, is ultimately judged at the end of the semester when you submit to me all of the final drafts for your papers in a portfolio (using either a folder or a binder). Since good writing is cultivated through a process that evolves over time rather than finished in one single stint, this method allows you to employ all of the rhetorical tools you've developed and polished throughout the semester. You can rewrite your papers and include the revisions in your final portfolio. **You must revise at least two of your essays for your final portfolio.** Of course, you're welcome to revise more or all of them. We'll talk more specifically about the paper assignments over the course of the semester well before their due dates approach, but in brief, here are the general details of each essay:

Rhetorical Analysis – 10%

(500-750 words) Due – Friday, September 9

The Rhetorical Analysis is a short summary and critical analysis of the argument, logical, and rhetorical appeals of a speech that you select from a list that I will provide. Your task will be to identify the speaker's primary claim and evaluate some of the rhetorical tactics that she or he employs in persuading her/his audience.

Conversation Argument – 15%

(750 – 1000 words) Due – Friday, September 30

The Conversation Argument is your opportunity to engage in an existing scholarly conversation about a specific issue. Your task is to engage the perspectives contained in at least two outside sources and articulate an argument of your own. You'll develop a cogent thesis that communicates your main claim and motivates the discussion in the rest of the essay. From there, you will put forth your argument, framed within the template of one of the argument types from *Good Reasons* that we'll talk about (i.e., definition, causal, rebuttal, narrative, evaluation).

Research Paper – 30%

(2500-3000 words) Due – Friday, November 18

The Research Paper asks you to draw on your experience at your research site to identify a problem associated with a social or political issue that plagues your organization or those who are served within it. You'll craft a proposal or "solution" to this issue. While you can be argumentative or analytical, you should craft it in such a way that it displays your abilities to refine and articulate a thesis, synthesize and evaluate claims contained in various outside sources (including but not limited to those found in the library), and engage in a scholarly conversation. While the research paper as a whole is due on Friday, November 18, we'll break this assignment up into various tasks along the way:

Research Questions – Friday, October 7

Research Proposal – Friday, October 14

Annotated Bibliography – Friday, November 4

Introduction – Friday, November 11

Public Letter – 10%

(less than 500 words) Due – Wednesday, November 30

This assignment requires you to write a letter, aimed towards either the editorial section of the *South Bend Tribune* or an elected official serving at a level of government of your choosing (i.e., local, state, or national). This assignment is shorter in length than your previous formal writing assignments, but in many ways its short length makes it all the more challenging. You will want to be at once specific, thorough, and extremely concise.

Attendance

Attendance is mandatory. The success of our course depends upon the collective action of all, namely through class discussion and our various collaborative in-class exercises. No doubt you will delight in coming to each class, but should you choose to forego any of your thrice-weekly opportunities for academic enlightenment, your grade will suffer accordingly:

1, 2, or 3 absences – no penalty

4 or 5 absences – one- and two-thirds of a letter grade deducted from your final grade.

6 absences – one full letter grade reduction

7+ absences – failure of the course

Arriving to class late is certainly better than not showing up at all, but these instances will each count for one-half of an unexcused absence. Coming to class but engaging in unacceptable classroom behaviors such as sleeping, newspaper reading, texting, etc, will similarly impact your grade at rates equivalent to those of unexcused absences.

Excused absences (e.g., participation in University competitions, illnesses, deaths in the family) issued only from the Office of Residence Life and/or First Year of Studies still count as absences. While you will never be penalized for an excused absence, if you have, say, three excused absences and one unexcused absence, your unexcused absence counts as a penalty against your final grade.

Note – if you're an athlete participating in a University-sponsored athletic competition, you need not worry about providing me your written excused absence yourself – I receive notifications automatically via email for those.

Late Work

Mastering the enormously portable life skill associated with completing your work on time is paramount. I strongly encourage you to submit all of your assignments on time. However, I understand that life can be tricky at times. Maybe you'll receive an American Idol callback. It could be that your computer crashes just as you type your final punctuation mark. Perhaps you're compelled to drop everything and celebrate the Sacrament of Reconciliation after committing a mortal sin. Whatever the reason, I offer a no-questions-asked allowance for late work depending on when you turn it in. Work is due to be handed in at the beginning of class. If you submit your work to me any time after I originally collect it through 5pm that day, I'll impose a five percent grade reduction. Each additional 24-hour period after that incurs a ten percent per day late grade reduction for that assignment. The two exceptions to this policy concern draft assignments due for our peer review sessions and the final portfolio – these must be submitted on time, and no late drafts/portfolios will be accepted for credit.

Academic Dishonesty

Plagiarism is defined, but not necessarily limited to, the representation of another's work as your own, either deliberately or by accident. Amen, Amen, I say to you, do not engage in this. Because little matters more in academia than the fruit of our brains, academic dishonesty is rightfully treated as a really big deal. If you are caught plagiarizing, and you and I are unable work out matters of guilt and penalties between us, you face an academic honesty hearing which, I can only imagine, involves you facing a committee of hired Death Eaters and dementors from Azkaban's finest rank. The result of this hearing could include failure of the course, academic probation, or expulsion. There can't possibly exist for you a worse risk-to-benefit ratio in cheating.

To review the Notre Dame Academic Code of Honor, visit <http://www.nd.edu/~hnr/code>.

For concise information regarding avoiding plagiarism, visit <http://www.nd.edu/~writing/resources/AvoidingPlagiarism.html>

Technology in Our Classroom

During specific instances throughout our course, laptops, tablets, cell phones, and other new-fangled things released over the course of our semester may come in especially handy. However, given their potential to divert our (and our neighbors') attention away from the content of the course, we will forego using these in class unless specifically stated. Cell phones and other electronic devices must be silenced and put away.

Disabilities Services

If you're a student with a disability and would like to request accommodations for this course, please register with Notre Dame's Disability Services (<http://www.nd.edu/~osd/>). After you have discussed your accommodation needs with the Coordinator of Disability Services, please speak with me so I can make any necessary arrangements.

Tentative Course Schedule

Reading Assignments and Formal Writing Assignments

Note: This calendar is subject to revision based on the ongoing assessment of the needs of the class. Rest assured, however, that formal writing due dates will never be rescheduled for an earlier date.

Introduction – Writing as a Process (Wed 8/24 – Wed 8/31)

Deans – Chapter 1 “Writing as Social Action” (pp 1-24)

Hairston’s “What Happens When People Write?”

Lamott’s “Shitty First Drafts”

Murray’s “The Maker’s Eye: Revising Your Own Manuscripts”

“Investigating Your Community Organization and its Context (pp 349-350)

“Building a Relationship with Your Community Partner” (pp 350-1)

“The First Meeting: Making a Good First Impression” (pp 351-2)

Graff and Birkenstein – Preface, Introduction (pp IX-14)

Burk “The Art of Revision” (Handout) *optional, but highly recommended

*Optional – Student Activities Night – Tuesday, August 30 – Meet and talk with representatives from the organizations we’ll be working with this semester

*Mandatory – Orientation Sessions at individual organizations’ sites (Date and Time TBA)

Unit One – The Basics of Rhetoric (Fri Sept 2 – Fri Sept 9)

Deans – Chapter 4 “Writing in Academic Communities” (pp 134-141)

Sakamoto’s “Conversational Ballgames”

Graff and Birkenstein (pp 15-38)

“They Say”

“Her Point Is”

Faigley and Selzer – “Rhetorical Analysis” (Handout) and “Finding Arguments” (Handout)

MLK, Jr.’s “Letter from a Birmingham Jail” (Handout)

Romney’s “Faith in America” (Handout)

Obama’s “Call to Renewal Keynote Address” (Handout) *optional

Early Semester Evaluations (in class)

*Rhetorical Analysis Essay Due Fri Sept 9

Unit Two – Building Logical, Ethical Arguments Yourself (Mon Sept 12 – Wed Sept 21)

Deans – Chapter 3 – Exploring Community (selections)

Kirp’s “Almost Home: America’s Love-Hate Relationship with Community”

Kidder’s “A Moral Place”

de Toqueville’s “Democracy in America”

The Peer Workshop: Sharing Drafts with Others (pp 64-66)

Graff and Birkenstein (pp 39-98)

“The Art of Quoting”

“So What? Who Cares?”

“Yes / No / Okay, But” “And
Yet”

“Skeptics May Object”

Faigley and Selzer – Types of Arguments – Definition, Causal, Evaluation, Narrative, Rebuttal
(Selections – Handout)

Peer Review Workshop – Conversation Arguments

*Conversation Argument Due Fri Sept 30

Unit Three – Preparing to Write a Research Paper (Fri Sept 23 – Wed Nov 2)

Deans – Chapter 6 – Preparing for Outreach: Respect and Reciprocity (pp 253-272)

Chapter 7 – Writing About the Community (pp 273-336)

“The Lesson” and Economic Justice (pp 201-232; 245-248)

Hacker – “Posing a Research Question” (Handout)

South Bend Tribune and *New York Times* Selections – TBA

Hesburgh Library visit – tour and tutorial – Mandatory! Peer

Review Workshop – Research Questions

*Research Questions Due Fri Oct 7

*Research Proposal Due Fri Oct 14

*Annotated Bibliography Due Fri Nov 4

Unit Four – Crafting a Research Paper (Fri Nov 4 – Fri Nov 18)

Graff and Birkenstein (pp 99-132) “As a
Result”

“Aint so / Is Not” “In
Other Words”

Peer Review Workshop – Research Paper Introductions

*Introduction Draft Due Fri Nov 11

*Full Research Paper Due Fri Nov 18

Unit Five – Spreading the Word (Mon Nov 21 – Wed Dec 7)

Deans – Proposals to Address Community Problems and Injustices (pp 384-395) Oral
Presentations (pp 436-8)

In-class oral presentations

Peer Review Workshop – Letters

*Letter Due Wed Nov 30

*Oral Presentations Mon, Dec 5; Wed Dec 7

*Final Portfolio Due Wed Dec 7

FYC13300: MULTIMEDIA WRITING & RHETORIC

Theme: Screen Literacy and (Re)Mediated Identities

Fall 2013; sections 09, 11, and 13

Professor: Dr. Erin Dietel-McLaughlin (you may also call me Dr. Erin or Dr. "E")
Office: 300 O'Shaughnessy Hall
Office Hours: 3:30-4:30 p.m. on Tuesdays and Thursdays (and other times by appointment)
Email: edietelm@nd.edu
Sakai site (for submitting drafts, accessing your grade, some readings):
<https://Sakailogin.nd.edu>
Course blog (for everything else): <http://writingirish.wordpress.com/>

REQUIRED MATERIALS

- ☐ Notre Dame e-mail account that you check DAILY.
- ☐ A WordPress account and blog (we will set this up in class).
- ☐ An MLA style manual (must have the 2009 MLA update)
- ☐ Access to our Sakai site
- ☐ Some kind of online storage. Notre Dame provides you with online file storage via WebFile, which you can access at <https://webfile.nd.edu>. You may also wish to sign up for a free account at Dropbox.com or another online storage service.

RECOMMENDED MATERIALS

- ☐ A laptop computer with word-processing and wireless Internet browsing capabilities. If you do not own your own laptop, the Office of Information Technologies offers a rental service that may be of interest to you (see <http://oit.nd.edu/equipment/>).
- ☐ Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Co Inc, 2010. Print.

COURSE OVERVIEW

Simply put, this course is an introduction to writing, rhetoric, and research. Though each of these terms can be defined in numerous ways, we will focus most carefully on *writing* as a process of constructing meaning through the use of symbols, *rhetoric* as the craft of argumentation, and *research* as a process of investigation and analysis. Since good writing begins with good thinking, this course will emphasize the importance of critical reading and will ask you to analyze a variety of print-based and new media texts throughout the term. Historically, these literacies have strong ties to identity, citizenship, and community participation; but digital culture continues to shape the ways in which we project our identities and interact with one another, with profound ramifications for private, academic, corporate, and civic sectors.

With these shifts in mind, we will spend the term examining what it means to negotiate identity and community in digital culture, grounding this exploration in rhetorical principles that will advance your ability to think critically about the communities of which you are a part, both online and off. We will examine a variety of controversies related to digital media, with particular emphasis this term on the role of screens and screen literacies in our lives. I encourage you to make personal connections between the course material and your own interests as much as possible. Thus, whether you are an enthusiastic technology advocate with all the latest gadgets, or a skeptic preferring to live off the grid, you should find plenty of

opportunity to develop your perspectives through the crafting of focused, well-supported, rhetorically sound arguments.

MAJOR ASSIGNMENTS

Audio Narrative (150 points): You will craft a personal essay that tells a story about some aspect of your identity related to screen culture. The purpose of this assignment is to orient me to both your writing ability and who you are as a person, as well as to prompt reflection on some of the important themes in our course. Since you will be drafting this narrative in print and then recording it in an audio format, this assignment will also give you an opportunity to explore the role of medium and message in the writing process. Finally, this project will help to set the critical awareness and self-reflexivity that will form the foundation for the rest of the assignments in this course. Due Week 3 (9/13).

Comparative Rhetorical Analysis Essay (150 points): You will craft and defend a thesis-driven argument of 6-8 pages, drawn from your systematic observation and analysis of the rhetoric of two assigned films. This assignment will orient you to some important foundational concepts in the study of rhetoric and will give you the opportunity to explore the rhetorical dimensions of the moving image. Due Week 7 (10/11).

Research Essay (200 points): You will write a traditional, print-based essay of about 10 double-spaced pages on a focused topic of interest to you *that somehow engages the themes of our course*. This argument will be supported by your synthesis of a variety of credible sources found through your own independent research. This assignment will introduce you to genres of academic argumentation, the complexities of research, and the process of crafting an original argument within a larger conversation. You will present the major findings of your research in class with a TED-style multimedia presentation. Due Week 12 (11/15).

Multimedia/Visual Essay (200 points): You will craft an argument that communicates through a rhetorically effective combination of media (image, sound, text, etc). Like the research essay, your multimedia argument should emerge in response to the themes and controversies we discuss in class and should be grounded in your independent research on a topic of interest to you. This assignment will help you further explore the relationship between text and digital media in constructing effective arguments. Though the piece should stand on its own (i.e., it should not require any explanation for readers to grasp the intended meaning), you will also draft a short reflection that describes your process in constructing the argument and the rhetorical choices you made along the way. Due Week 14 (12/6).

OTHER REQUIRED WORK

Participation/Daily Work (125 points): Full participation in all class activities, including (but not limited to) face-to-face class discussion, discussion board threads, peer review, and collaborative activities, is a requirement of this course. You must also fully complete smaller assignments designed to support the major projects, including prewriting activities, in-class exercises, storyboarding worksheets, and so on. Sleeping during class, unauthorized texting/Web surfing/gaming/etc, or being unprepared (e.g., without a paper for peer

review or unprepared to discuss the readings) will lead to your being marked absent for the class period, and you will be responsible for any negative impact on your grade as a result (see attendance policy below).

Readings and Reading Quizzes (50 points): Critical reading is a fundamental part of this course. The volume will vary, but you should plan for about 20 pages of reading per class period. You must come to each class session prepared to share your notes on and responses to these readings. To encourage reading comprehension, and to help you to identify key points of connection between the readings, I will periodically give reading quizzes throughout the semester. These quizzes cannot be made up if you miss class, unless I am provided with official documentation from the university excusing your absence.

Blog Entries (75 points): Throughout the term, you will keep a personal weblog wherein you reflect upon the readings and connect those readings to your own observations, insights, and writing projects. These entries (roughly one assigned entry per week) are informal and will not be assessed based on formal standards; instead, your blog entries will be assessed based on the depth of your reflection and your attempts to integrate the course readings/discussions with your own thinking. You are encouraged to include relevant images, video, music, and other multimedia in this journaling space, as well.

Writing Center visit and Research Consultation (pass/fail): To orient you to some of the excellent resources offered on campus for writers and researchers, you are required to attend *at least one* Writing Center session and participate in *at least one* consultation with a research librarian. I must receive a tutor note from the Writing Center and an e-mail or note from the librarian in order to give credit for these requirements. These minimum requirements should be fulfilled **prior to Fall Break**, though you are encouraged to continue making additional appointments throughout the semester.

PEER WORKSHOPS

Throughout the term, you will share your works-in-progress with your classmates and will provide feedback on works-in-progress from others. The drafts you prepare for these sessions should be the product of your careful drafting and revision up to that point. If you need help in your early drafting process (for instance, help with selecting a topic or advice on how to get started), then please visit me during my office hours or make an appointment and I will be delighted to help you. You may also wish to form a writing group with other members of the class. Meaningful participation in peer response groups is **REQUIRED**. We will discuss guidelines for providing constructive feedback in class.

ASSIGNMENT GRADING STANDARDS

The specific grading criteria for each major assignment will be provided with the assignment sheet. Generally speaking, however, the grading standards for this class follow the university-wide grading standards and are as follows:

"A-level" work: Clearly meets or exceeds all expectations for the assignment. Maintains a focused, sophisticated controlling purpose throughout the work and demonstrates mastery of major rhetorical principles (audience, purpose, thesis, organization, development, coherence, etc). Demonstrates superior command of the subject matter and presents an original perspective on that subject matter so effectively that the reader enjoys reading the essay *and* learns from it. Captivates readers with clear, powerful, sophisticated writing style

from start to finish. Connections between ideas are clear and smooth. Polished and free of sentence-level errors.

"B-level" work: Clearly meets or exceeds nearly all expectations of the assignment. Maintains a focused controlling purpose throughout the work and demonstrates solid command of major rhetorical principles. Demonstrates good command of the subject matter and presents an original perspective on that subject matter in an interesting and enjoyable way, though perhaps not as sophisticated as the "A-level" work. Writing style is clear and engaging through most of the work. Connections between ideas, overall, are clear and smooth. Polished and free of all but a few minor sentence-level errors.

"C-level" work: Clearly meets all basic expectations of the assignment. Maintains a controlling purpose, though at times the essay's focus may drift. Demonstrates an adequate command of major rhetorical principles. Demonstrates a fair command of the subject matter and presents a perspective adequately, though it may not be as original and/or compelling as the A- or B-level essays. Connection between ideas are adequately made. May contain a few patterns of sentence-level errors, but not severe enough to interfere with communication. ****Note:** many students are surprised to receive a "C-level" grade when they have "done everything listed on the assignment sheet." Simply meeting the minimum requirements constitutes a basic "passing" grade; to get a "B" or an "A," you must exceed those minimum requirements through more sophisticated execution.

"D-level" work: Work is below "average," meaning it does not clearly meet basic expectations of the assignment. Controlling purpose or thesis may be weak. Demonstrates some command of the subject matter, but may not present that information effectively. Perspective presented may not be original or truly argumentative. Connection between ideas may be rough or confusing. May contain patterns of sentence-level error that are severe enough to interfere with communication.

"F-level" work: Work does not meet minimum expectations for the assignment. Shows little to no controlling purpose or thesis. May demonstrate inadequate command of the subject matter, and information may not be presented in a clear and appropriate way for readers. Perspective may be unoriginal, difficult to follow, or not truly argumentative. Connection between ideas may be very rough and difficult for readers to follow. May contain numerous patterns of sentence-level error that are severe enough to interfere with communication.

REVISION POLICY

This course emphasizes writing as a process, and most writers find that a work must go through multiple revisions. With this reality in mind, you are allowed to choose TWO major assignments (with the exception of the last project, due to time constraints) on which you would like to do substantial revision for your final portfolio. The revised essay may earn up to a full letter grade above the original graded draft (so, for example, if you revise an essay on which you earned a "C-," then you may revise the essay to earn no higher than a "B-").

FINAL COURSE GRADES

Your grade in this course will be based on your performance in the following areas:

- I. **Participation and Daily Work** (175 points; worth 17.5% of your grade)
 - a. In-Class Participation (125 points total; 12.5%)

- b. Reading Quizzes (50 points total; 5%)
- II. **Digital Writing Portfolio** (825 points; worth 82.5% of your grade):
 - a. Audio Narrative (150 points; 15%)
 - b. Comparative Rhetorical Analysis (150 points; 15%)
 - c. Research Essay (200 points; 20%)
 - d. Multimedia Essay (200 points; 20%)
 - e. Blog Entries (75 points; 7.5%)
 - f. Reflective Essay/Portfolio Introduction (50 points; 5%)

Total Possible Points: 1000

930-1000 points (93-100%)	= A
900-929 points (90-92.9%)	= A-
870-899 points (87.89.9%)	= B+
830-869 points (83-86.9%)	= B
800-829 points (80-82.9%)	= B-
770-799 points (77-79.9%)	= C+
730-769 points (73-76.9%)	= C
700-729 points (70-72.9%)	= C-
600-699 points (60-69.9%)	= D
Below 600 points (60%)	= F

FINAL PORTFOLIO ASSESSMENT: While each of your major projects will receive a grade during the course of the term, your final writing portfolio will also be assessed *holistically* (meaning “as a whole”) at the end of the semester. For this reason, you should take care to polish all of the essays in your portfolio. You are responsible for keeping copies of your work—failure to submit a complete portfolio at the end of the term will result in a failing grade for the course. We will talk more about portfolio assessment in class.

SUBMITTING DRAFTS FOR GRADING

Unless otherwise specified, projects will be due by MIDNIGHT on the assignment due date. All drafts should be submitted electronically via Sakai in .doc format, unless otherwise noted. When you save drafts, please save them with your last name and the appropriate abbreviation of the assignment. If your name were Jane Doe, for example, your file saving conventions for each major individual assignment would be as follows:

DoeJane_NAR
DoeJane_ANA
DoeJane_RES
DoeJane_VIS

If you elect to revise an essay for a higher grade, then you must submit your revised essay with “REV” added to the filename, like this:

DoeJane_NAR_REV

LATE/LOST WORK POLICY

I do not accept late work. I do not provide extensions. It is your responsibility to save multiple copies of your assignments. Remember: It’s not a matter of IF your technology will fail you, but WHEN. Prepare for these inevitable crashes by saving your work in multiple places throughout the semester. If you are stricken with illness or experience a personal

crisis that will impact your ability to participate in class or submit drafts on time, then you must communicate with me as soon as possible so we can discuss your options for completing the course.

ATTENDANCE POLICY

The success of this class will depend largely on meaningful group discussion and a variety of collaborative activities designed to support the major assignments. For this reason, attendance is mandatory. You are allowed **two** absences without any penalty to your grade. After that, a missed class (or being “absent” by being unprepared to participate) will result in a loss of points from your participation score. If you miss more than three days of class, then I will contact your First Year of Studies advisor. If you miss six or more days of class (3 weeks), then you will fail the course. With the exception of excuses issued directly from the Office of Residence Life on your behalf (i.e., death in the family, service to the University, etc), you will not be allowed to “make up” work missed while absent unless you first make arrangements with me.

MISSED APPOINTMENT POLICY

My office hours for Fall 2013 are 3:30–4:30 p.m. on Tuesdays and Thursdays. I am also enthusiastically available at other times by appointment. I encourage you to make appointments with me to discuss your writing progress or any other concerns you may have about the course. Please come to your conference with a clear sense for what you would like to discuss during our meeting. Be sure to make note of your conference time, as well—a *missed conference outside of my regular office hours will count as an absence*. If you must cancel our appointment, then please do so at least 12 hours in advance of our scheduled meeting to avoid penalty.

TECHNOLOGY USAGE POLICY

There will be occasions throughout the semester when you will be encouraged to use laptop computers and other devices in support of class activities. I will let you know when use of these technologies is acceptable; otherwise, you should turn off all electronic devices at the start of class and should refrain from texting, instant messaging, Facebooking, gaming, online shopping, checking e-mail, listening to music, or engaging in any other unapproved use of technology during class time. If you are caught violating this policy, you will be considered absent for that class period and will be responsible for any negative impact on your grade that may result. Also, for privacy reasons, please do not use recording devices in class unless you first gain permission from me and your classmates.

SHARING YOUR WORK OUTSIDE OF CLASS

Given the subject matter of our class, there will likely be instances where you will be asked to share your work publicly. Your final portfolio, for example, will be published via your personal weblog. You are NOT, however, required to make your identity public when sharing these works, and you may wish to remove your real name and other identifying characteristics from your blog and finished pieces. You are also encouraged to utilize privacy settings provided by digital publishing platforms. If you still feel uncomfortable sharing your work in this manner or have a special situation wherein you require an exceptionally high degree of anonymity, then please let me know immediately so we can make alternate arrangements, or consider transferring to a different section of the course.

Additionally, I may ask permission to use your work outside of class for research and pedagogical purposes (such as examples for future students). I will always ask for written permission prior to using any student's work, and you will always have the option to decline without any penalty on your grade.

CLASSROOM DECORUM

Differing opinions will likely emerge during class, and while you are *not* required to agree with me or your peers, you *are* expected to be respectful and courteous. Your participation in class should demonstrate your understanding of good rhetoric, which involves listening carefully and thoughtfully to opposing positions and responding to conflict in ways that are ethical and respectful. You should feel free to express your perspectives, but be sure to keep your focus on the ISSUE at hand and not on the PERSON with whom you may disagree. Sexist, racist, homophobic, or otherwise discriminatory language will not be tolerated.

ACADEMIC DISHONESTY POLICY

As a Notre Dame faculty member, I am responsible for upholding the Academic Code of Honor established by the University. The student handbook for these policies is available at <http://www.nd.edu/~hnr/code/docs/handbook.htm>, and I encourage you to come to me with any questions you may have about what constitutes academic dishonesty. In the event that you are caught violating the University's Academic Code of Honor, I am required to notify the appropriate Honesty Committee, which will negatively impact both your grade in this class and your permanent academic record.

DISABILITY STATEMENT

If you need accommodations, then please contact Disability Services at (574) 631-7157 or showland@nd.edu to file appropriate documentation.

TENTATIVE COURSE SCHEDULE

(for informative purposes only. For up-to-date schedule, see the writingirish.wordpress.com site).

UNIT ONE: SCREEN, MYSELF, AND I—THE NARRATIVES OF IDENTITY IN SCREEN CULTURE

Tuesday, 8/27: Introductions to the course and each other.

Homework for next class:

- ☐ Review syllabus and bring any questions to class.
- ☐ Finish your introductory blog entry.
- ☐ Leave a comment with your name and the URL of your blog on the "[Welcome](#)" entry of writingirish.wordpress.com so I can add you to the blogroll.
- ☐ Read Introduction to "Identity" chapter of *ReMix* (Sakai)
- ☐ After reading the "Identity" chapter, complete the "What Your Smartphone Says About You" activity and post to your blog.

Thursday, 8/29: What is literacy? How does it impact identity in the 21st century? Assign Narrative, listen to examples.

Homework for next class:

- ☐ Finish the "What Is Multimedia Literacy?" activity
- ☐ Read Kelly, "[On Becoming Screen Literate](#)."

- ☐ Read "Writing Your Life," WCA pp. 25-29 (Sakai)
- ☐ Read "Rhetorical Features of the Personal Essay," WCA pp. 60-64. (Sakai)
- ☐ Listen to "[Thump Thump](#)"
- ☐ After completing the readings, reflect on the following in your blog: Where do you see rhetorical features mentioned in the WCA readings present in the "Thump Thump" essay? What strategies does the writer use to shape the reader's experience?
- ☐ Brainstorm ideas for your narrative essay.
- ☐ Bring a personal artifact to the next class (ideally one that relates to your narrative)

Tuesday, 9/3: Discuss readings. Strategies for narrative essay. "Show Me, Don't Tell Me" exercise.

Homework for next class:

- ☐ Read Doyle, "[Joyas Voladoras](#)"
- ☐ Visit the [Michiana Chronicles](#) website and listen to some audio essays. Choose one you like and write a blog entry that explains what you like about the essay. Please include the author, title, and URL in your posting.
- ☐ In your blog, reflect on the Doyle piece and the essay you chose from Michiana Chronicles and reflect on the following question: What seems to be the central "moment" or point of the essay? Can you identify a single sentence that seems to capture the most important part of the piece? How does the rest of the essay build toward or defend that central moment? What strategies does the author seem to rely on to shape the reader's experience?
- ☐ Read Lamott, "Shitty First Drafts" (Sakai)
- ☐ Continue drafting your narrative. Bring a strong draft to the next class.

Thursday, 9/5: Workshop. Writing processes. Strategies for revision.

Homework for next class:

- ☐ Continue revising your narrative.
- ☐ Read "[Tips To Ensure a Good Audio Recording](#)"
- ☐ Read "[Narrative Techniques for Digital Storytelling](#)"
- ☐ Read Jenkins, "Convergence" chapter 1(Sakai).
- ☐ Browse American Rhetoric's "[Rhetorical Figures in Sound.](#)" Apply at least two of the rhetorical approaches to your Audio Narrative, and be prepared to discuss this approach during the next class.
- ☐ Begin experimenting with recording your audio essay in GarageBand, Audacity, or another preferred software.

Tuesday, 9/10: Discuss reading. Tips for audio portion of narrative assignment. Medium and message.

Homework for next class:

- ☐ Continue revising your narrative (print and audio versions).
- ☐ Read Herrick, "An Overview of Rhetoric," pp. 1-25 (Sakai)
- ☐ Read Bitzer's "Rhetorical Situation" (Sakai)
- ☐ In your blog, post one thought-provoking question about the readings and be prepared to facilitate discussion on that question during the next class.

Thursday, 9/12: What is rhetoric? Connection to argumentation, essay, other things that are "rhetorical." How do screens fit into this? Identity?

Homework for next class:

- ☐ Finish your narrative essay (due Friday, 9/13 by 11:55 p.m., in Sakai)

- Blog Entry (approx 500 words, due in your blog by the next class): Using Herrick's framework for understanding rhetorical texts and Bitzer's discussion of the rhetorical situation, analyze the rhetorical situation of and strategies employed by a video, television program, or film of your choice. Be sure to include summary of your chosen artifact, as well as relevant quotes/summaries from the Herrick/Bitzer readings as you illustrate how the piece functions rhetorically.

UNIT 2: CINEMATIC STORYTELLING: THE RHETORIC OF STILL AND MOVING IMAGES

Tuesday, 9/17: Socratic circle discussion of readings. What is argument? What is analysis? How are images rhetorical, and why does it matter? Assign analysis essay.

Homework for next class:

- Read "Criteria For Analyzing Visuals" handout (Sakai)
- Read "[Visualizing Rhetoric](#)"
- In your blog, select an image you encounter on a daily basis (a poster, painting, sculpture, building, or anything else you think might qualify) and do an informal analysis of that image in your blog, using your "Criteria For Analyzing Visuals" handout and "Visualizing Rhetoric" reading as guides.
- Meet in the Snite Museum lobby next class.

Thursday, 9/19: Snite Museum visit.

Homework for next class:

- Respond to the following in your blog: Of the pieces we viewed today at the Snite, which did you find most memorable, and why? What did you find most surprising about analyzing visuals? What did you find most challenging?
- Read Lancioni, "The Rhetoric of the Frame" (Sakai)
- By Tuesday's class (9/24): watch *The Social Network*, paying special attention to the questions on your handout.
- By Thursday's class (9/26): See *Jobs* (still in theaters). Take careful notes, using your handout as a guide.

Tuesday, 9/24: Discuss Snite visit and homework. Visual analysis workshop of *The Social Network*.

Homework for next class:

- Read McGraw-Hill's "Writing a Film Analysis," including sample papers (Sakai)
- Read Del Genio, "Inspiring A Movement" (*Fresh Writing* essay in Sakai).
- Read Harvard Writing Center's "[How To Write A Comparative Analysis](#)"
- Continue considering possible thesis statements and criteria for your analysis essay.

Thursday, 9/26: Discuss sample essays. Organization strategies.

Homework for next class:

- Continue drafting your analysis essay, paying special attention to crafting a tentative thesis statement and determining which organization strategy might work best for presenting your discussion.
- Read Dr. E's "[5 Steps to Paragraph Development](#)"
- Review MLA page formatting and citation guidelines in your style manual. A good online source is the Purdue OWL. Apply the page format and source citation guidelines to your analysis essay (be sure to include a works cited page, too).

Tuesday, 10/1: Organization and development strategies, continued. "Quoting" from film vs. quoting from print-based texts.

- ☐ Read “Skeptics May Object: Planting A Naysayer in Your Text,” *TSIS* pp. 78-90. Apply the strategies you read about to your analysis draft.
- ☐ Read Logical Fallacies reading TBA

Thursday, 10/3: Counterarguments. Logical Fallacies Bingo. MLA format and citation overview.

Homework for next class:

- ☐ Continue working on your analysis paper. **Be prepared to share a strong draft of your essay during peer workshop on Tuesday.**
- Read “So What? Who Cares? Saying Why It Matters,” *TSIS* pp. 92-100. Craft an introduction or conclusion for your essay that utilizes some of the strategies mentioned in this chapter, and post it to your blog.

Tuesday, 10/8: Workshop. Strategies for intro/conclusion, making a case for why the argument matters.

Homework for next class:

- ☐ Read “Steps for Revising Your Paper”
- ☐ Read “Writing Transitions” and apply some of the strategies suggested to your analysis draft.

UNIT 3: INVESTIGATING CONTROVERSIES IN RHETORIC & SCREEN CULTURE

Thursday, 10/10: Tying it all together. Introduce research essay.

Homework for next class:

- ☐ Finish your analysis essay, due tomorrow (10/11) by 11:55 p.m. via Sakai. Be sure to double-check the requirements listed on the assignment sheet, and be sure your essay reflects the strategies we’ve discussed in class.
- ☐ In your blog, reflect on two memories: 1) a time when you were involved in a research task that you did not enjoy, and 2) a time when you were involved with a research task that you did enjoy. What factors contributed to the positive/negative experiences you had?
- ☐ Read Conrad, “Depiction of Straight Mail Homophobia in TV Sitcoms” (*Fresh Writing* essay in Sakai).

Tuesday, 10/15: Research: what it is, why it matters, and how not to be tortured by it. Introduce research paper and proposal. Generate topic ideas relevant to the course.

Homework for next class:

- ☐ Complete the last three modules of the Pot of Gold library tutorial.
- ☐ Take the Pot of Gold Library Quiz (Sakai)
- ☐ In your blog, post two or three possible research questions for topics you are considering for the research essay. Use the strategies from the Pot of Gold tutorial to help you in selecting potential topics and crafting a focused research question.

Thursday, 10/17: LIBRARY DAY.

Homework for next class:

- ☐ **Meet in the library next class.** Bring a completed, printed copy of your concept map, proposal, and exploratory draft (I will be meeting with students individually to grade and discuss these items). Be prepared to utilize the rest of class time to continue searching for materials for your research essay.

Instructor: Dan Murphy
Course: WR 13300-Section 07
Classroom: Coleman Morse Center 330
Class Hours: M, W, F 9:25 – 10:15
Office: O'Shaughnessy 300
Office Hours: M 10:30 – 11:30, T 1:00 – 2:30, or by appointment
Email: dmurph13@nd.edu

Rhetoric and Cultural Production: Knowledge and Discourses of Power

Multimedia Writing and Rhetoric (WR 13300-07) FALL 2013



Still from *Zero Dark Thirty*, distributed by Columbia Pictures. No copyright infringement intended.

A writer is a person for whom writing is more difficult than it is for other people – Thomas Mann

Course Aims and Theme

The work we do in Writing and Rhetoric relies on intellectual exploration and critical analysis. *Analysis*, in this case, means understanding and explaining what may not be easily seen about a subject at first or second glance. It requires multiple attempts to grasp and convey the complex reasons behind how and why things work, as well as the significance and consequences of this reasoning for the world around us. *Critical* means asking questions about the assumptions and perspectives we bring to the subject to make analysis possible in the first place.

Reading and writing at the university level entails participating in an ongoing conversation about particular intellectual problems. Much of this class will involve applying critical strategies in reading, writing, and thinking so as you might join such discussions and extend them in an original and thoughtful way. Our readings will frame this dialogue and provide models for critical interpretation. And yet we will engage these texts, and our readings of them, with an analytic eye. We will pay close attention to the “moves” that writers (including us) make and to what effect. For this reason, becoming familiar with the ins and outs of academic writing and its rhetorical patterning is a crucial part of the course.

In this class, the vehicle of our critical analysis will primarily concern the concept of “knowledge” and the issues regarding its construction in academic contexts as well as in culture at large. We will unpack the term “knowledge” and think about its significance with regard to questions of ideology, cultural transmission, and identity politics. What happens when we read an essay, enjoy a book, watch the news, or watch a movie? What cultural and intellectual work do these texts perform and what does our readership entail? Why do we value certain texts more than others, and why are some considered meaningful or important and others controversial or even dangerous? In this class, we will examine these and a host of other questions by closely reading a variety of academic texts and cultural artifacts, including traditional academic essays, editorial arguments, news media articles, posters, videos, and films.

Ultimately, my goal is that this class will compel you to think about your own thinking. This method of critical questioning and self-reflection teaches us about ourselves. It also informs our writing and writing process. In this way, writing can itself be a site of thought and inquiry. I hope this course continues to serve you well after this semester, even after college, by making you confident in your capacity to engage complex ideas, secure in your ability to write your way into academic conversations, knowledgeable about the reasons writing varies by situation, and able to adapt to new writing contexts when they arise.

Course Objectives

- To use the tools of rhetorical analysis to identify, analyze, and assess the arguments you encounter in academic conversations and in all “texts”
- To understand multiple perspectives on a given intellectual problem and responsibly and credibly enter scholarly and public conversations about them
- To craft arguments that offer meaningful, insightful contributions to these conversations
- To develop strategies of research, reading, and writing that will support your academic and personal development
- To be familiar with the technical operations and media-specific strategies that inform how different texts construe meaning and able to integrate and synthesize information from multiple mediums in your writing

Required Course Texts and Media

Most of the readings for this course will be available electronically on Sakai or will otherwise be provided for you prior to the day they are assigned. But you are expected to purchase copies of the following texts and bring them to class when they have been assigned for the day’s reading. You are expected to complete all assigned reading before class.

- Capdeville, Matthew (ed.) *Fresh Writing* (vol. 13). Plymouth: Hayden-McNeil Publishing, 2013. Print.
- Graph, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. 2nd Edition. New York: W.W. Norton and Company, 2012. Print.

Audiovisual and visual media will be used to facilitate the analytical and critical skills needed to succeed in WR 13300. It is your responsibility to carefully study and analyze these sources before

class. There will be three main ways of watching the films and videos assigned for this class: 1.) I will schedule showings of the films and in a designated room on campus prior to class 2.) The films will be made available in either Sakai or the electronic reserves in the library 3.) All the films we will watch in this course, with the possible exception of *Man of Steel*, are available either on Netflix or to rent (streaming) on Amazon.com

- Bigelow, Kathryn. *Zero Dark Thirty*. Columbia Pictures, 2012.
- Zwick, Edward. *Blood Diamond*. Warner Brothers, 2006.
- Morris, Errol. *The Thin Blue Line*. Miramax Films, 1988.
- Nolan, Christopher. *The Dark Knight Rises*. Warner Brothers, 2012.
 - (possibly) Snyder, Zach. *Man of Steel*. Warner Brothers, 2013.

Other Required Materials

A great deal of our course will directly involve computers or digital media. You need to have your own computer or have consistent, daily access to one. It is also required that all students possess basic computing skills such as word-processing, familiarity with social network sites, and email. Experience with audio editing software and blogging websites is recommended but not required. Workshops on how to operate software and audiovisual equipment will be provided if it is deemed necessary.

Though computers are a big part of our course, laptops, tablet computers, and other devices are only allowed in class at the instructor's discretion. I will let you know ahead of time when it is okay to bring computers to class.

Furthermore, you are strongly encouraged to have all of the following:

- Three-ring binder
- Notebook
- Jump drive (not specifically for this class, but you should have one, just in case)

Assignments and Evaluation

Participation, quizzes, in-class work – 25%

Semester Blog Assignments – 10%

Concept Sketch – 10%

Final Portfolio Items (55% together)

Audio Narrative – 10%

Visual Analysis Paper – 10%

Rhetorical Analysis Paper – 10%

Research Paper – 20%

Final Portfolio Cover Letter – 5%

Participation, quizzes, in-class work

Discussion and communication with your peers is a crucial element of the course. You are therefore expected to come to class having done the readings, taken notes, and ready to participate. Failure to be prepared for class or to act professionally in the classroom will count for an absence. We will occasionally have quizzes and pop-quizzes on the readings. These quizzes are not intended to be difficult; if you do the readings, the quizzes will be easy and will reward you for staying on top of your work and reviewing your notes from time to time. Throughout the semester we will do informal in-class assignments that will figure into this portion of your overall grade.

In this course, you are allowed *three* absences with no penalty and no questions asked. After you have missed three classes, *each* successive unexcused absence will lower your overall grade (on the fourth absence, a B will become a B-, and so on). *On the sixth absence, you will fail the course.* If and when you are required to miss class for a university sponsored event, please have the office of First Year Studies contact me immediately.

Semester Blog Assignment

You will be required to create a personalized blog (on either wordpress or blogspot) and respond to six specific prompts throughout the semester. If you already have a blog, you may post these assignments on your existing site or you may create a new blog for this class – it's entirely up to you. These short blog posts (500-750 words) will be graded, but they are mostly a chance for you to informally play around with ideas, grapple with our course texts, and explore questions pertinent to our class while also crafting an academic/online persona.

Audio Narrative

A personal essay that will be vocally recorded and edited using computer software. In essence, you will be translating a written narrative essay into an audio format meant to be heard rather than read. You will turn in a 5-7 minute audio or video clip in conjunction with a 3-5 page written script of your narrative essay. You must also include a 1 page (single space) assessment of your experience writing the paper and creating the audio narrative.

Rhetorical Analysis Essay

More objective and “academic” than the personal narrative, the rhetorical analysis essay is premised on a close examination of a specific question and making use of persuasive strategies to prove a position taken toward the subject. You will write a 4-5 page essay in which you scrutinize a text we have read in class. As with the audio narrative, you will also write a 1 page (single spaced) assessment of your writing process.

Visual Analysis Essay

This assignment is a formal analysis. That means looking at how the *form* of a visual text influences its content and contributes to its rhetorical argument. Your essay should be between 4-5 pages long (including an image or two).

Concept Sketch

This is an informal assignment designed to help you build a topic and sufficiently complex line of inquiry for your larger research paper. In this assignment, you will produce three 2-3 paragraph blocks of text that analyze relevant primary or secondary materials, problematizes or elaborates upon these readings, and begins to generate fruitful questions for your research paper. Part of this assignment involves conferencing with me to discuss your ideas for the research paper.

Research Paper

Our final paper for this course will be a 8-10 page research essay. Your topic must (generally) relate to our course content, but you will be allowed a great deal of freedom in choosing your research question and establishing a line of inquiry pertinent to your interests and intellectual development. More details forthcoming.

Final Portfolio

At the end of the semester, you will turn in a final draft of each of the major writing assignments. In addition to compiling polished versions of your work, your portfolio will be introduced by a two page (single spaced) cover-letter that describes your work in the course and talks through the decisions you made in revising your essays. Throughout the semester, you will be allowed to revise two of your papers to earn a higher grade. You are free to turn these revisions in at any time throughout the semester, but they are due in the final portfolio assignment

Course Policies and Day-to-Day Protocols

Absences and Class Conduct

According to institutional policy, attendance to class is compulsory. It is expected that you come to class daily and on time. You are responsible for all of the material that was discussed and covered on days you miss. In this course, you are allowed three absences with no penalty and no questions asked. After you have missed three classes, each successive unexcused absence will lower your overall grade (on the fourth absence, a B will become a B-, with the fifth a C +, and so on). On the sixth absence, you will automatically fail the course. In the case of prolonged illness or personal issue, please meet me during my office hours or contact me via email as soon as possible so we can formally come to an arrangement with the office of First Year Studies.

You will be considered absent if you are unprepared for class, are texting, sleeping, or otherwise acting in a manner that disrupts class.

Communication

Outside of class time, I will contact you via Notre Dame's email service to communicate with you. It is your responsibility to routinely check your email and the course's Sakai page to stay informed about the course. I will generally try to respond to emails quickly, but I will not answer emails late at night or over the weekend. Beyond email, I highly encourage you to come to my office hours or set an appointment to meet with me when you have questions about assignments or the course in general.

Academic (Dis)honesty

It is expected that all students comply with the institutional policies present within the University of Notre Dame. Part of this policy is the persecution of students who violate the intellectual and academic integrity of this institution. Plagiarism, or the intentional use of another person's work without giving appropriate credit, is a serious academic offense that will not be taken lightly. Other forms of academic dishonesty include: a.) cheating on a paper or project; b.) downloading an essay from the internet; c.) paying/soliciting another person to write your essays; d.) turning in an assignment that was used for credit in another course; and e.) other similar cases that breach Notre Dame's honor code. If it is determined that you committed any of the academic offenses listed above, you will fail the assignment and be reported to the appropriate academic authorities. If the act of academic dishonesty is serious, or if multiple acts are done consecutively, you will not only be reported to the university, you might also face consequences such as an automatic failure in the course, and suspension or possible expulsion from the university. For more information on academic honesty, please visit the web address for Notre Dame's Honor Code: <http://nd.edu/~hnr/code/index.htm>

Respect and Open-mindedness

We will discuss controversial and politically charged topics throughout the semester. It is expected that you approach every topic discussed in class and in the course assignments with a high level of maturity, sensibility, rationality, and open-mindedness that is expected from a college student. Negative and damaging attitudes and judgments toward sensitive topics such as race, religion, sexual orientation, and politics will not be tolerated. If you are unable to approach controversial/charged topics, discussions, and language usage in a sensible and open-minded fashion, then you are advised to enroll in another section of writing and rhetoric.

Writing Center

You are required to make at least one appointment at the Writing Center in Coleman Morse during the semester.

Disabilities Statement

If you are a student with a disability and would like to request accommodations for this course, please register with Notre Dame's Disability Services (<http://www.nd.edu/~osd/>). After you have discussed your needs with the Coordinator of Disability Services, please speak with me. Per University policy, you, I, and the CDS will make any necessary arrangements together.

About Me

I am a PhD student in the English Department at Notre Dame. I hail from the Pacific Northwest, where I did my undergraduate work at the University of Washington in Seattle, getting my BA in English and History with a minor in Film Studies. I earned my MA in English and Cultural Studies at Western Washington University. Validating all the stereotypes about the region, I love coffee, running, and hiking.

With respect to teaching, I have taught Writing and Rhetoric at WWU for two years and am very excited to start my third year teaching here at Notre Dame! My research generally concerns twenty-first

and twentieth century American and Irish literature, epistemology, media theory, film, and the interrelationship of science, technology, and culture.

(Tentative) Course Schedule and Outline

** This schedule is subject to change and it may be amended during the semester. If and when changes do occur, you will be provided with a new, updated schedule**

Class Date	Topics/Themes	Readings, Assignments, Notifications
Week One – Introduction		
Wednesday, Aug. 28 th	<ul style="list-style-type: none"> - Introduction - Syllabus review 	
Friday, Aug. 30 th	<ul style="list-style-type: none"> - Writing the University - Problem-based writing 	<ul style="list-style-type: none"> - Read “Inventing the University” (David Bartholomae) pp 1-12 - Read Preface and Introduction to <i>They Say, I Say</i> (Graff and Birkenstein) - Blog assigned in class
Week Two – Media and Mediating Ourselves		
Monday, September 2 nd	<ul style="list-style-type: none"> - What are “texts”? - What is “media”? - How are we mediated? 	<ul style="list-style-type: none"> - Read “The End of Forgetting” (Rosen) - Email Dan blog url
Wednesday, September 4 th	<ul style="list-style-type: none"> - Rosen continued - Social media 	<ul style="list-style-type: none"> - Read “Is Facebook Making Us Lonely?” (Stephen Marche)
Friday, September 6 th	<ul style="list-style-type: none"> - What types of people do media “make”? 	<ul style="list-style-type: none"> - Blog assignment #1 due - Audio narrative assigned
Week Three - Arguments		
Monday, September 9 th	<ul style="list-style-type: none"> - Pathos, Logos, Ethos 	<ul style="list-style-type: none"> - Be working on audio narrative
Wednesday, September 11 th	<ul style="list-style-type: none"> - Ethics of argument - Assumptions 	
Friday, September 13 th	<ul style="list-style-type: none"> - 	<ul style="list-style-type: none"> - Audio narratives due
Week Four – Media and Power		
Monday, September 16 th	<ul style="list-style-type: none"> - What is “the media” and what does it do? 	<ul style="list-style-type: none"> - Read from <i>Manufacturing Consent</i> (Noam Chomsky)
Wednesday, September 18 th	<ul style="list-style-type: none"> - Media and Chomsky continued 	<ul style="list-style-type: none"> - Blog assignment #2 due
Friday, September 20 th	<ul style="list-style-type: none"> - What is “Discourse”? and how does it relate to media? 	<ul style="list-style-type: none"> - Read “What is Literacy?” (James Paul Gee)
Week Five – Arguments and Discourse Community		
Monday, September 23 rd	<ul style="list-style-type: none"> - Gee, Foucault, and Discourse 	<ul style="list-style-type: none"> - Blog assignment #3 due
Wednesday, September 25 th	<ul style="list-style-type: none"> - Power difference and rhetoric 	<ul style="list-style-type: none"> - Read “Letter From a Birmingham Jail” (Martin Luther King Jr.)

Friday, September 27 th	- King continued	- Rhetorical analysis assigned
Week Six – Constructing Arguments		
Monday, September 30 th	- Entering the conversation	- Read Chapters 1 & 2 of <i>They Say, I Say</i>
Wednesday, October 2 nd	- Harris Moves	- Read Chapter 4 of <i>They Say, I Say</i>
Friday, October 4 th	- Cohesion strategies, signposting and transitions - In-class rhetorical analysis	- Read from <i>Fresh Writing</i>
Week Seven – Visual Arguments		
Monday, October 7 th	- Intro to visual arguments	- Rhetorical Analysis due
Wednesday, October 9 th	- Discourse and Visual culture	- Read from “Visual Methodologies” (Gillian Rose)
Friday, October 11 th	- Intro to film rhetoric, Classical Hollywood narration	- Blog assignment #4 due
Week Eight – Film in Culture		
Monday, October 14 th	- Politics and film	- Watch <i>Zero Dark Thirty</i>
Wednesday, October 16 th	- Film as “art”? as “news” or “history”? - <i>Lincoln</i> 2012	- Read “Bang, Boom: Terrorism as a Game” - Read excerpt from Hayden White - Blog assignment #5 due
Friday, October 18 th	- Film arguments and “reality” - Documentary and mockumentary films - Is <i>Zero Dark Thirty</i> a documentary?	- Watch <i>The Thin Blue Line</i>
Week Nine – October Break. No Class. Enjoy!		
Week Ten – Visualizing Heroism		
Monday, October 28 th	- Pop culture and politics	- Watch <i>The Dark Knight Rises</i> - Visual Analysis assigned
Wednesday, October 30 th	- Making “heroes”	- Read “Bending Spoons” (Klosterman) - Watch <i>Man of Steel</i> National Guard tie-in advertisement, “potholes” advertisement - Blog assignment #6 due
Friday, November 1 st	- Film and heroes in “the media” - “Legends” of Notre Dame	- Watch <i>Blood Diamond</i>

Week Eleven – Academic Argumentation		
Monday, November 4 th	<ul style="list-style-type: none">- Academic Writing (revisited)- Claims vs. Thesis	<ul style="list-style-type: none">- Visual Analysis due
Wednesday, November 6 th	<ul style="list-style-type: none">- Making space for your argument	<ul style="list-style-type: none">- Read <i>They Say, I Say</i>- Concept Sketch Assigned
Friday, November 8 th	<ul style="list-style-type: none">- Introductions	<ul style="list-style-type: none">- Read “ “ from <i>Fresh Writing</i>- Read Sample essay
Week Twelve – Strategies and Conferencing		
Monday, November 11 th	<ul style="list-style-type: none">- Peer Review	<ul style="list-style-type: none">- Concept Sketch due (3 copies)
Wednesday, November 13 th	<ul style="list-style-type: none">- Development- Evolving Claims exercise	<ul style="list-style-type: none">- Read from <i>Fresh Writing</i>- Research paper assigned
Friday, November 15 th	<ul style="list-style-type: none">- Introductions workshop	<ul style="list-style-type: none">- Bring in *rough* draft of introduction
Week Thirteen – Into the Stacks!		
Monday, November 18 th	<ul style="list-style-type: none">- Sources and integrating sources- Citation sandwiches	<ul style="list-style-type: none">- Be working on research paper- Read from Fresh Writing
Wednesday, November 20 th	<ul style="list-style-type: none">- Style- Sentence variety	<ul style="list-style-type: none">- Be working on research paper
Friday, November 22 nd	<ul style="list-style-type: none">- Peer Review	<ul style="list-style-type: none">- Bring in first 3 pages of essay (3 copies)
Week Fourteen - Research Paper		
Monday, November 25 th	<ul style="list-style-type: none">- In class writing, workshop	<ul style="list-style-type: none">- Bring your laptop to work in class- Research paper due by email Tuesday, November 26th by 5 pm
Wednesday, November 27 th	** Thanksgiving Holiday – No Class **	
Week Fifteen – Revision as Re-vision		
Monday, December 2 nd	<ul style="list-style-type: none">-	<ul style="list-style-type: none">- Portfolio assigned
Wednesday, December 4 th	<ul style="list-style-type: none">-	<ul style="list-style-type: none">- Bring your revised or extant audio narrative to class (3 copies)
Friday, December 6 th	<ul style="list-style-type: none">- Flex day	
Week Sixteen – “It’s the Final Countdown”		
Monday, December 9 th	<ul style="list-style-type: none">- Flex day/workshop	
Wednesday, December 11 th	<ul style="list-style-type: none">- Final day of class	<ul style="list-style-type: none">- Final Portfolios due

WITH GREAT WRITING, COMES GREAT RESPONSIBILITY:

AN EXPLORATION OF (POP) CULTURE, RHETORICAL VIRTUES, AND MULTIMEDIA DISCOURSE



MULTIMEDIA WRITING AND RHETORIC (WR13300-01) – PROFESSOR ANGEL D. MATOS – SPRING 2013

“A MAN WHO DOES NOT THINK FOR HIMSELF DOES NOT THINK AT ALL” – OSCAR WILDE

Popular culture: whether you love it or “hate” it, it is undoubtedly an integral part of everyone’s life. Books, movies, commercials, television shows, video games, internet memes, social networks, music... all of these cultural mediums play a central role in our social, ethical, and intellectual formation. Despite the differences that these mediums may have, there is one major element that they all have in common: they all engage with the circulation of ideas and information. There are some people who point out that the products of popular culture are uncreative and meaningless. Others go as far as to say that these products are responsible for the fall of ethics and morality (think along the lines of infamous television shows such as *Family Guy* and *South Park*). But, do we really want to go as far as to make these claims? Is it possible that even the most seemingly unethical products of popular culture embrace some virtues that are worthy of admiration? Can immersion into the world of popular culture help us develop into sharper thinkers, better communicators, and ethically responsible citizens? This semester, we will find our own answers to these questions.

The foundation of this course is first and foremost the art of discourse and writing. Note that the advent of multimedia has changed how writing is used to convey ideas, and to some extent, it has permanently altered how ideas and arguments are communicated to an audience. Thus, we will take advantage of current writing and multimedia platforms to scrutinize the relationship between discourse, ethics, and popular culture in fresh and exciting ways. Although by the end of the semester you are expected to become attuned to the nuances and demands of immersing yourselves into the realm of academic and multimedia discourse, your writing and multimedia explorations will help you develop a better sense of how ethics, rhetoric, and popular culture influence and shape not only contemporary society, but also the individual mind.

GENERAL INFORMATION

Course: WR13300 – Section 01

Professor: Angel Daniel Matos

Classroom: Coleman Morse 234

Class Hours: TR 11:00 A.M. to 12:15 P.M.

Office: 300 O’Shaughnessy Hall

Office Hours: TR 1:00 to 2:00 and by appointment.

Email: amatos@nd.edu

Disclaimer: This syllabus is subject to change and may be amended during the course of the semester in order to correct unintended errors, comply with the established course objectives, and/or respond to contingencies.

It is believed that these scaled-down, low resolution images of *The Perks of Being a Wallflower* (Summit Entertainment) and *The Amazing Spider-Man* (Sony Entertainment) qualify for fair use under United States copyright law. No infringement intended.

ABOUT THIS COURSE

Digital culture and new media have changed not only the way we write, but also the way we communicate. Although literature, traditional writing/composition, and texts are still major elements when it comes to the circulation of ideas and the development of arguments, innovative forms and methods—such as film, images, video, television, social networks, and the internet—have also become vital constituents of this circulation. Students in this class will approach and use print and screen-based mediums in order to address the multifaceted and innovative issues of understanding *and* circulating information in the 21st Century.

For the spring semester of 2013, the ethics and virtues of rhetorical discourse will also be a major component of all that is read, analyzed, and created for this course. We live in a world full of different approaches, ideologies, opinions, and viewpoints. Part of the challenge of learning how to effectively engage in the circulation and exchange of ideas is learning how to embrace the principles of ethical discourse. By doing so, not only are we able to participate in dialog with those whose views and values differ from our own, but we also understand how our own views and biases may prevent us from understanding and valuing different perspectives.

For more information on the virtues of discourse, please visit the following webpage for more information: <http://www3.nd.edu/~socconcn/about/VirtuesofDiscoursePledge.shtml>

COURSE OBJECTIVES

After completing WR13300, students will demonstrate the following skills, knowledge, and abilities in the areas of discourse, research, argument, and multimedia:

- Develop and sustain an argument about a selected reading, multimedia artifact, or event.
- Collect, analyze, produce and evaluate textual, visual, and aural evidence, and present that evidence effectively in support of a developed argument in written and multimedia formats.
- Demonstrate correct usage of Modern Language Association (MLA) documentation with general formatting, in-text citations, and the Works Cited page.
- Argue persuasively about the relationship between the evidence and a developed argument.
- Judge and evaluate different media forms, such as films, images, texts, advertisements, among others.
- Engage in sustained discussion and communicate effectively in written, oral, and visual platforms.
- Engage in the circulation of knowledge via the use of writing and modern technologies.
- Understand the relationship between academic discourse, ethics, and popular culture.
- Develop sensitivity towards perspectives, cultures, and lifestyles that differ from their own.
- Understand the virtues of discourse in theory and in practice—which include Honesty, Knowledge, Accountability, Generosity, Humility, Courage, and Judgment.

INSTRUCTIONAL STRATEGIES

The following instructional strategies will be incorporated in and out the classroom in order to assure proper understanding and application of the rhetorical, linguistic, and content-based knowledge/strategies needed to interpret, evaluate, analyze, critique, and ultimately construct arguments via multimedia discourse:

- | | |
|-------------------------------------|---------------------------------|
| ▶ Lectures and Conference | ▶ Program and Media Tutorials |
| ▶ In-Class Discussions | ▶ Group and Individual Work |
| ▶ Writing and Multimedia Workshops | ▶ Peer Review and Assessment |
| ▶ Social Networks and/or Blogging | ▶ Student/Professor Conferences |
| ▶ Audio/Video Recording and Editing | ▶ Oral Presentations |

COURSE TEXTS, MEDIA, AND RESOURCES

Primary Course Texts (all texts are required)

Most of the readings that will be used in this class will be drawn from the following textbooks. You are expected to purchase copies of these texts and bring them to class when a reading has been assigned. You must also make sure that you read the assigned chapters and portions *before* class. Additional readings will be sent sporadically to your ND email accounts. Readings and handouts sent via email must be printed and brought to class.

- Capdevielle, Matthew (ed). *Fresh Writing (Vol. 12)*. Plymouth: Hayden-McNeil Publishing, 2012. Print.
- Silverman, Jonathan and Dean Rader. *The World is a Text: Writing, Reading, and Thinking about Visual and Popular Culture*. 4th ed. Longman, 2011.

Course Media (required)

Audiovisual and visual media will be used to facilitate the analytical and critical skills needed to succeed in WR13300. It is your responsibility to carefully study and analyze these sources *before* coming to class. In addition to assigned media, there will be four movie viewings scheduled during the semester. I will schedule showings of the films in a designated classroom prior to their discussion in class, and in consultation with all of the students taking the course. Movie viewings are an obligatory component of this course. Students who fail to show up to a viewing without an official excuse will be marked as absent. The following movies will be assigned for this semester:

- *The Perks of Being a Wallflower* (2012)
- *The Hunger Games* (2012)
- *The Amazing Spider-Man* (2012)
- *The Social Network* (2010)

Additional Course Resources

For this course, it is required that all students possess basic computing skills such as word-processing, usage of social networks, instant messaging, and email. Experience with video and audio editing software, blog websites, and basic video equipment is highly recommended. Workshops on how to operate software and audiovisual

equipment will be given *if* deemed necessary. It is recommended that you have access to a computer and a stable internet connection. It is strongly recommended that you also purchase your own pair of headphones. Laptops, tablet computers, and other devices will only be allowed in the classroom *under the discretion of the professor*. For those who do not have a personal computer or laptop, computer labs can be found all over the campus.

It is required that you have an active Wordpress blog account for this course, due to the fact that most of your assignments will be posted in this platform. Additionally, final portfolios will be uploaded using a combination of Wordpress and Scribd. More details about blogging will be discussed during class.

Although dictionaries, thesauruses, and MLA manuals are usually recommended for rhetoric and writing courses such as this one, it is not required for you to purchase a physical copy of these texts. These online sources can be used instead at no cost:

- ▶ Dictionary and Thesaurus Reference – <http://merriam-webster.com>
- ▶ MLA Documentation Reference and Writing Resources - <http://owl.english.purdue.edu>

EVALUATION POLICIES

Your grade is based primarily on the creation of small individual projects and large group projects using different multimedia platforms and technologies. Every assignment, regardless of the multimedia platform being used, will have a significant writing component. The chart below lists the distinct tasks required in this course and the total of points that these tasks represent:

<i>Evaluation Method</i>	<i>Quantity</i>	<i>Target Virtue</i>	<i>Points</i>
Infomercial Group Project	1	Honesty	150
Movie Review	1	Courage	100
Internet Meme Project	1	Knowledge	150
Rhetorical Analysis Group Project	1	Generosity	150
Audio-Narrative Project	1	Humility	150
Pop Quizzes	5	Accountability	100 (20 points each)
Class Performance	n/a	Judgment	100
Electronic Portfolio	1	All of the Above	100
			TOTAL: 1,000 POINTS

DESCRIPTION OF EVALUATION COMPONENTS

The following section will give you a brief description of the evaluation methods that will be taken into consideration when assigning you a grade. These descriptions are only meant to give you a loose idea of the assignment at hand, and more detailed instructions will be given to you during the course of the semester. If you have doubts about any of these descriptions, please visit me during my office hours or address them in class. All assignments (with the exception of quizzes) must be turned in with a 1 page, single-spaced assessment of the writing/creational experience.

Infomercial Group Project: Students will work in groups of 3 to 4 in order to design an *imaginary* product. Possibilities for this product include time machines, magic wands, ghost-hunting equipment, miracle cures, among others. The first part of this project will be the conception and design of the product. How does the product work? What inspired it? Who would use the product? After designing and thinking carefully about product, each group will craft a 2-3 minute infomercial in which they try to sell the product to an audience. The trick here, however, is being convincing while at the same time staying true to the virtue of honesty—a challenge considering the product is imaginary. All groups must also turn in a script of their infomercial.

Movie Review: You will write a movie review on a film that you like, but that isn't really loved or liked by the general population. On the contrary, you can also tackle a movie that was well-received by the public in general, but that you personally couldn't stomach. In your review, you will defend why this movie, contrary to popular belief, merits (or doesn't merit) more attention or favor from the audience. You will also defend why you like the movie, and you will develop counterarguments to claims made by other critics.

Internet Meme Project: You will be asked to analyze the history and development of an internet meme, which is a virally transmitted cultural symbol or social idea in the internet. They are part of a massive conversational network that follows a very restricted set of rules and guidelines. You will be asked to choose a particular meme, and write an expository/exploratory essay of the development of the meme and its spread across the internet. You will then use this knowledge and put it into practice by creating your own personal set of examples of a particular meme. You will write a reflection on how you used the conventions of the meme, and how your meme is part of a larger cultural and conversational network.

Rhetorical Analysis Group Project: The most objective and academic assignment given in this class. The crafting of a rhetorical analysis essay is based on the premise of closely scrutinizing and examining how a movie, book, or television show makes use of rhetorical and persuasive strategies to reach a specific audience. Each group will be asked to conduct a rhetorical analysis of a particular television show that discusses *very* controversial themes (possibilities include gay marriage, abortion, surrogacy, drug use, among others). Each group will focus their attention on how rhetoric is used to portray these controversial issues, and how these rhetorical conventions affect a viewer's biases and ideologies. Each group will also focus on whether the television show tackles these issues impartially, or with a bias.

Audio-Narrative Project: A personal essay that will be vocally recorded and edited using computer software. In essence, you will be translating a written narrative essay into an audio format meant to be heard rather than read. You will turn in a 5-8 minute audio clip in conjunction with a 3 to 5 page written script of your narrative essay. For this particular essay, you will explore a moment in your life in which you have had to reconsider or challenge a thought, idea or belief that you used to have.

Pop Quizzes: Pop quizzes are unannounced timed writing tasks based on the readings that were assigned for that particular day of class. You usually will have 15 minutes to write an organized and concise response to a question. Your grade in pop quizzes depends more on the *quality* of your response rather than on the *quantity* of words you have written, and on how familiar you are with the readings that were assigned for that class.

Class Performance: Classroom performance is a holistic score based on your preparation for class, your active participation in class discussions, and your compliance with the course policies mentioned in this syllabus. Note that visits during my office are also taken into account for this evaluation component, for they demonstrate active engagement and interest in the course.

Electronic Portfolio: Using an online blogging service, you will showcase edited, revised, and “finalized” products of your best work in our class. You will choose the three assignments that best represent your work and effort in this course (one group assignment and two individual assignments). Keep in mind that it is expected

that your work has gone through an *intense* revision process, and that you have polished your products to the best of your abilities. Note that all of the components included in the portfolio must be accompanied by earlier drafts of the assignments. More details on the e-portfolio will be discussed during class.

GRADING SYSTEM

A	A-	B+	B	B-
100 - 93% (1000-930 points)	92.9 - 90% (929-900 points)	89.9 - 87% (899-870 points)	86.9 - 83% (869-830 points)	82.9 - 80% (829-800 points)
C+	C	C-	D	F
79.9 - 77% (799-770 points)	76.9 - 73% (769-730 points)	72.9 - 70% (729-700 points)	69.9 - 60% (699-600 points)	59.9 - 0% (599-0 points)

Disclaimer: Students should keep in mind that an A (100 – 93%) is a grade assigned for *insightful, original, and virtually flawless* work only. If your work and classroom performance do not reflect these qualities, do not expect an A in this course.

COURSE POLICIES

Absences

According to institutional policy, attendance to class is *compulsory*. It is expected that you come to class daily and on time. You are responsible for all of the material that was discussed and covered on the day you were absent. If you have 1 to 3 absences during the semester, you will receive no penalties towards your final grade. However, for *each* additional absence over the third, you will receive a half grade deduction from your final grade (for example, if your final grade is an A and you have 4 absences, your final grade will be an A-. If you have 5 absences, your final grade will be a B+. If you have 6 absences, your final grade will be a B-). If you have 7 or more absences, you will *automatically* fail the course (no exceptions). In the case of a prolonged illness or personal issue (death of a family member or friend, school-related trip, etc.), please meet me during my office hours, or contact me **as soon as possible** via email. Depending on the severity of our personal issue, you might consider contacting your academic advisor and/or the department of first-year studies.

Assignments

All assignments must be turned in personally by the established due date and in the requested format (hard copy, electronic, etc.). In terms of late papers or projects, twenty (-20) points will be deducted for every day of lateness that passes, including weekends. In terms of minor assignments such as short writing assignments, five (-5) points will be deducted for every day of lateness. Keep in mind that students will only receive credit for participation if they were present in class. If the student misses class on the day a pop quiz was given, he/she will have the opportunity to turn in an extra credit assignment towards the end of the semester that will *partially* make up for the points. In addition, students should check their Notre Dame email accounts **on a daily basis** in order to verify whether class announcements, tasks, or handouts were sent by the instructor. All work for the course will be word-processed or edited on a computer. No hand-written work will be accepted (except in the case of pop quizzes).

Academic (Dis)Honesty

It is expected that all students comply with the institutional policies present within the University of Notre Dame. Part of this policy is the persecution of students who violate the intellectual and academic integrity of this institution. Plagiarism, or the intentional use of another person's work without giving appropriate credit, is a serious academic offense that won't be taken lightly in this course. In addition, keep in mind that there are other forms of academic dishonesty that will not be tolerated either, such as: a) Cheating on a paper or project; b) Downloading an essay from the internet; c) Paying/soliciting another person to write your paper; d) Turning in an assignment that was used for credit in another course; and e) Other similar cases that breach Notre Dame's honor code. If it is determined that you committed any of the academic offenses mentioned above, you will receive a grade of zero (0) on that particular work and you will be reported to the appropriate academic authorities. Nevertheless, if the act of academic dishonesty is *serious*, or if multiple acts are done consecutively, you will not only be reported to the appropriate academic authorities, but you might also face consequences such as an automatic failure in the course, and suspension or possible expulsion from the University of Notre Dame. For more information on academic honesty, please visit the web address for Notre Dame's Honor Code: <http://nd.edu/~hnr/code/index.htm>.

Disruptive Behavior

Any disorderly/unsettling attitude or activity that interferes with the daily classes will not be accepted in the classroom. If you demonstrate disruptive behavior, in any form (i.e. disrespecting the professor or fellow students, texting or listening to music in class, sleeping in class, constantly leaving the classroom, passing notes to other students, engaging in private conversations, etc.), you will be given an initial warning. If any disruptive behavior continues to take place after the initial warning, you will be asked to leave the classroom, you will be marked as absent, and you will not receive credit for any assignments given or collected that day. Disruptive behavior is not only disrespectful to me, but it is also disrespectful to your fellow classmates.

Student/Instructor Communication

I will utilize the course's Facebook page and Notre Dame's email service to communicate with you; however, it is expected that you use your Notre Dame Email account to contact me (please do not contact me on Facebook regarding course matters). It is your **responsibility** to routinely check your e-mail and the course's Facebook page to stay informed about the course. *In addition, communications via email must be done in a formal and respectful manner* (it should include a greeting, a complete message, a complementary close, appropriate vocabulary, and your name). I will not reply to emails written in a rushed, informal, or disrespectful fashion. Please keep in mind that although I usually tend to respond to my email quickly, I may take up to two days to respond depending on my work load. Furthermore, I usually do not respond to email during weekends. Nonetheless, the quickest and most efficient way to communicate with me would be to visit me during my office hours.

Respect and Open-mindedness

Controversial and charged topics will be discussed during the course of the semester. It is expected that you approach every topic discussed in class and in the course assignments with the amplified level of maturity, sensibility, rationality, and open-mindedness that is expected from a college-level student. Negative and damaging attitudes and judgments towards sensitive topics such as religion, sexual orientation, and politics should be kept aside from this class unless deemed appropriate according to the specific context of the class discussion. If you are unable to approach controversial/charged topics, discussions, and language usage in a sensible and open-minded fashion, then you are advised to enroll in a section of writing and rhetoric offered by another instructor or professor.

ADDITIONAL INFORMATION

The Writing Center

If you have trouble when it comes to writing academic papers, or if you simply want another opinion regarding the rhetorical and argumentative value of your paper or assignment, you are advised to visit the Writing Center. Here, you will find a welcoming environment in which trained student tutors will assist you with any writing related assignment that you have. To learn more about the Writing Center, or to schedule an appointment, please visit the following links:

- <http://writingcenter.nd.edu/>
- <http://nd.mywconline.com/>

Statement on Discrimination

Compliant with the bylaws of the University of Notre Dame, there will be no discrimination “on the basis of race, color, national or ethnic origin, sex, disability, veteran status or age in the administration of any of its education programs, admissions policies, scholarship and loan programs, athletic and other school-administered programs or in employment.” This policy will also take place within this course; however, I would like to further add that in my classroom, there will be no discrimination on the basis of sexual orientation, political ideology, or religious belief (or lack thereof).

Statement on Students with Disabilities

According to institutional policy, “The University has designated the Director of its Office of Institutional Equity to handle all inquiries regarding its efforts to comply with and carry out its responsibilities under Title IX and under Section 504 of the Rehabilitation Act of 1973. The Title IX and Section 504 coordinator may be contacted as follows: Director Office of Institutional Equity 414 Grace Hall (574) 631-0444”

COURSE SCHEDULE

This outline is subject to change, and it may be amended during the semester in order to comply with the established course objectives. Nevertheless, the topics and readings will roughly be discussed in the following order, unless a change is made in accordance with the students and the professor. Be sure to bring the required texts during the day(s) that said texts are assigned. It is your responsibility to read the required texts and/or view/assess the assigned media before they are discussed in class.

Important Dates	Topics/Themes/Questions	Notifications
UNIT 1: INTRODUCTION – ETHICS, RHETORIC, AND POPULAR CULTURE		
January 15 (First Day of Class)	<ul style="list-style-type: none">• Course introduction.• Student introductions.• What is popular culture?	<ul style="list-style-type: none">• Bring a copy of the Course Syllabus.
January 17	<ul style="list-style-type: none">• Ethics.• The Virtues of Discourse.• The basics of writing.	<ul style="list-style-type: none">• Please read the materials that will be sent to you via email.

UNIT 2: HONESTY – UNDERSTANDING AND CRAFTING COMMERCIALS AND INFOMERCIALS

January 22 –31	<ul style="list-style-type: none"> • Ethos, Pathos, Logos. • What is honesty and why is it important? • The art of persuasion. • The structure of commercials and infomercials. • How to design and sell a product. 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email. • At least two (2) peer review sessions will be scheduled.
February 5	<ul style="list-style-type: none"> • Presentation of infomercial projects (product design and 2-3 minute infomercial). 	<ul style="list-style-type: none"> • Infomercial project is due today. Infomercial must be uploaded on YouTube <i>before</i> class starts.

UNIT 3: KNOWLEDGE – MEMES AND IMAGES AS A COMMUNICATIVE MEDIUM

February 7 – 21	<ul style="list-style-type: none"> • How to analyze and write about images. • Visual rhetoric. • The advent of internet memes. • The circulation of information and discourse. • How to research and cite evidence. • Engaging in the exchange of knowledge ideas. 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email. • At least two (2) peer review sessions will be scheduled.
February 26	<ul style="list-style-type: none"> • Short presentation of internet meme projects. 	<ul style="list-style-type: none"> • Internet Meme Project is due today.

UNIT 4: COURAGE – THE ART OF REVIEWING AND EVALUATING

February 28 – March 7	<ul style="list-style-type: none"> • How to analyze and write about movies. • Defending a point of view. • Presenting evidence for a claim. • Avoiding bias. • Writing as a conversation. • What <i>they</i> say versus what <i>I</i> say. • Objectivity versus Subjectivity. • Developing counterarguments. • Evaluating an artifact. 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email.
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Mid-Term Break (March 9th to March 17th)

March 19	<ul style="list-style-type: none"> • Discussion of movie, book, and television show reviews. 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email. • Peer Review session.
March 21	<ul style="list-style-type: none"> • Short presentation of the movie review. 	<ul style="list-style-type: none"> • Final draft of the movie review is due today.

UNIT 5: GENEROSITY – APPROACHING CONTROVERSIAL THEMES IN POPULAR CULTURE

March 26	<ul style="list-style-type: none"> • How to analyze and write about television shows. • Why does television embrace controversy? 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email.
March 28	<ul style="list-style-type: none"> • No Class (I will be in Washington D.C. presenting at the national Pop Culture and American Culture conference) 	<ul style="list-style-type: none"> • You will be given a short assignment as a substitution for today's class.
Easter Break (March 29th to April 1st)		
April 2 – 4	<ul style="list-style-type: none"> • Writing about controversial topics. • The importance of generosity in our writing and analyses. • Incorporating screen shots and images as evidence. 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email. • At least two (2) peer review sessions will be scheduled.
April 9	<ul style="list-style-type: none"> • Group presentation on the rhetorical analysis projects. 	<ul style="list-style-type: none"> • Rhetorical analysis project is due today.
UNIT 6: HUMILITY – CHANGING PERSPECTIVES, CHANGING LIVES		
April 11 - 25	<ul style="list-style-type: none"> • How to analyze and write about your own life. • Approaching your life as a text. • Understanding the nature of audio and the audionarrative. • The narrative essay. 	<ul style="list-style-type: none"> • Assigned textbook chapters, media, readings, and assignments will be sent via email. • At least two (2) peer review sessions will be scheduled.
April 30 (Last day of class)	<ul style="list-style-type: none"> • Workshop: How to create E-Portfolios. 	<ul style="list-style-type: none"> • Audio-Narrative must be submitted today.
May 1	<ul style="list-style-type: none"> • No class. 	<ul style="list-style-type: none"> • Electronic portfolio must be uploaded by today.

UWP POLICIES FOR FACULTY AND STUDENTS

ATTENDANCE POLICIES

Official University Excused Absences

Notre Dame's policy concerning absence from class, in all but three circumstances, accords to the student's professor the discretion to accept the excuse and permit make-up work. The three exceptions to the policy are: personal illness, death in the immediate family, and duties performed for the University. Under the three special circumstances noted, the assistant vice-president for residence life is responsible for verification of the reason for the absence. When an absence is approved, an official form is forwarded to the professor(s) and deans involved.

Unexcused Absences

You are free to determine, within reason, your own attendance policy (e.g., how many unexcused absences will be considered excessive), but you must state that policy clearly in your course syllabus. You also should indicate what the consequences will be for missing more than the allowed number of times: for example, "More than six unexcused absences will result in failure of this course." Your class attendance policy concerning absences on the days before and after holidays and/or vacations should also be indicated. Maintenance of attendance records is left to the discretion of the individual instructor. Please see the sample WR syllabi, elsewhere in this packet, for sample acceptable sample attendance policies.

Also, the *Academic Guide* makes the following comments about class attendance:

At the beginning of the semester the instructor will state in writing the class policies concerning attendance and grading. The instructor is expected to state the class policy concerning excessive absences and permission to make up work when missed . . . The instructor should also specify how excessive absences will be handled and whether or not a grade of "F" will be given for such excessive absences. Before a failing grade is given for excessive absences, however, a **warning in writing to the student and a notice to the student's dean MUST be given** stating that "further absences will result in a grade of 'F'." Except for official excuses issued by the Office of Residence Life for illness, death in the family, or for duties performed for the University, the instructor has full discretion as to the acceptance of excuses and permission to make up work. (*Academic Guide*. See also *Academic Code, Article 13.2*).

Excessive Absences Notification Form

The University Writing Program, following a model from the Office for Undergraduate Studies (in O'Shaughnessy), has designed an **Excessive Absence Form** that you can use to notify your delinquent students. For your convenience, a copy is included below. In the event

that you need to notify a student of excessive absences, please complete four copies: Give one copy to Patrick Clauss, one copy to the student, one copy to one of the deans in the First Year of Studies, and keep one copy for your own records.

NOTIFICATION OF EXCESSIVE CLASS ABSENCES

Date: _____

To: _____
(Student's Name) First Year of Studies
(College)

From: _____
(Instructor's Name)

Dear Student:

As of the date of this letter, you have reached your maximum allowable absences in the following class:

In accordance with the **Faculty Handbook, Article 13.2**, this letter serves notice to you that **further absences will result in a failing grade for the course.**

(Instructor's Signature)

cc: Dean of First Year of Studies (Assistant Deans Chamblee or DeBoer)
Patrick Clauss, Director of First Year Writing and Rhetoric

CANCELLING CLASSES

If you will be missing class because of an event or obligation you know about ahead of time (e.g., traveling for a conference), please follow these steps, in order:

1. Reschedule the class, if possible. However, if you make arrangements to make up a missed class, make sure that you do not place any of the students in a conflict with another class, a lab, or an athletic practice. The best times for rescheduling classes are normally early mornings or evenings. It is not reasonable, however, to expect any student to miss

another commitment to make up for your missed class, so rescheduling a class may not be a workable solution in most or all cases.

2. Ask a Writing Program colleague to cover the class for you. Please note, though, that you should not ask a friend, a spouse, or a significant other—if that person is not an ND faculty member or employee—to cover the class. Also, it is not appropriate to ask a librarian, a curator at the Snite, or any other similar ND employee to cover class for you. (An Administrative Assistant should not proctor a quiz, for instance.)
3. If rescheduling is not an option, assign an activity the students can do without the instructor or a substitute present: e.g., library research, peer review, etc. Feel free to ask a trusted student to distribute an attendance sign-in sheet, if the activity takes place in your usual classroom or another location where students will be together at the beginning of class.

If you will be missing class due to a last-minute emergency (e.g., illness) and a substitute is not available, please follow these steps:

1. Call the University Writing Program Office (631-5427) and ask that a sign be taped to the door or written on the chalkboard announcing that your class has been canceled for that day. If no one is available to take your call, please leave a voicemail message, explaining the situation, and be sure to mention your class time and location.
2. Next, if possible, email the students as soon as you know you will miss class, alerting them that class has been cancelled. If you wish to assign any homework or adjust any due dates for the next class, let them know that as well.

Finally, a few things to remember about rescheduling or missing class:

If you reschedule a class for a different room (e.g., if you are viewing a film or conducting class on the lawn), tape a sign to the door of the room in which you normally meet for the students who forget or might have been late or absent on the day you announced the change in venue.

Students may presume a class is dismissed if the instructor does not appear within 15 minutes. (*Academic Code*, Article 13.3)

COURSE AND INSTRUCTOR EVALUATIONS

A University-wide instrument by which all students evaluate their courses and teachers has been in place at Notre Dame since 1970. All faculty and are required to administer teacher course evaluations for that course. In the University Writing Program, we solicit feedback from students at two times in the semester: first, about halfway through the semester, during midterms; and second, at the end of the term.

Midterm Evaluations

During the middle of the semester, approximately week seven or eight (usually just before Fall Break or Spring Break), you will be given enough blank evaluation forms to distribute to all of your WR students. (The forms contain questions applicable to a variety of approaches to the teaching of WR.) Typically, our Administrative Assistant runs the appropriate copies and places them in a manila envelope in your mailbox.

Once you pick up your copies, we ask that you distribute the mid-term evaluations one of two ways: Either leave the classroom for approximately 15 or 20 minutes after passing out the forms, or pass them out at the end of class, asking students to complete the forms and bring them to your next class meeting.

No matter which method you choose, you should not be present when students complete the evaluations. Also, in either case, a student volunteer should collect the completed forms and return them to the Writing Program Office in CoMo. (The UWP address is included on the collection envelope.)

Your midterm evaluations will be copied for our records, and the originals will be returned to you for your reflection and files. The Director of the University Writing Program and/or the Director of First Year Writing and Rhetoric will review your midterm evaluations and would be happy to discuss any concerns you may have about your teaching. We hope, of course, that you will also review your midterm evaluations and consider making any changes you deem appropriate.

End-of-Semester CIFs

In addition to the midterm evaluations we administer in our own classes, WR students also have the opportunity to reflect upon their experiences in your class when they complete the University-wide Course Instructor Feedback (CIF) forms. Students do so electronically, outside of class and during the last two or three of the semester.

Once grades have been submitted and the semester is officially over, you will receive a notification from the CIF Administrator that your CIF results are ready for your perusal and reflection. As is the case with midterm evaluations in WR, the Director of the University Writing Program and/or the Director of First Year Writing and Rhetoric will review your CIF evaluations and would be happy to discuss any concerns you may have.

Additionally, if you have any questions about CIF administration, call Cyndi Belmarez at 631-5425, or contact her via email: Cynthia.L.Belmarez.1@nd.edu.

GRADES AND GRADING

You have some latitude to determine your own method for calculating grades, but your method, in any case, must be clearly described in your syllabus. (We suggest including the following table in your syllabus and discussing the information with your students.)

The University Grading System is as follows*:

Grade	Point Value	Description	Explanatory Comments*
A	4	Truly Exceptional	Work meets or exceeds the highest expectations for the course.
A-	3.667	Outstanding	Superior work in all areas of the course.
B+	3.333	Very Good	Superior work in most areas of the course.
B	3.000	Good	Solid work across the board.
B-	2.667	More than Acceptable	More than acceptable, but falls short of solid work.
C+	2.333	Acceptable: Meets All Basic Standards	Work meets all the basic requirements and standards for the course.
C	2.000	Acceptable: Meets most Basic Standards	Work meets most of the basic requirements and standards in several areas.
C-	1.667	Acceptable: Meets Some Basic Standards	While acceptable, work falls short of meeting basic standards in several areas.
D	1.000	Minimally Passing	Work just over the threshold of acceptability.
F	0	Failure	Unacceptable performance.
X	0	Given with the approval of the student's dean in extenuating circumstances beyond the control of the student. It reverts to "F" if not changed within 30 days after the beginning of the next semester in which the student is enrolled.	

*<http://facultyhandbook.nd.edu/governance/academic-code/>

Please note that when you submit midterm and final grades, there is no grade of A+, D+, or D-, nor is there an I (Incomplete) for undergraduate students. (*Academic Code*, Article 18.1)

Some University courses, (e.g., physical education, internships, and experiential learning courses), are graded S/U (satisfactory/unsatisfactory). S/U courses are not included in a

student's grade point average computation, and thus do not affect his/her grade point average. We do not have S/U or Pass/Fail options in the University Writing Program.

Grades of A through D are considered passing grades, and a student receiving a D in a University Writing Program course does not have to repeat that course unless he or she wants to improve the grade on the transcript. (See the *Academic Code, Article 19.1*)

Incompletes and the X Grade for First Year Students

There is no grade of incomplete (I) for undergraduates, but there is a provision for handling emergency situations that result in incomplete work at the end of the term, such as a serious illness or a death in the family. In such cases, the student can petition for a grade of "X."

Do not assign an X grade, however, without appropriate notification or paperwork from a dean in the College of First Year Studies. After the appropriate dean or deans in First Year Studies have verified that the situation warrants an X grade, both the faculty member and a dean must sign a form granting permission for the X grade.

The X grade allows the student a maximum of 30 days into the next regular term (i.e., fall or spring but not summer) to complete the remaining work. The faculty member must submit an *Academic Grade Change* form to change the grade from "X" to the new grade by the 30th calendar day after the term begins. If the grade change form is not submitted by the 30th day, the Office of the Registrar changes the grade from "X" to "F". (*Academic Code, Article 18.1*)

If you have any questions about this procedure, please do not hesitate to contact Patrick Clauss, the Director of First Year Writing and Rhetoric, to discuss your options and the correct process to follow.

Mid-term Grade Reports for First Year Students

All First Year Students receive midterm grades, no matter their standing in the course at the time midterm grades are computed. (In other words, midterms are not assigned for deficient students only.)

The midterm grade report is used by academic advisors to track students in academic trouble. Often, receiving a deficiency report serves as a "wake-up call," which alerts students to potential trouble and they are able to take responsibility for their own academic program.

The report does not become a part of the student's permanent record. It does not harm the student in any way. In many cases, students who receive deficiencies at midterm can bring their averages up to B's, or even A's, by the end of the term.

Mid-term grade reports are **due by 3:45 P.M. on the Friday before the mid-semester break**. These reports, like final grade reports, are submitted electronically via InsideND.

For additional grading information and an on-line demonstration of the grading process, please view the Grading Tutorial in the “Faculty and Department” box at <http://registrar.nd.edu>.

If you have questions, please contact the Office of the Registrar at 574-631-6488 during business hours or e-mail Jennie Brackett at jbracket@nd.edu.

Grade and Progress Reports for Student Athletes

At about the same time that you are requested to submit mid-term reports, you will also receive from Academic Services for Student-Athletes a list of the varsity athletes in your class and a request to indicate where they stand, even if they are not in danger of failing.

Academic Services for Student-Athletes pays close attention to the academic performance of the varsity athletes. They provide free tutoring for any athlete who requests it and mandatory advising and tutorial sessions for those athletes who are having academic difficulty. Please comply with these requests as well, for these reports help our athletes succeed academically.

Final Grades

Final grades must be submitted to the Registrar, via InsideND, within 72 hours after the semester’s final exam period ends. It is imperative that you submit your grades on time.

At the end of each semester, grade reports are sent to the deans, department chairpersons, hall rectors, Office of Financial Aid, and students, by request (*Academic Guide*). Within two days after grades are due, the Office of the Registrar sends to the deans a list of students who are in academic trouble and may be subject to academic probation or dismissal. Students, especially at the end of fall term, need to make plans for the forthcoming term. So please, remember to submit your final grades on time.

Grade Changes

A grade once reported should not be changed except for *bona fide* error on the part of the instructor in making or calculating the grade. Any grade change, including a written explanation for the grade change, must be made by the instructor on the *Academic Grade Change* form and must be approved by a dean in the College of First Year of Studies.

How to correct a mistake: If you discover that you made a mistake in calculating a student’s grade after you have submitted the final grade report, you can correct your error by submitting an *Academic Grade Change* form. Simply indicate on the form what grade you originally assigned, what the new grade is, and the nature of the mistake. The most common mistakes are mathematical errors in grade calculation, and these are easy to correct. You can obtain an *Academic Grade Change* form in the Office for Undergraduate Studies, or the First Year Studies Office.

Please note that, except for a computational error on the instructor's part, the following are not valid reasons for changing a student's grade:

A student's grade cannot be changed on the basis of work received after the term has ended. There is no incomplete grade for undergraduates, and the final grade must be based on work received before the term ends.

We do not change grades for students on academic probation or subject to dismissal. Students in academic trouble often try mercilessly to have professors change their grades in an effort to avoid dismissal or to return to academic good standing.

Any time you are asked to review a student's work and/or change a grade, you may want to tell your student that you'll think about it for a day or so. It can be difficult to make a non-pressured decision with the student in your presence. Buying yourself a little time will insure that you are making a good decision based on the work and that you are not reacting to student pressure.

Additionally, if you feel you are being pressured by a student or by parents, talk to Director of the University Writing Program or the Director of First Year Writing and Rhetoric. **(Do not speak with a parent yourself.)** We will be happy to talk with you and help you deal with the situation.

HESBURGH LIBRARY VISITS

Because teaching students to use scholarly sources is an integral part of what we do in the University Writing Program, you are required to schedule **at least two** library visits per section, per semester. Library instruction sessions include time in the 2nd floor library classroom, where a trained First Year Studies Librarian will guide your students through the use of online catalogs, databases, and other resources relevant to their research. (You are free to schedule additional sessions, provided the librarians are available.)

For more information, and to schedule a visit, please complete the online registration form available at the following address:

www.library.nd.edu/instruction/

OFFICE HOURS AND LOCATIONS

Faculty should make themselves available in plentiful and generous ways and should inform students of their availability. This is most easily done by listing your office hours on your syllabus and announcing them in class. Because students often forget announcements from the first day of class, it's a good idea to remind students about your office hours several weeks (or more) into the semester.

Hours per Week

You are asked to schedule **a minimum of 2 hours of office hours a week**; 3 hours are preferred. Ideally, your office hours schedule should be consistent from week to week, and when possible, try to offer hours on different days of the week: e.g., two hours on a Wednesday afternoon and one hour on a Tuesday morning (or whatever your schedule permits). Additionally, it's a good idea to include a line on your syllabus about "other meeting times encouraged."

Location and Times

Unless you already have an office on campus, we ask that you hold your office hours in **300 O'Shaughnessy**, which we refer to as the "Loft." Keys are available from Laurie Mastic, in 300 O'Shag, but the Loft is usually unlocked between 8:00 am and 5:00 pm each weekday.

Please note that office hours in the Loft should be scheduled any time between 8:00 am to noon and 1:00 pm to 5:00 pm, weekdays. The noon hour is not preferred, but if you must schedule office hours during that time to meet your students' needs, please do so.

However, **do not** schedule office hours in the evenings or on weekends. Also, know that mentor group meetings usually take place in the Loft; there is plenty of room for your office hours and others' mentor group meetings to take place concurrently, but do be aware that you'll likely be sharing the space with your colleagues. If you need a private area to discuss a confidential matter with a student (e.g., plagiarism), feel free to use the small conference room in the rear of the main Loft area. Laurie Mastic handles conference room reservations.

Other Considerations

Finally, while you are also free to occasionally meet with students in a public campus location (e.g., Starbucks, the North Dining Hall, etc), under no circumstances should you meet with individual students at an off-campus location. Nor should you meet with any students in a location that is not easily accessible or in plain sight of others. (Do not allow a student to visit you in your library carrel, for instance.)

PLAGIARISM, THE ACADEMIC HONOR CODE, AND ACADEMIC HONESTY

“As a member of the Notre Dame Community,
I will not participate in or tolerate academic dishonesty.”

--The Academic Code of Honor, Article II

The University most recently revised *The Academic Code of Honor* in 2006. A copy of the handbook that offers a complete description of the honor code can be found at this address:

<http://honorcode.nd.edu/docs/handbook.htm>

Because all Notre Dame faculty and students are responsible for becoming familiar with the Code, we ask that you review the information available online at the address above.

Additional information is also available here, in *The Faculty Guide to the Academic Code of Honor*:

<http://honorcode.nd.edu/docs/FacultyGuide.pdf>

Defining and Avoiding Plagiarism: The WPA Statement on Best Practices

In addition to familiarizing yourself with the Notre Dame *Academic Code of Honor* and *The Faculty Guide to the Academic Code of Honor*, we also encourage you to review the Writing Program Administrator's Statement on Plagiarism, which is available here:

<http://wpacouncil.org/files/wpa-plagiarism-statement.pdf>

PRINCIPAL FACULTY RESPONSIBILITIES

All members of the University faculty are required to become aware of the policies and procedures of the Honor Code, which are summarized in *The Faculty Guide to the Academic Code of Honor*.

Faculty are expected to explain the conditions under which students are allowed to share their work. Under our Honor Code, however, any work that a student submits must clearly indicate the source of any idea or expression that the student has taken from another. Collaborative work on assignments is permitted unless explicitly forbidden by the instructor. Please make your instructions clear.

When assigning writing in their courses, faculty are encouraged to distribute a handout with information about what constitutes plagiarism and about what sources (e.g., internet sites)

students are and are not allowed to use when writing papers. Keep in mind that our goal is to teach students how to use and document sources appropriately.

Each faculty member will strive to establish an environment conducive to evaluating students in a fair and reasonable manner. The purpose of the Academic Code of Honor is not to test the students' ability to perform in a highly competitive and stressful environment, but to help them develop habits of moral character.

Anyone with the responsibility to teach or assist in a course must not tolerate academic dishonesty. If you suspect that a violation of the Code may have occurred, you should talk with the student about your concerns. If you find that your suspicions are justified, and if you and the student can agree on an appropriate penalty, you can settle the matter by filling out an Honor Code Violation Report (<http://honorcode.nd.edu/docs/violation.htm>) and sending it to the Provost's Office. If no such agreement can be reached but you still suspect that the Code was violated, you must turn the issue over to the Honesty Committee of your College. For further information, please consult *The Faculty Guide to the Academic Code of Honor*.

Assorted Practices to Promote Academic Integrity

- Emphasize orally and in your syllabus that you support the Honor Code and that you expect the same from your students.
- Avoid, whenever possible, assigning vague, generic, “boilerplate” essays. Common, unimaginative assignments increase students’ temptations to cheat. When essays and assignments are tailored to your particular class, you not only minimize such temptations and opportunities, but you also help students feel more invested in their work.
- Include, in your syllabus, the Honor Code pledge: “As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty.”
- Specifically define your expectations with regards to academic integrity.
- Clearly state when collaboration is forbidden and when it is acceptable to work with others.
- Explain to students where they can get help for rules on citations. Do not assume they come to your class already knowing the discipline-specific rules and practices.
- Indicate your intent to follow the policies and procedures outlined in the *Student Guide to the Academic Code of Honor* (<http://honorcode.nd.edu/docs/studentguide.pdf>).
- Avoid assigning exactly the same paper topics semester after semester.
- Consider requiring students to sign a statement such as the following on a cover page to each paper, “In accordance with the Academic Code of Honor, I hereby attest that I am

the original author of the following paper and that all ideas and statements expressed herein are my own unless explicitly marked with a citation.”

- Be mindful of whether students are citing references appropriately; use search engines (such as Google) if you suspect that a paper might include material from uncited internet sources.
- Be a good role model. In your lectures, cite the people who originated the ideas you present in class. Let your students see that this is good form.
- Introduce issues of academic integrity into your class discussions. Provide examples of how academic misconduct in your field has damaged the scholarly enterprise.
- Instruct students about proper research techniques including appropriate methods of citation. Give particular attention to the dangers of using Internet sources.

UNIVERSITY WRITING CENTER VISIT(S)

All WR students are required to make **at least one visit** to the University Writing Center over the course of the semester. Students are certainly not limited to one Writing Center consultation; they can visit the Center multiple times, provided the Writing Center’s *busy* schedule permits such visits.

When the session is over, the tutor who worked with your student will send you an email message, informing you not only of the date and time of the visit but also what went on during the session.

LOGISTICS AND FACULTY SUPPORT

BOOK ORDERS AND HAMMIES NOTRE DAME BOOKSTORE (631-7828)

In the University Writing Program, all book orders are turned in directly to Terri O'Bryan, the UWP Administrative Assistant, who then collates and submits the orders to the bookstore. The ballpark due date for book orders is, generally, around mid-October for each spring semester, mid-March for each summer term, and mid-April for each fall semester. The Bookstore staff is very busy the first few weeks before classes begin. Although they will do everything possible to obtain books quickly, they cannot guarantee that late orders will arrive in time for the beginning of classes.

Desk or examination copies should be ordered directly through the publisher, which is usually done via the publishers' websites. Most publishers will not mail desk or examination copies to a home address, so you will need to provide a University (department) mailing address. Please use the UWP address:

Your Name
University Writing Program
205 Coleman-Morse Center
University of Notre Dame
Notre Dame, IN 46556

Before ordering examination copies, however, please consult our resources in both the Writing Program main office (205 CoMo) and the Loft (300 O'Shag), as we have a variety of Program-approved textbooks, rhetorics, and handbooks available for you to peruse.

If you have any questions about book orders, you may contact the campus bookstore reps directly: Robert Thomson (rthomson@nd.edu) or Rose McMahon (rmcmahon@nd.edu); 631-7828.

CENTER FOR SOCIAL CONCERNS

The Center for Social Concerns facilitates civic participation through a wide variety of academic initiatives.

Course Development

The Center offers course development grants, workshops and consultation to assist faculty and graduate students in incorporating student community engagement into their courses. It publicizes faculty community-based learning courses through an online guide each semester. Also, faculty members link Center-run Seminars with their disciplines in a number of ways: cross listing, presenting, suggesting readings, debriefing with students after service learning experiences. On occasion, they travel with students to the sites of their Seminars, such as Immokalee, Florida.

Community-Based Research

The Center matches research needs of organizations and communities off-campus with faculty and graduate student expertise and scholarship agendas. It offers mini-grants and an award to support faculty community-based research, and holds an annual dinner recognizing recipients. The Center runs an ongoing faculty learning community on community-based research.

Justice Education

Speakers and events arranged by the Center, typically in collaboration with faculty from across the university, focus on current national and international social challenges, such as war.

For information about community-based learning and research and other Center initiatives, contact Connie Snyder-Mick, an assistant director of the Center for Social Concerns and Director for Social Concerns Seminars and Community-Based Learning. Connie can be reached at **574-631-0498**.

The CSC's website is here: <http://socialconcerns.nd.edu/>

COMPUTER/OIT HELPDESK (574-631-8111)

The Office of Information Technologies (OIT) is the central organization that supports enterprise-wide computing on campus. The OIT provides the products and services that you will use every day to complete tasks related to your teaching, research, and other professional activities.

Setting Up Your Computer Account (NetID)

The OIT uses an automated account management system to create unique NetIDs for all new faculty, staff and students, using a combination of the individual's legal name, and when necessary, to make the ending unique with a number -- if there is already a jsmith, a subsequent NetID might be jsmith1, for example. New faculty can activate their NetID and password online at **accounts.nd.edu/activation**. Before you activate your NetID and password, you must read the *Responsible Use of Information Technologies at Notre Dame* policy and answer a few questions.

Computer Security

The University's security website at **secure.nd.edu** has a wealth of information about how to protect your computer from viruses and spyware, what to do if something goes wrong, and links to security policies and standards.

Classrooms with Technology

The OIT supports and maintains over 120 technology-enhanced classrooms across campus, with 72 rooms in DeBartolo Hall alone. All Coleman-Morse classrooms are technology-enhanced; they feature a central CPU for the teacher's use, ceiling-mounted LCD projection, and DVD playback devices, laptop connection points, and a user-friendly A/V control system. Lecture-style classrooms include a lectern computer, while seminar rooms are laptop-ready. The OIT offers a classroom support hotline (**631-8778**); technicians respond immediately to in-room technical problems.

Computer Labs

The Office of Information Technologies (OIT) also supports public access computing labs campus-wide. These computing labs feature approximately 250 computers running Macintosh, Windows, and Linux operating systems, software used in courses, and high-quality printing for all students, faculty, and staff. Faculty may reserve a computer lab for a class meeting. Go to **oit.nd.edu/labinfo** to learn more about equipment in computer labs, hours of operation, and contact information.

OIT Help Desk

Trained support technicians at the OIT Help Desk in Room 128 DeBartolo Hall answer questions and guide Notre Dame computing users in diagnosing and resolving problems by phone, e-mail, and in person. Regular Help Desk hours are Monday through Friday 8:00 a.m. – 5:00 p.m. (closed Wednesdays from 12:00 p.m. – 1:30 p.m.). During the academic year when classes are in session, the Help Desk offers additional phone support hours. The Help Desk also provides support through an online knowledge base where members of the Notre Dame community can obtain answers to known computer problems, enter a question for OIT staff to address, or verify the status of problems they have submitted to the Help Desk. To access the knowledge base or obtain more information about the OIT Help Desk, go to **oit.nd.edu/helpdesk**. For answers to your computing questions, call the Help Desk at **631-8111** or send an e-mail to **oithelp@nd.edu**.

The Notre Dame Computer Store and Service Center

Faculty, staff and students can purchase computers, printers, software and other computer accessories at Notre Dame's on-campus computer store in Room 103 Information Technology Center. Educational discounts are available for many products, and campus customers can order computers and accessories online through the store's website at **oit.nd.edu/store**. Call **631-7477** to speak with an ND Computer Store representative.

The ND Computer Store also operates the Service Center, a fee-for-service repair facility, open to faculty, staff, and students of the Notre Dame community. The Service Center offers vendor-authorized warranty repairs on Apple, Dell, Gateway, and IBM computers, and various printers and peripherals. Non-warranty service is available, and is not limited to these product lines. The Service Center is located in Room 102 Information Technology Center (ITC). Call **631-7689** for more information.

Sakai: Course Management Services

Sakai is Notre Dame's course management system (what many other universities refer to as "Blackboard"). Sakai helps faculty use a Web site to enhance face-to-face class meetings by providing tools for structure, interactivity, and management. Many faculty members use Sakai to distribute student grades securely and privately, publish syllabi or other materials, assign a reading list, establish an on-line discussion, administer a quiz, or conduct a survey. You can access information about Sakai online at **sakailogin.nd.edu**.

On-Line Documentation

The Office of Information Technologies provides documentation to assist computer users. Topics include both Notre Dame specific information and more general applications. The documents provide introductory, training, and reference materials for commonly used computer products on campus. These documents are available at no charge to members of the Notre Dame community. To access on-line documentation, go to **oit.nd.edu/training/documentation** (NetID and password required).

Computer Training

The OIT offers technical training opportunities for faculty, staff, and students through a variety of training options. For more information about courses and scheduling, go to **oit.nd.edu/training**.

LISTSERV Discussion Lists

At Notre Dame, faculty and administrators may use e-mail LISERV discussion lists to communicate with students. LISERV lists are an automated e-mail distribution system wherein anyone subscribed to the list automatically receives e-mails sent to that list. The OIT automatically generates a LISERV list for every class and section. The subscribers and owner are automatically updated every night with information from the Office of the Registrar. To determine the LISERV list address for your course, go to **learning.nd.edu/list**. More information on LISERV lists is at **listserv.nd.edu**. LISERV is a registered trademark with the U.S. Patent and Trademark Office.

COPIES AND CLASS HANDOUTS

To copy your syllabus and other class handouts, please feel free to use the copy machines located in the Loft (300 O'Shag) or the Program's main office (205 CoMo). Both machines will do double-sided copies, to save paper, and the one in CoMo will collate and staple multi-page documents, too.

Also, both machines are hooked up to ND's network, so scanning a document and emailing it to yourself or another recipient as a .pdf is, generally, a rather simple matter. (To save paper, consider emailing a reading to yourself, and then, in turn, forwarding that out to your students.)

Please refrain, of course, from making personal copies. Both the Program office in CoMo and the Loft location should be open Monday through Friday (normal business hours).

DESIGN, COPY, AND LOGISTICS SERVICES (631-5632)

The College of Arts and Letters - Design, Copy & Logistic (DCL) Services is located in room 301 of O'Shaughnessy Hall.

The DCL Services location is open from **8:00 - 5:00 p.m.** (also open during lunch), Monday through Friday during the school year. Summer hours are **8:00 - 4:30 p.m.** (again, also open during lunch). If you have any questions, please contact **Linda Lange, Supervisor** in 301 O'Shaughnessy Hall at **631-7974** or via e-mail at **Linda.S.Lange.4@nd.edu**.

Class Handouts: Class handouts are usually processed within a few hours upon submission; however often duplication can be completed while you wait. Projects submitted during the first two weeks of the semester may require more time to process. Please note on your order form what time you need the copies and the **day** (Monday through Friday), and the DCL staff will have your copies ready for your class. Please be realistic about requested timeframes keeping in mind that other professors may have submitted copy jobs ahead of yours. For larger jobs, speak to one of the DCL staff members to ascertain when your job will be completed. Exams may require additional time.

To expedite your copy jobs, you can email your order to the DCL location with your document or graphic image attached including specific instructions, such as: Is it a **Personal** job or will it be charged to a **Department** or a **Discretionary Account** (provide appropriate **FOAPAL** number), number of copies, B/W and/or Color, one-or two-sided, paper size, color paper/cardstock, transparencies, etc. The email address for DCL is **copy301@nd.edu** (300 O'Shag).

Course Packets: All DCL Services locations produce the course packets which includes processing copyright clearances and forwarding the packets to the ND Hammes Bookstore to be sold to the students. DCL does not have a deadline to turn in course packets for your classroom use; we continue to accept them no matter how late they come in. It is essential that you allow enough time for duplication and processing through the Bookstore. You may pick up a pamphlet entitled, “Course Packet Preparation Instructions” at the DCL location in 301 O’Shag or contact Linda Lange to have the file emailed to you for more detailed instructions.

Scanning: The DCL location in 301 O’Shaughnessy can scan photos, images, and text in color and black/white as .tif, .jpg, or .pdf files. They can be printed and saved on a CD (you may provide a CD or they can charge you \$1.00 for a CD), or you can have the file emailed to you directly (if the scanned file is not too large).

Please call the DCL office for information regarding additional services.

DISABILITY SERVICES (631-7157)

The University of Notre Dame ensures that qualified students with disabilities have access to the programs and facilities of the University. Federal laws mandate this access* which require post-secondary institutions to provide reasonable, individualized academic modifications for students who have disclosed their disability and have requested accommodations. Examples of reasonable accommodations may include readers, note takers, sign language interpreters, or a modification in the way a student takes an exam. Reasonable accommodations do not lower the standards of a course or alter essential degree requirements. Instead, the accommodation gives students a better opportunity to demonstrate their academic abilities.

The Coordinator of Disability Services is responsible for coordinating reasonable accommodations at Notre Dame. Each request for an accommodation must be handled on a case-by-case basis because of the differences in disabilities and classroom environments. Nonetheless, there are some general principles that must be applied to all requests.

Disclosure of a Disability and Request for an Accommodation

It is the responsibility of the student to disclose his/her disability and request an accommodation. Students must provide the Coordinator of Disability Services with information that documents their disability and supports their request. If a student makes a request for an accommodation directly to a faculty member, that faculty member should ask the student for a letter from the Coordinator that verifies the disability and the appropriateness of the accommodation. If the student is not registered with Disability Services, he/she should be referred to the Coordinator to register. This ensures that the

student is qualified under the law as having a disability and that the accommodation he/she requested is appropriate for the disability. Faculty should not ask students directly if they have a disability and need an accommodation. If a student is having difficulty in the course and a faculty member suspects a disability, it is appropriate to discuss the difficulty (i.e., poor writing) as they would with any student. However, concerns about a possible disability should be discussed first with the Coordinator.

**The Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act. A Resource for Faculty and Staff at The University of Notre Dame, Students with Disabilities, Building a Partnership in Equal Access to Learning, Section One, Overview, Chapters one and two, pp. 2-4, 6.*

Determination of Reasonable Accommodations

There are two primary concerns when determining reasonable accommodations. First, the accommodation must effectively provide access for the student to the course or academic program and second, the accommodation must not compromise academic standards. Based on the student's documentation as well as his/her input on what accommodations have worked in the past, the Coordinator determines the accommodation that will be used. The professor may be consulted regarding course requirements and student expectations to ensure that an accommodation would not compromise the academic standards of the course. As mentioned previously, the student initially must make all requests to Disability Services. The Coordinator of Disability Services is responsible for making the final determinations as to the eligibility for and nature of the reasonable accommodations.

Confidentiality

This confidentiality rule applies to all information, regardless of its source. You may, for example, receive confidential information from a representative from Disability Services, who is sharing the information with you on a need-to-know basis. You should also treat any accommodations provided to a student as confidential, and should share the details of such accommodations only on a need-to-know basis. There may be times when someone directly asks you for information about a student with a disability that is considered confidential. For example, classmates of a student with a disability who is receiving an accommodation may inquire as to why the student receives extra time on a test, or why the student is never in the classroom on test days. An appropriate response to such inquiries regarding students with disabilities may be: "Each student's academic program is confidential, including your own, and I'm unable to discuss any student's situation with his or her classmates."

If you have any questions regarding confidentiality while working with a student with a disability, such as who qualifies for the "need-to-know" exception to confidentiality, you should discuss the issue with the particular student and/or the Coordinator of Disability Services (631-7157).

Policies Regarding Academic Accommodations for Undergraduates

1. Prior to any consideration of accommodations, a student must identify him/herself to the Coordinator of Disability Services and provide appropriate documentation of his/her disability.
2. The Coordinator reviews the documentation to determine if the student is a “qualified individual with a disability” under Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. The Coordinator’s determination is final (although the determination may be grieved by the student; see Section 10. below).
3. If the student is a qualified individual with a disability, the Coordinator meets with the student to determine the reasonable accommodation(s) that the student may request.
4. Each semester, students must request that the Coordinator write a Course Accommodation Letter for the instructor of each class in which they are requesting accommodations. The letter will include information regarding the accommodations, but not about the student’s disability. The Coordinator can share information about a student’s disability with an instructor only if the student provides written consent. A student may, however, voluntarily elect to discuss the nature of his/her disability, the particular limitations posed by the disability, supplemental accommodations or learning aids, or other related issues with his/her instructor. The Coordinator recommends that faculty not provide additional accommodations beyond those recommended in the accommodation letter without first consulting with Disability Services.
5. The student hand-delivers the letter and meets with the instructor to discuss the requested accommodations. If the instructor agrees that the accommodations do not fundamentally alter the nature of the course, then the student and instructor complete the Arrangements for Reasonable Accommodations form together describing how the accommodations will be provided, and the student returns the form to Disability Services.
6. If the instructor and the student have both signed the Arrangements for Reasonable Accommodations form, the student must return the completed form to Disability Services at least seven (7) calendar days prior to implementation of the accommodations. Exceptions to this deadline can be made only by the Coordinator of Disability Services and only under exceptional circumstances. The University will not grant accommodations to students retroactively.
7. If the instructor believes that one or more of the requested accommodations will fundamentally alter the nature of the course, he/she should discuss his/her concerns with the Coordinator. If the situation remains unresolved and the instructor wishes to deny the accommodation, he/she must provide reasons for denying the request, in writing, to the Dean (or Dean’s designate) of his/her college within seven (7) calendar days of the instructor’s receipt of the Arrangements for Reasonable Accommodations form. Prior to

determination by the Office of the Provost (see paragraph 9), the student will receive the reasonable accommodations identified by the Coordinator.

8. The Dean (or Dean's designate) reviews the accommodation request and the instructor's written reasons for denying the requests. The Dean (or Dean's designate) may ask that a meeting be held with the instructor and Coordinator. If the Dean (or Dean's designate) feels that the student's request is reasonable and will not fundamentally alter the nature of the course, then the Arrangements for Reasonable Accommodations form is completed and returned to Disability Services. The instructor may appeal the decision to the Office of the Provost.
9. If the Dean (or Dean's designate) feels that the request is unreasonable and will fundamentally alter the nature of the course, then the Course Accommodation Letter, instructor's written reasons for denying the request, and other relevant documents are reviewed by the Office of the Provost. If the Office of the Provost agrees with the Dean (or Dean's designate), the student is informed that his/her request is being denied.
10. Students have the right to file a grievance regarding the denial of accommodations and other disability-related issues as outlined in the "Student Grievance Procedures Relating to Complaints Under the Americans with Disabilities Act and the Rehabilitation Act of 1973" found in *du Lac*.

When you interact with a Student with a Disability...

- Talk directly to the person with the disability, not to those accompanying him/her. To ignore a person's presence in a group is insensitive, and it is inconsiderate for two people to discuss a third person who is also present. For example, if a deaf person is with an interpreter, talk to the deaf person, not the interpreter.
- Keep in mind that disabled students have the same daily activities that you do: shopping, running errands, family and extracurricular activities, academic pressures, deadlines, social interests, church, and so forth. Remember that students with disabilities deserve the same attention and consideration as students without disabilities.

If you would like more information or discussion of this issue or information on the handling of specific disabilities, please contact the office for a copy of the booklet, "Students with Disabilities."

HESBURGH LIBRARY, LIBRARY INSTRUCTION

[HTTP://LIBRARY.ND.EDU](http://library.nd.edu)

Most major collections fall under the auspices of the University Libraries system which includes the Hesburgh Library and the following branches: Architecture Library, Art Image Library, Business Information Center, Chemistry/Physics Research Library, Engineering Library, Kellogg/Kroc Information Center, Kresge Law Library, Life Sciences Research Library, Mathematics Library, and Radiation Laboratory Reading Room.

For a complete list of hours for all branches and service points, please see www.library.nd.edu/about/hours/

The **Reference Desk**, located on the first floor of Hesburgh Library, offers assistance in all facets of library use: suggesting sources for information on various subjects, assisting in the use of reference tools, assisting in the use of the on-line catalog, and supplying specific factual information. For further information, please contact the Hesburgh Library Reference Desk at **631-6258** or by chat or email at www.library.nd.edu/reference/asklib/.

Library Instruction for undergraduates, graduate students, and faculty can be arranged through the Coordinator for Instructional Services. Sessions are taught by a librarian and may range from fundamental search and catalog skills to subject specific database guides. Classrooms are equipped with wireless laptop computers for active learning activities. Contact Leslie Morgan at **lmorgan1@nd.edu** or **631-8764** for information on topics that can be covered in library instruction sessions.

The **Renner Audio-Video Center**, located on the second floor of the Hesburgh Library, provides an extensive collection of over 12,200 audio and video recordings for class assignments and leisure viewing or listening. The **audio collection** includes both music and the spoken word, while the **video collection** contains documentaries and classic English and foreign language films. For further information, please call **631-7438**.

Interlibrary Loan, located on the first floor of Hesburgh Library, is responsible for securing from other libraries books and articles not owned by the university libraries: www.library.nd.edu/ill/

Allow a minimum of two weeks for delivery of materials. Photocopies can be sent to you electronically as PDF files or as hard copy via campus mail. You can also submit an electronic form to request a book from Interlibrary Loan:
www.library.nd.edu/ill/direct_request.shtml

Course Reserves: The **Reserve Book Room** on the first floor of the Hesburgh Library works in cooperation with the teaching faculty to make required reading materials for class assignments easily accessible to students. Faculty members may place personal or library

copies of books, articles, etc. on reserve. The Reserve Book Room adheres to copyright laws for articles and excerpts from books. Electronic reserves are also available. For additional information, please contact the Reserve Book Room at **631-7578** or visit their website at www.library.nd.edu/reserves/index.shtml.

KANEBCENTER FOR TEACHING AND LEARNING

(631-9146)

The Kaneb Center fulfills several important missions at the University, including the following:

- stimulating reflection about teaching and learning;
- emphasizing that an effective teaching and learning environment is, in addition to a locus where relevant facts and concepts are communicated, an interactive forum that allows students to develop a mindset of informed and critical assessment and an ability to respond knowledgeably and articulately; and
- sponsoring programs and workshops, presentations, and consultations that highlight the best teaching practices and learning environments and encourage and assist the efforts of Notre Dame's faculty and teaching assistants to nurture and sustain these.

To learn more about the Kaneb Center's services, including their extensive library of teaching resources, please visit them in **353 DeBartolo Hall**. They are also online at <http://kaneb.nd.edu> and kaneb@nd.edu.

MEAL TICKETS

Meal tickets are available to faculty members who wish to join their students for breakfast, lunch, or dinner in either the North or South Dining Hall. You may pick up your meal tickets in the Office for Undergraduate Studies, **104 O'Shaughnessy Hall**. There is a maximum number of **5** tickets per faculty member per semester.

SEXUAL ASSAULT VICTIM'S RESOURCES

Arts and Letters Assistant Dean **Ava Preacher** serves as the Victim's Resource person. She informs victims of the processes, procedures and policies that apply when a sexual assault is

reported to the University. She will make referrals as appropriate, furnish materials on support services on and off campus, and provide information on civil and criminal investigation and adjudication processes. She is also able to provide classroom presentations on sexual assault issues upon request. Professors should feel free to refer students to her directly at **631-8637** or call her for more information. The number of the dedicated line for sexual assault information is **631-7728**.

UNIVERSITY COUNSELING CENTER (631-7336)

The University Counseling Center (UCC) offers professional services to all degree-seeking undergraduate and graduate students of the University. The highly trained staff at the UCC is devoted to assisting college students with navigating their adjustment to college life as well as helping them with their problems and concerns. These concerns might include personal growth and self-enhancement, vocational issues, academic anxieties, interpersonal relationships and social difficulties, depression, substance abuse and addiction, and a number of more severe emotional and psychological problems. Thus, services are offered for a full range of psychological issues. The UCC operates under an ethical code of strict confidentiality. The University Counseling Center is staffed by licensed professional psychologists, a licensed social worker, counselors, a nutritionist, and a consulting psychiatrist.

The UCC also provides consultation to the University community through a service called Warm Line. Warm Line is a non-emergency help line that provides responsive consultation to faculty and staff in their efforts to help Notre Dame students with psychological concerns. UCC offers this service to encourage faculty to think about calling UCC staff when concerned about a student before an emergency arises. The Warm Line number is **631-7336**, and is open from 9:00 a.m. to 5:00 p.m., Monday through Friday. The faculty member can ask to speak to the next available Warm Line therapist.

Each semester the UCC offers a variety of structured groups and workshops for individuals interested in addressing particular personal concerns or building academic and interpersonal skills. Topics include body acceptance, depression, stress management and relaxation training, eating disorders, performance enhancement, “not the perfect family,” obsessive compulsive disorder, grief, anger management, study abroad/reentry, self esteem, and alcohol/drug abuse. Interpersonal growth groups are also offered for undergraduate and graduate students.

Professional services are usually by appointment and can be arranged either in person or by telephone, but provision is always made for an emergency. Services at the center are offered on a minimal fee scale of \$4 per session. Students are offered unlimited credit and can defer payment. If fees still pose a problem, arrangements will be made. There is no charge for the initial appointment. The center is open from 9:00 a.m. to 5:00 p.m., Monday through Friday,

and evening appointments until 7:00 p.m. can be made on Tuesdays and Wednesdays during the fall and spring academic sessions.

The University Counseling Center is located on the third floor of Saint Liam Hall, near Stanford and Keenan Halls. For information or an appointment call 631-7336. Twenty-four-hour emergency service is available by calling 631-7336. The UCC web site contains online self-help brochures and tips for making referrals: **www.nd.edu/~ucc**.

UNIVERSITY HEALTH SERVICES (631-7497)

The Student Health Center in Saint Liam Hall is located on the northern edge of campus behind the Administration Building. During the academic year, University Health Services can be reached at **631-7497**, 24 hours per day. The Health Center is open 24 hours a day, seven days a week during the academic year.

University Health Services provides comprehensive treatment of illness and injuries to all currently enrolled students, eligible staff and employees with work related injuries. A staff of physicians, registered nurses and patient care assistants provide health care through the ambulatory care clinic and inpatient unit. Additional support services include X-ray, Laboratory, Physical Therapy and an Insurance/Accounts office.

During the academic year, faculty members are welcome to utilize the services of the South Bend Medical Foundation Laboratory and McDonald Physical Therapy & Sports Rehab Center located in Saint Liam Hall with an order from your personal physician. Laboratory work is done on a walk in basis. Appointments for physical therapy can be made by calling McDonald's main office at **233-5754**.