WRT 120 | *EFFECTIVE WRITING*

Teaching, Pleasing, and Moving Others in the M.A.A.D. City
120.07 | Main Hall 417 | MWF 9-9:50 AM
120.08 | Main Hall 417 | MWF 1:00-1:50 PM

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Office Hours: MWF 11:00-12:00 pm, MW 1:00-2:00 PM | **Security:** 610.436.3311

"Already surrounded by this mad city, the caterpillar goes to work on the cocoon, which institutionalizes him. He can no longer see past his own thoughts. He's trapped. When trapped inside these walls certain ideas take roots, such as going home, and bringing back new concepts to this mad city.

The result? Wings begin to emerge…"

-Kendrick Lamar, "Mortal Man"

COURSE OBJECTIVES & OUTCOMES

This course fulfills important learning outcomes at three levels: the general education curriculum, the first-year writing program, and in our specific course. Think of these as nested goals that we'll work to fulfill together throughout the semester.

Gen-Ed: At the broadest level, WRT 120 fulfills an Academic Foundations requirement in English Composition and helps students meet the following WCU General Education goals:

1. Learn to communicate effectively in writing.
2. Learn to think critically and analytically.
3. Learn to respond thoughtfully to diversity.

FYW: This course is also designed to fulfill WCU's three First-Year Writing Program Outcomes:

1. **Think with writing:** Use composing processes and tools as a means to discover ideas, engage deeply with questions, reconsider concepts and beliefs, explore problems, and promote local and global change, including but not limited to engaging those questions, problems and concepts currently of relevance to the academy.
2. **Think about writing:** Develop metacognitive awareness about writing and rhetoric.
3. **Compose writing:** Demonstrate genre awareness and rhetorical agility through both producing and problematizing academic and public, dominant and non-dominant, genres, in both written and multimodal forms.

Our class: With these larger program goals in mind, we'll work together in this course to fulfill the following student-learning outcomes:

1. Compose in multiple genres for multiple audiences and situations.
2. Comprehend and critically analyze a diverse range of written and multi-media texts, including but not limited to being able to describe arguments and analyses, in particular relationships

between assertion and evidence, patterns of organization, rhetorical appeals, the interplay between verbal and nonverbal elements, and how these features function for different audiences and situations, and in various technological modalities.
3. Understand the concept that language and genre are non-neutral—are ideological.
4. Use the tools and resources of writers. Tools include word processing and other composing technologies, composing and revision processes, & self-reflection on your writing. Resources include time, peer and writing center staff feedback, genre models, and writing guides.
5. Display "problem-exploring" over "answer-getting" dispositions.
6. Comprehend, summarize, and bring to bear on an idea at least one text as an analytic lens.
7. Inventory your current vocabulary for understanding writing, and develop a more sophisticated one.
8. Attend to your writing processes as a flexible set of strategies to solve writing problems.
9. Provide knowledgeable, discerning feedback for others' writing.
10. Recognize, analyze, and critically negotiate how genre conventions (features)—the formal rules and informal guidelines that define genres—shape and are shaped by readers' and writers' practices, purposes, and perceptions of correctness or appropriateness (including being able to describe their rhetorical situations--contexts, audiences, purposes—structures, and styles).
11. Abstract writing concepts deliberately from one situation to another, including making conscious prior knowledge to solve current "writing problems," and making explicit how what is being learned now will be useful and available to use in later contexts, including those where the "writing problem" is distantly related to the current writing problem.

Please refer to chart at back of syllabus for a more detailed explanation of how the course will meet these goals through assignments, instruction, and assessment.

REQUIRED MATERIALS
1. Reliable Access to reading, saving, and annotating PDFs/links posted on D2L (whether on screen or printed out)
2. Notebook/Journal and Writing Utensil (and/or its electronic equivalent)
3. Access to Google Docs/Google Drive, where you will submit most of your writing (including many informal assignments)
4. Your whole head and heart; all your creative and critical human powers
5. There are NO required textbooks for this course. If you'd like to buy some, see me for suggestions ;).

COURSE DESCRIPTION
Like Kendrick Lamar, we in the WCU writing program believe writing is incredibly important. We believe it helps us to re-think our world(s), and that it also helps us to re-make our world(s). Writing might piss folks off or brighten their day or deepen their understanding or expand their capability for empathy. It might get them out in the street or it might send them to their couch or, for that matter, to their bed. This course aims to help you take the next step on your journey to becoming a powerful writer, someone who more consistently makes writing that accomplishes your goals for yourself, for your readers, and for the world.

How? Luckily, there's a whole course of study dedicated to tracing writing's effects in others' communications and trying to create these effects in our own: **rhetoric**. This course, then, is anchored in rhetoric, which is a term we'll use to describe the study of the design and effects of all types of communication—from tweeting to pillow talk, from talking trash to policy brief, from testifyin' to pullin' someone's leg. The ancients in Greece—one hotbed of rhetorical innovation back inna day—

believed that a rhetor's goal for an act of communication falls into at least one of three categories: **To Teach**; **To Please**; and/or **To Move.** And that a piece's success isn't based on whether it's good or bad, effective or ineffective, in the abstract. Rather, it is based on the relationship cultivated between speaker/writer and hearer/reader in a specific context, or **rhetorical situation**. A rhetorical situation encompasses all sorts of things: power, culture, conventions, current events, material relationships, identities, available tools, constraints, reputations, just to name a few.

This course is about strengthening our rhetorical chops as receivers and senders, listeners and speakers, readers and writers. Building our game as rhetors is about cultivating sensitivity to the strategies available in a given situation to accomplish a given goal: often, it will be a potent combination of teaching, pleasing, and moving an intended audience.

As we proceed, we'll be honing our rhetorical sensibilities through practices of sensing and practices of making. In **practices of sensing**, we'll read, view, listen, discuss, analyze, and summarize other rhetors' attempts at navigating their goals and rhetorical situations. We'll then engage **practices of making** LOTS of our own creations aimed at teaching, pleasing, and moving particular audiences—including, but not limited to, an academic one. By the end, our goal will be to have enough chops to transport these rhetorical skills to our future communicative goals, be they personal or academic, professional or political, eternal or everyday.

THE "PROCESS" APPROACH

To help you learn to communicate effectively in writing, this course supports a *process* approach to writing; this means that you'll focus on the *process* of writing just as much as on the final product. Instead of simply delivering a finished paper or "product" to me, you'll compose papers in writing stages, creating multiple drafts of each major paper. Also, you'll participate in frequent peer-revision workshops and have the opportunity to meet with me to discuss papers during my office hours and other conference times. The ultimate goal of the course is to teach you to think carefully about all of your language choices, paying special attention to the audience and the purpose of any language encounter.

COURSE OUTLINE
Stay tuned for a More Detailed Course Calendar to be posted on Google Drive

1. **Teach Us (Weeks 1-6):**
    a. *How to See you* – 2 Letters of self-introduction
        i. *Job letter (Week 1-2)* – Introduce your skills and goals through an employment cover letter. (1 page, single-spaced [s-s])
        ii. *Privilege Literacy Memoir letter (Week 2-3)* – Introduce personal insights about intersectionality through an anecdotal, critical memoir letter to someone important in your life. (3-4 pages, double-spaced [d-s])
    b. *About K. Dot (Weeks 4-6)* – Teach an audience about Kendrick Lamar's *To Pimp a Butterfly* album through a "critical review" paper that summarizes the album, applies its insight to a current event, and notes its relevance/limitations for the current cultural moment. (3-4 pages, d-s)
2. **Please Us (Weeks 7-10):**
    a. *Imitatio (Week 7-10)* – You'll choose a text to emulate at the style level and remix at the content level in order to apply original author's style insight to your own new context (aim, purpose, audience). (2-3 pages, or its equivalent, d-s)

3. **Move Us (Weeks 11-14):**
    a. *The Problem Proposal (Week 11)* – You'll produce a proposal that selects one Lamar song from *TPAB* that will anchor your multimodal approach to detailing a contemporary problem. (2 pages, d-s)
    b. *Storyboard Draft (Weeks 12-14)* – You'll produce a first draft of your project "mocked up" for critique and revision.
    c. *Multimodal Capstone Project (Weeks 12-14)* – You'll design and enact a multifaceted and multimodal project/essay that will teach, please, and move an audience about a theme that sticks out to you as important amidst the many course readings we'll be doing together. This could include web, print, embodied, audio, or other unforeseen elements. (6-8 pages or its equivalent, d-s)
    d. *Soap Box Speech (Week 14)* – Your group will share your process and make a speech about the content of your project, applying the rhetorical principles of style and situation to the speech genre.
4. **Theory of Writing Final Reflection (Weeks 15 & Finals):**
    a. *Rhetorician's ManifesT.o.W.* – Using your own texts as an archive (including your theory of writing reflection journal kept throughout the course), you'll write a 4-5 page declaration that explains your evolving sense of what makes a good writer in 2015.

<u>G</u>RADING <u>B</u>REAKDOWN

Here's a table to illustrate how the above deliverables will be weighted in your grades:

First Theory of Writing	*Theory of Writing Journal Entry (TWJ)*	20
To Teach	*Job Letter & TWJ Reflection*	75 + 10 = 85
	Memoir Letter & TWJ Reflection	150 + 10 = 160
	Critical Review Essay & TWJ Reflection	200 + 20 = 220
To Please	*Imitatio & TWJ Reflection*	200 + 20 = 220
To Move	*Problem Proposal*	50
	Storyboard Draft	100
	Multimodal Capstone Project	200
	SoapBox Speech + TWJ Reflection	100 + 20 = 120
Final Theory of Writing	*Rhetorician's Manifesto*	100
Total		**1275 points**

Crucial Note: You must turn in EVERY assignment in order to pass the class, even if it's too late to get a passing grade on the individual paper/project in question (see Late Assignment section below).

Grading in this course is as follows:
A: excellent work that abundantly meets assignment expectations
B: good work that meets expectations
C: satisfactory work that generally satisfies the assignment but with common and significant problems
D: unsatisfactory work that exhibits very significant problems
F: failing work that does not meet university-level requirements

Pluses (+) and minuses (-) allow for more grading precision and will be used in this course.

Final grades are determined by <u>weighted scores</u>, following the University's 100-point scale:
A 93-100, **A-** 90-92, **B+** 87-89, **B** 83-86, **B-** 80-82, **C+** 77-79, **C** 73-76, **C-** 70-72, **D+** 67-69, **D** 63-66, **D-** 60-62, **F** 0-59.

Attendance & Participation policy. I take it as a given that you will attend each class and participate meaningfully. For that reason, ***rather than awarding points for participation and attendance, I simply take points away from your final grade*** for too many absences or not participating meaningfully (this means being prepared with readings, drafts, and discussion points as well as contributing deeply to peer review sessions).

Attendance: You will have 3 free absences throughout the semester without any penalty to your participation grade. On your 4th absence, you'll have a half-letter grade deducted from your final grade in the course. On your 5th absence, you'll have another half-letter grade deducted from your final grade, which means that it will be impossible for you to earn an A in the course.

COURSE POLICIES

Late Assignments. Graded assignments are due at 11:59 pm on the day I ask for them, and workshop drafts are due in class on workshop days. On days that you're responsible for workshopping pieces, I have no patience for lateness; if you come to class without something to work with, I count you absent and send you home (see above).

When you submit pieces for grading, I'm more flexible. I will grant anybody an extension on any graded piece (except the final paper), no questions asked, as long as you tell me you're taking it at least 24 hours in advance. You don't need to tell me why. All extensions are good for 5 days. If you don't notify me that you need an extension, you'll be docked a letter grade for each 24-hour period your paper is late. If it's more than 5 days late, it will not be accepted and you'll receive a zero on the assignment. If you take the extension and go past your 5-day extension window, the letter-grade clock will begin on the 6th day from the original due date.

Due to the high volume of assignments I'll receive, I ask that you follow a few important guidelines on your project submissions so as to ensure that your work is properly accounted for:
- Papers must be saved in Google Drive and titled as such: FirstnameLastname_AssignmentName
  - (TimDougherty_JobLetter)
- Buy a **flash-drive** to save your work and constantly update your Google Drive file: Computer, disk, or printer problems will not be considered excuses for lateness.

Email Policy. It is expected that faculty, staff, and students activate and maintain regular access to University provided email accounts. Official university communications, including those from your instructor, will be sent through your university email account. You are responsible for accessing that mail to be sure to obtain official University communications. Failure to access will not exempt individuals from the responsibilities associated with this course.

What's more, many of the activities and assignments in this course will include or require the use of email and D2L. With the increased volume of emails and electronic submissions, I must ask that you abide by the following policies to ensure clear communication. Beyond facilitating communication, this will also teach you about some of the rhetorical demands of this ubiquitous genre of electronic communication. You must remember that emails are public discourse with audiences, contexts, and genre-specific challenges.

EMAIL GENRE CONVENTIONS
- ***Subject line:*** Please write a descriptive and specific subject heading for all your emails that includes the course and section number (e.g., "WRT120-27 Question about analysis draft

assignment"). Failure to do so will make it very difficult for me to respond in a timely manner, if at all, to your request.

- ● **Greeting**: Please make a clear and appropriate greeting. I will not answer emails addressed to "hey." You may address me as Tim or Professor Dougherty, whichever makes you feel more comfortable. Extend appropriate courtesies to other professors, staff, as well as your peers.
- ● **Tone & Style**: Always use a tone and language that is appropriate to an academic and professional setting. I will not respond to emails that are written in short-hand (e.g., hey, whats r homewrk).
- ● **Signature:** Always sign your full name, student i.d. number, and your course and section number. (e.g., Susie Smith, ss1234567, WRT120-09).
- ● **Proofread**: Always re-read and proofread your emails before sending. Do not send off an impulsive "flame"; take a moment before sending something off that you might regret later or that might make you look bad. Plus, you never know: people may forward your email to others, and it may be taken out of context.

EMAIL RESPONSE EXPECTATIONS
- ● For issues that can be addressed succinctly in emails, I will typically **reply within 48 hours, give or take.** If I have time, I will reply sooner, and often much sooner. If you have a time-sensitive issue or an emergency, indicate that in the subject line, by writing "urgent."
- ● If you have more complicated needs or concerns—for example, if you've fallen behind in class, want to discuss a paper or a grade, or have other problems—you must make an appointment to see me **face to face.** (See page 1 for office hours.)
- ● I **will not** respond via email to individuals with general questions about missed class work or homework (e.g., "what did I miss?"). It is your responsibility to keep up with classwork and homework;. Or make an appointment to meet me face to face.
- ● I **will** answer via email specific questions or needed clarifications about some particular aspect of an assignment, text, or homework.

UNIVERSITY POLICIES

For questions regarding Academic Dishonesty, the No-Grade Policy, Sexual Harassment, or the Student Code of Conduct, students are encouraged to refer to their major department's handbook, the Undergraduate Course Catalogue, the Ram's Eye View, or the University Web Site. Please understand that improper conduct in any of these areas will not be tolerated and may result in immediate ejection from the class.

Americans with Disabilities Act. If you have a disability that requires accommodations under the Americans with Disabilities Act (ADA), please present your letter of accommodations and meet with me as soon as possible so that I can support your success in an informed manner. I am happy to provide any reasonable accommodations, but you must let me know so I can make the appropriate arrangements and to coordinate with any others who may need to be consulted. Accommodations cannot be granted retroactively. If you would like to know more about West Chester University's Services for Students with Disabilities(OSSD), please contact the OSSD which is located at 223 Lawrence Center. The OSSD hours of Operation are Monday – Friday 8:30 a.m. – 4:30 p.m. Their phone number is 610-436-2564, their fax number is 610-436-2600, their email address is ossd@wcupa.edu, and their website is at http://www.wcupa.edu/ussss/ossd/.

Emergency Preparedness. All students are encouraged to sign up for the University's free WCU ALERT service, which delivers official WCU emergency text messages directly to your cell phone. For more information and to sign up, visit www.wcupa.edu/wcualert. To report an emergency, call the Department of Public Safety at 610-436-3311.

Academic Integrity. It is the responsibility of each student to adhere to the university's standards for academic integrity. Violations of academic integrity include any act that violates the rights of another student in academic work, that involves misrepresentation of your own work, or that disrupts the instruction of the course. Other violations include (but are not limited to): cheating on assignments or examinations; plagiarizing, which means copying any part of another's work and/or using ideas of another and presenting them as one's own without giving proper credit to the source; selling, purchasing, or exchanging of term papers; falsifying of information; and using your own work from one class to fulfill the assignment for another class without significant modification. Proof of academic misconduct can result in the automatic failure and removal from this course.

Diversity Statement. West Chester University's Mission Statement says, in part, "*We appreciate the diversity the members of our community bring to the campus and give fair and equitable treatment to all; acts of insensitivity or discrimination against individuals based on their race, gender, ethnicity, age, sexual orientation, abilities, or religious beliefs will not be tolerated.*"

For my part, I value ALL students. I want my class to be a safe space for students of all religions, political beliefs, sexual orientations, class backgrounds, ethnicities, genders, and learning styles. Abiding by these principles means having an awareness of the way language reflects and reinforces certain ideas and assumptions. In fact, this will be a central concern of this course. I expect you to bring your whole heart and head to this endeavor, and to do so with responsibility and respect for the fellow human beings in the room and at the university.

APSCUF. I am a member of APSCUF, the Association of Pennsylvania State College and University Faculties. We uphold the highest standards of teaching, scholarly inquiry, and service. We are an organization that is committed to promoting excellence in all that we do to ensure that our students receive the best education. Ask me for more information on what APSCUF does for students, and see www.apscuf.org or www.facebook.com/APSCUF.

Changing the Culture of Violence. WCU Faculty, Staff, and Students are committed to creating a community free from interpersonal violence, including sexual assault, partner violence, and stalking, in which all members feel safe and respected. Furthermore, Title IX of the 1972 Education Amendments prohibits sexual harassment, sexual violence, sexual assault, rape, and sexual coercion at all public and private schools which receive Federal funds.

I believe each student deserves a safe environment to pursue an education and I understand the devastating impact forms of power-based personal violence (i.e., sexual assault, dating/domestic violence, and stalking) may have. I am dedicated to contributing to a safe campus and I believe that each of us has a personal responsibility to reject violence or intimidation of any kind.

If you or someone you know has experienced stalking, partner violence or sexual assault, please know, you are not alone. You can find confidential resources at the following:
- **Sexual Misconduct Advocate**: Housed in the Office of Wellness Promotion, the Advocate is a confidential resource for those who have experienced sexual violence, harassment, intimate partner violence and stalking. *Sherry Mendez: 610-436-0732 | smendez@wcupa.edu Commonwealth Hall Room 12. Hours:Mon-Fri 8a.m.-3:30p.m.*
- **Counseling Center**: The Counseling Center offers free confidential individual and group counseling and support. *610-436-2301 | Commonwealth Hall—Lower Level to schedule an appointment. Hours: Monday through Friday 8:a.m.-4:30 p.m.*
- **Student Health Services**: The Health Centers offers non-emergency medical care for injuries and follow-up appointments. *(610) 436-2509 | Commonwealth Hall—Lower Level. Hours: Monday-Friday, 8a.m. to 6 p.m.; Saturday 10a.m.-6p.m.*
- **Women's Center**: The Women's Center is a confidential resource offering assistance to survivors, friends, and family members of a recent or past assault. (610) 436-2122 | *Lawrence Room 220. Hours: 8:00-4:00pm*

- **Crime and Victim's Center of Chester County**: 24 hour hotline for sexual assault and rape in Chester County: 610-692-RAPE (7273).

Please know that all faculty on campus are mandatory reporters. If you disclose an experience of sexual misconduct to me outside of a classroom discussion or an assignment, please be aware that I must report it.

Filing a sexual misconduct report does not mean you will have to get involved with the investigation or go to court. Survivors under the influence of drugs or alcohol WILL NOT face disciplinary charges from WCU. Learn more at: wcupa.edu/sexual misconduct
http://www.wcupa.edu/_admin/social.equity/sexualmisconduct/sexualMisconductReport.asp.

Course Withdrawal. Last day to "Drop" is **Monday, August 31, 2015**. Your enrollment after this drop deadline indicates that you accept all course goals, requirements & policies. If you find the course standards too rigorous, if you cannot *reliably* access D2L or Google Docs, or if outside conflicts prevent *regular*, *punctual* class attendance, you should <u>withdraw</u> (grade "W") by the **Friday, October 23, 2015** course-withdrawal deadline. Any withdrawals after that are "term withdrawals" only. If you stop attending classes but don't officially withdraw, University policy requires me to assign a failing grade. **Monday, November 30, 2015** is the end of the "term withdrawal" period, in case you face an unexpected emergency in which you need to withdraw from all your classes.

No Grades: No Grades (NG) are rare. They are given only at the instructor's discretion (they are not automatic), and we only give them for the most compelling circumstances. Your best bet is to stay in close contact with me to let me know your situation. I pledge to work together with you to be as fair and humane as possible as we navigate the semester together.

Go Visit the Writing Center! The WCU Writing Center is an amazing resource that serves ALL writers here, from first year students to graduate students to faculty and staff. It's a place to work on all aspects of your writing process, from initial invention ideas to final editing strategies. Go check it out. You won't be disappointed. The Writing Center is located in 214 Lawrence Center. Visit their site to view their hours, and make an appointment online: www.wcupa.edu/writingcenter

Course Outcomes in More Detail

_X_ All three FYW Program outcomes are stated on the first page of the syllabus.	_x_ **WRT 120** STUDENT LEARNING **OUTCOMES are stated in the syllabus, and are connected to FYW program outcomes and course activities and assignments.**	Course activities
THINK WITH WRITING: Use composing processes and tools as a means to discover ideas, engage deeply with questions, reconsider concepts and beliefs, explore problems, and promote local and global change, including but not limited to engaging those questions, problems and concepts currently of relevance to the academy	Use the tools and resources of writers (such as technologies and software, composing and revision processes, reflecting on writing, peer and writing center staff review, genre models, resource guides, etc.) Display problem-exploring dispositions over answer-getting dispositions Comprehend, summarize and bring to bear on an idea/experience at least one text as an analytic lens	1. Use of Google Docs for collaboration/editing/commenting and polishing drafts. 2. Workshop of each major assignment draft, and collaborative invention exercises. 3. MLK Review Assignment requires summary of complex text, application of ideas to a current event, and exploration of relationship to self and privilege. 4. Final Project is a multimodal exploration of a deep theme in Lamar's album, keyed on the principle of "problem-exploring."
THINK ABOUT WRITING: Develop metacognitive awareness about writing and rhetoric	Inventory current and develop a more sophisticated vocabulary about writing as a whole (e.g., "genre," "conventions," "revision") Implement a flexible writing process (a set of strategies not a rigid list of steps) Provide discerning feedback for others' writing Recognize and critically negotiate genre "conventions" (the formal rules and informal guidelines that define genres), describing how they shape and are shaped by readers' and writers' practices, purposes, and perceptions of "correctness" or appropriateness in context Abstract writing concepts from one situation to another, including making conscious prior knowledge to solve current "writing problems," and making explicit how what is being learned now will be useful in later contexts, even when the writing problems are distantly related	1. Workshop of each major assignment draft, and collaborative invention exercises. 2. Each major assignment based in new genre: job letter, persuasive memoir letter, critical review, imitated speech or editorial, genres selected for change project. 3. Reflection essays to build theory of writing after each assignment. 4. Reading on genre at theoretical level (Kirk)

COMPOSE WRITING: Demonstrate genre awareness and rhetorical agility through both producing and problematizing academic and public, dominant and non-dominant, genres, in both written and multimodal forms.	Compose in multiple genres for multiple audiences and situations Comprehend and critically analyze a diverse range of written and multi-media texts (which includes identifying and analyzing rhetorical appeals, relationships between assertion and evidence, patterns of organization, verbal and nonverbal elements, and how these features function for different audiences and situations) Question the assumption that language and genre are neutral, non-ideological means for communicating ideas	1. All assignments based in genre concept, and audiences include class (as a business/company), close family member, academic audience, and self-chosen audiences for "to please" and "to move" audiences. 2. Readings include works on white privilege, racism, & Kendrick Lamar's analysis of interconnections bw poverty, racism, hip hop, and culture.