

ENGL1030 - 080 ACCELERATED COMPOSITION

T/TH, 2 – 3:15, Room: Daniel 100B, Fall 2016

INSTRUCTOR: Christopher Stuart

OFFICE: TBD

HOURS: T/TH 12-1:30pm, or by appointment

EMAIL: cstuar2@clemsun.edu

COURSE WEBSITE: RhetoricalInn.weebly.com

WHAT IS THIS COURSE ALL ABOUT?

This course focuses on writing and critical thinking by using an approach that teaches rhetorical strategies for reading and composing arguments in both print and digital environments. Students will learn to read texts critically and to recognize the different purposes and audiences for arguments. Students will compose five writing projects based on issues and research raised in the reading assignments and class discussions during the semester. The writing assignments will give students extensive practice in thinking critically and writing according to the rhetorical conventions of an argumentative essay using the full range of writing processes— invention, arrangement, drafting, revising, editing, and proofreading—for multiple assignments. We will explore the uses of rhetoric as a tool of persuasion in written, visual, and multimodal texts. We will learn how rhetoric works through attention to persona, audience, and persuasive appeals (such as *pathos*, *logos*, *ethos*, *kairos*). Rhetoric teaches us how we might persuade others, and whether to be persuaded ourselves. To these ends, we will pay particular attention to cultural and individual assumptions, and how rhetoric and language work to provide effective arguments. These approaches build a foundation for learning strategies of writing about the world in which we all work and live.

During this course, there will be five key learning outcomes that will guide our learning (established by the *Council of Writing Program Administrators*):

- **RHETORICAL KNOWLEDGE**
 - Focus on a purpose
 - Respond to the needs of different audiences
 - Respond appropriately to different kinds of rhetorical situations
 - Use conventions of format and structure appropriate to the rhetorical situation
 - Adopt appropriate voice, tone, and level of formality
 - Understand how genres shape reading and writing
 - Write in several genres
- **CRITICAL THINKING, READING, AND WRITING**
 - Use writing and reading for inquiry, learning, thinking, and communicating
 - Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
 - Integrate their own ideas with those of others
 - Understand the relationships among language, knowledge, and power
- **PROCESSES OF COMPOSING**
 - Be aware that it usually takes multiple drafts to create and complete a successful text
 - Develop flexible strategies for generating, revising, editing, and proof-reading

- Understand writing as an open process that permits writers to use later invention and re-thinking to revise their work
 - Understand the collaborative and social aspects of writing processes
 - Learn to critique their own and others' works
 - Learn to balance the advantages of relying on others with the responsibility of doing their part
 - Use a variety of technologies to address a range of audiences
- **KNOWLEDGE OF CONVENTIONS**
 - Learn common formats for different kinds of texts
 - Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
 - Practice appropriate means of documenting their work
 - Control such surface features as syntax, grammar, punctuation, and spelling.
- **COMPOSING IN ELECTRONIC ENVIRONMENTS**
 - Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
 - Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases (e.g., federal government databases); and informal electronic networks and internet sources
 - Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

HOW IS THIS COURSE DESIGNED?

This class is designed as a multiplayer game. You are the **players**. I am the **game master**. Every player will create an **avatar** that will represent them in the game. I will serve as your guide through the *Rhetorical Inn*. You will journey through **three chapters** (units), completing both **quests and adventures** (assignments), deal with **random encounters** (impromptu presentations), update your **journey log** (reading log), **craft** (multimodal components), conduct **strategy sessions** for raids (peer review), and fight **five raid bosses** (projects).

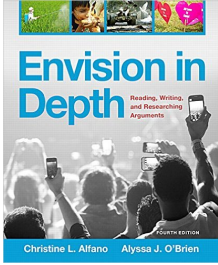
With the class being designed as a game, the player has agency to forge his/her own path to success. **Adventures/quests, crafting, and raids** will all have variations based on what **class/specialization** the player chooses. The first specialization will be chosen when the player's avatar is created, but if the player wishes to **respect** during any chapter, it will cost a small fee (a 200 word rational). The classes/specializations are as follows: **Warrior, Mage, Bard, and Ranger** (view website for details).

Each chapter will come to a close when the final raid of the chapter is submitted to the game master for evaluation. The three chapters are structured as follows:

CHAPTER	CHAPTER DESCRIPTION	POTENTIAL EXPERIENCE POINTS
THROUGH THE LOOKING GLASS	Solo Chapter. Players will learn about visual rhetoric and how to critically analyze an image. The chapter concludes with an essay on a chosen image.	150XP

MASTER OF SCRIBES	Solo Chapter. Players will learn the arts of argumentation and persuasion through rhetoric. Three raids spilt the chapter, with the final concluding with an argumentative essay on a chosen topic.	450XP
A NEW AGE	Guild Raid. Players will conceptualize their argumentative essays as text-adventures and create marketing campaigns around them for a presentation.	200XP

WHAT TYPE OF EQUIPMENT IS REQUIRED FOR THIS COURSE?



Envision in Depth: Reading, Writing, and Researching Arguments 4th Ed. By Christine L. Alfano and Alyssa J. O'Brien. Pearson Longman, 2014 (**must** be the 4th edition)

A laptop computer, tablet with keyboard, or device with a keyboard.

Other readings will be provided via the course website in the form of PDF's.

HOW ARE PLAYERS GRADED?

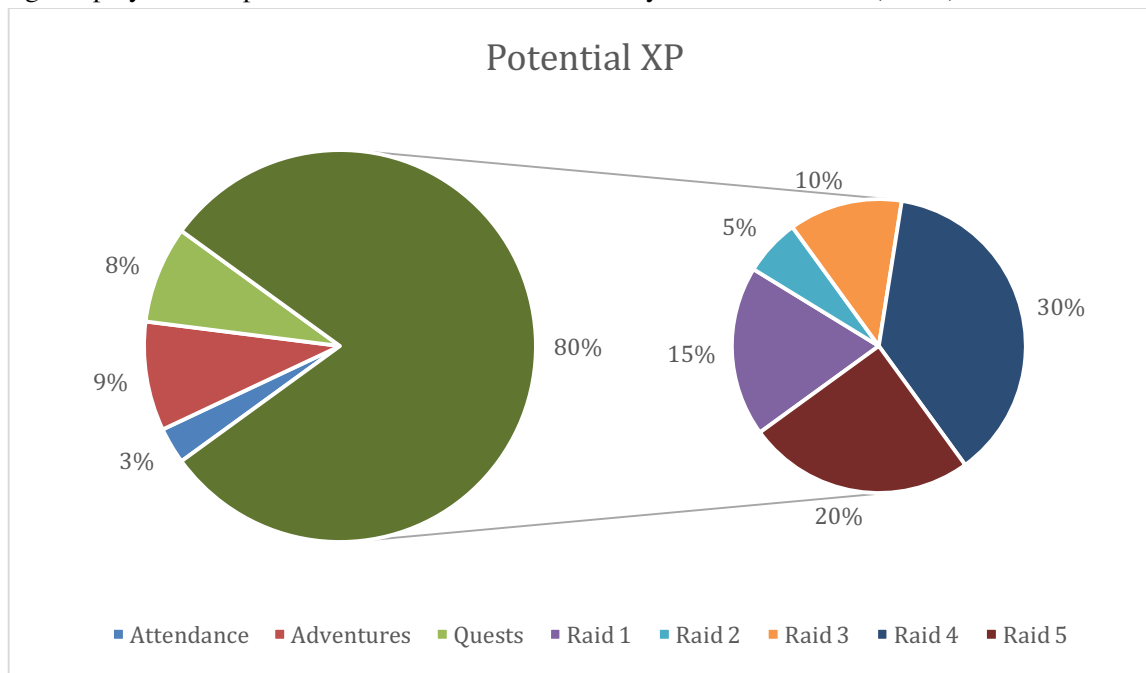
You will begin on the first day of class as a Level One player with zero **experience points (XP)**. Level Twenty is the highest level you can achieve. XP will be earned by **signing into the game** (attendance), completing quests/adventures, strategy sessions, raids, random encounters, and other tasks. The class letter grade will be based on the player's final level, as well as classroom etiquette, participation, and **initiative**. The player must be at least Level Fourteen to pass this course.

Level	XP	Level	XP
Level Twenty	1000	Level Ten	300
Level Nineteen	900	Level Nine	230
Level Eighteen	800	Level Eight	170
Level Seventeen	740	Level Seven	120
Level Sixteen	700	Level Six	80
Level Fifteen	640	Level Five	55
Level Fourteen	600	Level Four	35
Level Thirteen	560	Level Three	20
Level Twelve	470	Level Two	10
Level Eleven	380	Level One	0

The player must create an avatar, complete all chapters, raids, and attend sessions in order to achieve at least Level Fourteen. Since each raid builds on the next, the player will not be allowed to progress further without completing all raids.

In addition to XP, some special quests, adventures, and raids will have digital **currency** which then can be spent at a **merchant** for **buffs** to help you on adventure (see course website for details).

As the chart below indicates, most of the player's points are dedicated to the completion of raids (80%), but the rest of the points, though small, is significant. These percentages are based on potential points earned, meaning if a player earns perfect scores on all five raids, they will have 800XP (a "B").



HOW DO YOU SUCCEED IN THIS COURSE?

In order to succeed, players must take the initiative to experiment and take risks. This is a course that will offer you chances to try out things you've never done before. I want to promote a culture of experimentation that does not punish risks. With this in mind, if you feel the desire to revise or modify work, talk to me about it. If you have an idea for a new project, course policy, or the game-based pedagogy, talk to me about it. As I am demonstrating with the pedagogy of this course, I encourage you to lead with your interests and passions. If you have an intriguing idea for a quest, raid, or chapter, please seek me out. I am your ally: I want you to come out of this class with a good grade, pride in completed projects, and the skills you need to continue writing and researching at the academic level.

Gamers deal with failure on a daily basis, but failure is only part of the journey to success. If a player approaches a difficult situation, they assess it, and take a risk on a strategy that may not succeed. If they fail, they reflect on their missed opportunity (*metanoia*) and reassess. If the opportunity (*Kairos*) is missed, they know they need to approach similar situations differently in the future. If they are given repeated opportunity to succeed, they do so without giving up (ultimate defeat).

The way this course is set up with the ability to buy items, choose what quests to complete, and what specialization the player desires, I strongly encourage you to take risks. Whatever form that may take on, is up to you, but venture out into uncharted territory. Try something difficult instead of taking the easy path. Try something new. If you don't achieve your desired outcome, use an item, do another quest, or rework it to make up for lost points. Either way, your effort will be rewarded.

WHAT ARE THE EXPECTATIONS FOR AN "A" IN THIS COURSE?

While each writing situation may call for some adjustment in the overall criteria based on the rhetorical situation, the following descriptive rubric is consistent with the values of first-year composition at Clemson and describe very general indicators that both you and your instructor may take into consideration when assessing your work and progress in the course. While the final interpretation and assessment of your grade remains the responsibility of your teacher, the work that earns the grade falls entirely to you the student.

A: Represents *excellent* participation in all course activities (including attendance and promptness); all assigned work completed *on time*, with very high quality in *all* work produced for the course. Evidence of *significant* and *sustained* development across the five learning outcomes.

- Responds fully to topic and thoroughly addresses issues.
- Shows unusual or substantial depth and complexity of thought, including strong analysis.
- Demonstrates clarity, focus, organization, and unity throughout.
- Thoroughly investigates the topic; shows full development with supporting detail.
- Documents ideas, information, and questions according to convention.
- Demonstrates superior control of diction, shows appropriate variety of sentences, and incorporates smooth, well-integrated transitions.
- Evidences mastery of mechanical and technical aspects of writing.

B: Represents *good* participation in all course activities (including attendance and promptness); all assigned work completed *on time*, with consistently high quality in course work. Evidence of *marked* and *above average* development across the five learning outcomes.

- Clearly and directly responds to topic and to issues.
- Shows depth and complexity of thought; investigates issues and addresses basic counterarguments.
- Demonstrates effective organization and adequate development.
- Incorporates a wide range of sources; uses plenty of detail to support ideas and conclusions.
- Documents sources correctly, with occasional minor errors.
- Contains only minor mechanical errors and exhibits no pattern of errors.

C: Represents *average* participation in all course activities; all assigned work completed, with generally good quality overall in course work. Evidence of *some* development across the five learning outcomes.

- Addresses question or topic and explores issues but draws no clear conclusion.
- Shows clarity of thought and organization but fails to show sufficient complexity or depth of thought.
- Uses only a few basic sources.
- Attempts to include adequate detail and development but may leave out obvious counterarguments.
- Attempts to document correctly.
- Demonstrates competence in mechanics; avoids major errors.

D: Represents *weak and uneven* participation in course activities; some gaps in assigned work completed, with inconsistent quality in course work. Evidence of development across the five learning outcomes is partial or unclear.

- Consistently strays from topic; is oblique or irrelevant.
- Reflects simplistic, reductive, or stereotypical thinking; relies heavily on generalization; shows little evidence of research.
- Shows poor or confusing organization; is too short.
- Contains garbled paraphrases; words or passages are nearly plagiarized.
- Documentation is careless, incorrect, or missing in some cases.
- Exhibits consistent flaws in language, syntax, or mechanics.
- Exhibits inadequate research or reading.

F: Represents minimal participation in course activities; serious gaps in assigned work completed, or very low quality in course work. Evidence of development is not available.

- Distorts topic or assignment; fails to address assignment; fails to establish topic.
- Provides no development.
- Contains obvious or deliberate plagiarism; lacks documentation of some or all sources.
- Displays gross technical or mechanical incompetence and repetitive errors.
- Exhibits inadequate research or reading.

HOW DO I TURN IN WORK?

Most work will be turned in **electronically** via GoogleDrive, but the player should make sure he/she checks the quest, adventure, and raid details before turning them in. All assigned work is due before the class gaming

session starts unless otherwise stated. A missed gaming session or late sign in does not excuse the player from this rule.

CAN I TURN WORK IN LATE?

Quests/adventures may **only** be turned in for half the XP up to a week late, or until the end of the chapter (whichever one comes first) *if* the player purchases a “**quest reset**” buff at a merchant. After that point, no player may submit a quest/adventure for XP.

Raids may be turned in late, but at great cost. If a raid is turned in late, all digital currency is lost and the raid becomes **tarnished**. Once the raid is **tarnished** it is only worth ½ the XP, and it will decay within five (5) weekdays. Remember, once a raid is due to be turned in, no new quests/adventures may be taken on until the raid is submitted and cleared.

WHAT ARE THE SESSION POLICIES AND EXPECTATIONS?

PLAYER CONDUCT OVERVIEW

- I expect all players to sign into every gaming session on time and to arrive prepared to engage in the session.
- I expect all players to be curious, active, engaged and enthusiastic learners, who take ownership of their education.
- I expect that if a player must miss a session, they will notify me via e-mail and will be responsible for getting notes from other players on the material they missed.
- Finally, I expect all players to come to me for help when needed, to raise your hand in session to ask questions, and to support one another – learning to navigate advanced academic reading and writing can be difficult and frustrating. It helps to know that we’re all in this together.

HOW MANY SESSIONS CAN I MISS?



This is a writing intensive course, so all players are expected to sign in on time and be prepared to work. Players are allotted two **health points** which will account for missed sessions. After both health points are gone, the player automatically purchases a single health point for **50 experience points**.

As game master, I reserve the right to drop any players that exceed the two health points before the last “drop date.” I will also determine what to do in case of extended illness or personal crisis on a case-by-case basis. However, excessive absences are an adequate reason for being failed in first-year composition, even if players submit all work on time.

Our session begins at **2 pm**. For each sign in, the player will receive one XP, and two XP for the final presentation. If the player signs in late, up to 10 minutes past the starting time, they will not receive XP. If a player signs in late twice, it will be counted as a loss of a health point. Players that sign in 10 minutes after the start will not be eligible for any XP and will lose a health point.

WHAT ARE THE GUIDELINES FOR CLASS PARTICIPATION AND CONDUCT?

I ask all players to be respectful. There will be times when players and guilds will be competing against one another, so trash talking in the spirit of the game is expected, but all players need to know the limits of their

playful banter and when it becomes disrespectful. When a player is with her/his guild, s/he will be expected to fully participate and work as a team. Each player will be evaluated by her/his guild mates based on their active participation.

WHAT IF I OBSERVE RELIGIOUS HOLIDAYS?

I recognize the rights of students to observe religious holidays without penalty to the player. Students **must** provide **advance notice** to the game master in order to make up work, including examinations that they miss as a result of their absence from class due to observance of religious holidays.

CAN I USE TECHNOLOGY IN THE CLASSROOM?

Players will be interacting with a variety of sites and programs over the course of the semester. Please let the game master know if a player needs help using the internet or any computer program. When using a computer, save work frequently, always make backup copies by emailing drafts to yourself and/or using a thumb drive, and plan all projects with extra time allowed for unexpected technological difficulties. The use of GoogleDrive and other cloud based storage systems is always a good idea for saving work.

The use of computers, tablets, and e-readers are *strongly encouraged* in the classroom. All in-session use of technology should be focused on the quest related activities, such as note-taking, research, and reading. As long as all players are respectfully attentive when another player is speaking, in-session technology use will not be a problem. That said, use of a cellphones in-session are discouraged, unless they are being used for session related activities. All phones are to be set to silent (not vibrate). The game master reserves the right to ask any player to put away their electronic device if it appears to be distracting other players. Abuse of this policy will result in XP penalization.

COMMUNICATION WITH THE GAME MASTER AND OTHER PLAYERS

Communication out of session with the game master or other players should be conducted respectfully through the institution given email. Make arrangements with other players to get contact information, especially with your guild. If you ever have any questions or concerns, do not hesitate to contact one of your peers or your instructor. With rare exceptions, I will always respond to all email inquiries within 48 hours.

WHAT IS CLEMSON'S ACCESSIBILITY?

Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling [864-656-6848](tel:864-656-6848), by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged – drop-ins will be seen if at all possible, but there could be a significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: <http://www.clemson.edu/campus-life/campus-services/sds/>.

Also, this course will be conducted in an atmosphere of mutual respect and affirms people of all gender expressions and identities. Please address me as Chris and my gender pronouns are he/him/his. I was provided with a class roster with your name as it appears in the iRoar system. However, if you prefer to be called a different name than what is on the roster, please let me know. You may also share your gender pronouns.

WHAT IS THE POLICY ON PLAGIARISM AND ACADEMIC DISHONESTY?

The following is Clemson’s official statement on “Academic Integrity”: “As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.”

A simple definition of plagiarism—one that we will expand upon this semester—is when someone presents another person’s words, visuals, or ideas as his/her own. The instructor will deal with plagiarism on a case-by-case basis. The most serious offense within this category occurs when a student copies text from the Internet or from a collective file. *This type of academic dishonesty is a serious offense that will result in a failing grade for the course as well as the filing of a formal report to the university.*

See the Clemson site below for information about Academic Integrity and procedures regarding the violation of Clemson policies on scholastic dishonesty: <http://www.clemson.edu/academics/academic-integrity/>

WHAT IS THE WRITING CENTER (307 ACADEMIC SUCCESS CENTER BUILDING)?

The Writing Center is a free tutoring service available to the entire student body, regardless of major or academic standing. It provides students opportunities to discuss questions or problems related to academic writing—from generating a topic and thesis to organizing a draft and integrating appropriate citations. The Writing Center’s goal is to help Clemson students become confident and effective writers. As an English 1030 student, you should feel free to utilize the Writing Center to receive additional help or feedback on any course assignments or projects. You can make an appointment with a tutor by visiting the Writing Center’s website (<http://www.clemson.edu/centers-institutes/writing/>), by calling them at 864-656-3280, or by simply stopping in.

WHAT IS THE TITLE IX (SEXUAL HARASSMENT) STATEMENT?

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran’s status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at <http://www.clemson.edu/campus-life/campus-services/access/title-ix/>. Mr. Jerry Knighton is the Clemson University Title IX Coordinator and is also the Director of Access and Equity. His office is located at 111 Holtzendorrf Hall, [864.656.3181](tel:864.656.3181) (voice) or [864.565.0899](tel:864.565.0899) (TDD).

CHAPTERS, RAIDS, AND COURSE SCHEDULE

CHAPTER ONE: THROUGH THE LOOKING GLASS

Raid One: Visual Rhetorical Analysis

This assignment requires players to develop proficiency in rhetorical analysis and argument by writing a paper that examines a visual text. The aim of your argument is to support a thesis—using the rhetorical tools of persuasion—concerning how your chosen visual text offers a persuasive argument. Using the assigned readings in *Envision in Depth*, make an argument that persuades readers of your thesis. The form of this assignment is an integrated *textual and visual* essay that utilizes visual images and the rhetorical elements of composition, presentation, intended audience, and argument. This assignment should include a Works Cited page, formatted according to MLA standards, and be a minimum of **1200** words.

15% of Final Grade

CHAPTER TWO: MASTER OF SCRIBES

Raid Two: Research Proposal

This assignment requires you to shift from rhetorical analysis of one text and author to broader cultural, social, or political issues and multiple modes of authoring. Before doing any research, you should provide justification for why the research is important. Write a detailed proposal that discusses your topic, planned method, and purpose in depth for your Researched Argument (Raid Four). Be sure to cover your topic, your hypothesis, your potential sources and problems, and the significance of the proposed project. This assignment should include a preliminary Works Cited page, formatted according to MLA standards, and be a minimum of **300-500** words.

5% of Final Grade

Raid Three: Annotated Bibliography

After identifying potential sources for your Research Argument (Raid Four), compile a list of **6** sources into an Annotated Bibliography. List your sources in alphabetical order, provide complete identifying information for each source, and compose a concise annotation for each source. These annotations should include summaries, quotations from your source, and/or supplementary information about the source (how helpful is it, what is the authors ethos and stance, does it provide background information, etc.). Format according to MLA standards.

10% of Final Grade

Raid Four: The Researched Argument

This assignment requires players to practice your rhetorical knowledge and develop an extended researched argument using multimodal composition strategies. Write an argumentative essay on a topic that really matters to you. Remember you are writing an argument to a general and diverse audience, so in order to be persuasive and effective it is necessary to support your claims with evidence from a variety of sources. Remember to incorporate possible objections to your argument (i.e., rebuttals to those objections) with a goal of helping to mediate opposing sides of an issue (rather than offer mere opinions). The goal is not to achieve consensus, but to put forth a well-reasoned and well-supported argument that helps your audience move toward understanding, rather than conflict. Your essay should be at least **2000 words** and have a Works Cited of at least 10 sources (formatted using MLA guidelines). This project will have a First Draft and a Final Draft.

30% of Final Grade

CHAPTER THREE: A NEW AGE

Raid Five: Arguing in Multimedia

This assignment requires students to develop an **extended argument** using **multimodal composition** strategies (visual, textual, audio, tactile). In a guild, players will decide on which player's research guided essay will be the focal point of the multimodal composition. Each guild member will be assigned roles in the completion of a text-adventure (made through Twine), and a complete marketing campaign which will be pitched to gaming executives on one of the two final class sessions. It will be important to come to a consensus on your topic, create a plan, then organize, and structure your project according to effective argumentative writing and design principles you are learning in this course. The project also requires a Works Cited, or video credits, etc., that documents all sources used. Projects will be evaluated on the overall quality of the argument and presentation, the design quality, as well as the creativity and effort needed to produce a final product **comparable to a 2000-word traditional essay**. [NOTE: This does NOT mean your project needs to include 2000 words, but it should represent an equal amount of work (research, designing, writing).

20% of Final Grade

SYLLABUS ITINERARY (SUBJECT TO CHANGE)

Notes: Aug. 18: Classes Begin | Aug. 23: Last day to register or add a class | **Aug. 30: Last day to drop or withdraw from the University without a W (withdraw) grade**

	IN CLASS	HOMEWORK
Thursday, Aug 18	Introductions and what to expect.	Read Ch 1 (pp 2-39). Read “What Your Selfies Say About You” on pp 383-387; Do Quest Post 1 , “ My Identity ,” and “ Instructor Bio Revision ”
Tuesday, Aug 23	Discuss Ch 1. How is rhetoric all around us? Discuss visual rhetoric. Discuss plagiarism and academic integrity. Discuss Raid One (Due T, Sep 6) Last day to register or add a class.	Read Ch 2 (pp 42-87). “Backpack vs Briefcase” (PDF). Do Quest Posts 2 & 3 .
Thursday, Aug 25	Discuss Ch 2 on Strategies of Persuasion and Rhetorical Appeals. Discuss Cooper Library ENG 1030 resource page (http://clemons.libguides.com/eng11030).	Read Ch 3 (pp 89-131). Read “Murder, Rhetorically Speaking.” Do Quest Post 4 and “ For Your Audience (Rhetorically Speaking) ”
Tuesday, Aug 30	Discuss Ch 3 on Invention, Arrangement, and Style (in class focus on Toulmin model pp 102-105). Last Day to drop a class without a W grade.	Read Ch 4 (pp 136-163). Do Quest Post 5 and continue work on Raid One .
Thursday, Sep 1	Discuss Ch 4 on Planning and Proposing Research Arguments Discuss Raid Two (Due TH, Sep 15).	Watch <i>Last Week Tonight</i> episode. Do “ Olive Arguments ” Finish Raid One
Tuesday, Sep 6	Discuss Research Arguments and Topics Raid One Due.	Create a research log (see p 143); Choose your topic (see p 142).
Thursday, Sep 8	Group discussions of topics with feedback to each other. In-class visual graphic brainstorming, free-writing about topic (see pp 144-154).	Begin drafting your research proposal (see pp 154-163). Bring research log notes and image/video. Be prepared for 4 min. conference on topic.
Tuesday, Sep 13	In-class Conferences on Topics.	Read “Quest to Learn” (pp 414-418). Do Quest Post 6 and finish proposal .
Thursday, Sep 15	Librarian Day Raid Two Due. Discuss Raid Three (Due R, Sep 29).	Read Ch 5 (pp 166-208) and “Read like a Writer.” Do Quest Post 7 & 8 .
Tuesday, Sep 20	Discuss Ch 5 on Finding and Evaluating Sources and the Iceberg of Research (p 168).	Read Ch 7 (pp 265-293). Do Quest Post 9 and “ Source Machine. ”
Thursday, Sep 22	Discuss Ch 7 on Documenting Sources and Avoiding Plagiarism.	Read Ch 6 (212-262) and “Now you Got...” (PDF). Do (http://turnitin.com/assets/en_us/media/plagiarism-quiz) and Quest Post 10 .
Tuesday, Sep 27	Discuss Ch 6 on Organizing and Writing Research Arguments. Work in class on visualizing your research argument (see Fig.6.2 on p 215). Create a visual map of your paper.	Read “Occupy Comics” (pp. 499-502) and “A Mickey Mouse Approach” (pp. 528-531) Do Quest Post 11 & 12 . Finish Raid Three . Add the visual map to your research log.
Thursday, Sep 29	Raid Three Due; Discuss Making an Argument and Process.	Read “Annoying Ways People Use Sources” (PDF). Do Quest Post 13 .
Tuesday, Oct 4	In/Out of class conferences for midterm evaluation	Create Outline

Thursday, Oct 6	In-Class Peer Review of Research Paper Outlines.	Do “Communication and Criticism”
Tuesday, Oct 11	Discussion of revision techniques and elevating style; in-class writing on first draft of Research Argument assignment.	Read “Shitty First Drafts” (PDF) Do “Shitty Experiences and Process”
Thursday, Oct 13	Drafting and In-Class Workday	First draft due next class.
Tuesday, Oct 18	First Draft of Raid Four due; Peer Review of drafts in class.	Read Ch 8 (pg 296-338). Do Quest Post 14.
Thursday, Oct 20	Discuss Ch 8 on Designing Arguments Discuss Raid Five. Tomorrow is last day to drop a class without final grades.	Read “Beyond Black on White” (PDF). Do Quest Post 15.
Tuesday, Oct 25	Discuss Copyright [A Fair(y) Use Tale: https://www.youtube.com/watch?v=CJn_jC4FND_o]. Discuss Guilds, Roles, and Twine	[Instructor feedback on first drafts due back to students]; Read Content of Envision online about delivering presentations (http://wps.ablongman.com/long_alfano_envision_3/159/40791/10442682.cw/index.html). Do “Guilded Assignment”
Thursday, Oct 27	Discuss Presentation Styles and Opportunities.	Final draft of Raid Four due next class.
Tuesday, Nov 1	Raid Four Due Get into Guilds and Come Up with Plans	Work on “Guild Manifesto”
Thursday, Nov 3	Finalize Guild Application/Project Manifesto outline	Work on Raid Five.
Tuesday, Nov 8	FALL BREAK	Work on Raid Five.
Thursday, Nov 10	In-Class Guild Meetings	Review pp 334-339 on writing for multimedia presentations; Work on Raid Five.
Tuesday, Nov 15	Discuss pp 334-339 on writing for multimedia presentations; Guild Work	Work on Raid Five.
Thursday, Nov 17	Guild Work	Final version of game due next class.
Tuesday, Nov 22	Guild Work Final Game Due	Work on Raid Five.
Thursday, Nov 24	THANKSGIVING HOLIDAYS	Game Pack due next class
Tuesday, Nov 29	In-class presentations. All Game Packs due	
Thursday, Dec 1	Last day of class! Course evaluations. In-class presentations.	