



## **ENGL 102: Rhetoric and Composition: Multimodal Narrative Nonfiction**

English 102 emphasizes critical reading and persuasive writing. This section examines these skills and processes through the genre of narrative nonfiction. This semester, you will practice the writing process, writing in both academic and public genres, crafting solid arguments, using rhetorical vocabulary to analyze writing, conduct responsible research, and engage in academic discourse. This is not a lecture course; you should expect to be reading, writing, and discussing for every class meeting.

### **Textbooks:**

- Lunsford, Andrea A. and John J. Ruskiewicz. *Everything's an Argument*. Boston: Bedford, 2007.
- Kramer, Mark. and Wendy Call, eds. *Telling True Stories*. NY: Plume 2007.
- *RadioLab*. 2009. WNYC <<http://www.wnyc.org/shows/radiolab/>>.
- *This American Life*. Chicago Public Radio. <<http://www.thisamericanlife.org/>>.

**Grading:** A “C” is the lowest passing grade in English 102. I grade on a 10-point scale (A=90-100; B+=88-89; B=80-87; C+=78-79; C=70-77; D+=68-69; D=60-67; F=50). I’ll specify more detailed requirements in each assignment. If you have a question about a grade you receive on an assignment, ask me!

The weights for grading are as follows:

- \* Major Assignments (60% total)
- \* Minor Assignments (homework, quizzes, attendance, extra credit, etc.) (40%)

**Revision;** It is a rare piece of writing that is “finished.” The writing you do in this class is designed to be repurposed. In this course, you are expected to continuously reevaluate and revise your work until the end of the semester. You will receive feedback from me and from your classmates throughout the course and you should make use of this feedback and revise accordingly where it is useful to your goals.

### **Other Notes About Your Assignments:**

- \* Late Work: All assignments are due at the beginning of class on the specified dates; assignments that come in after this time are late and will be penalized by 10% for each day that it is late.
- \* Research and documentation: You’ll be required to use and properly document outside sources using the MLA format you learned in English 101.

\* Emailed assignments: Don't email me your paper. Doing so does not constitute submission of your work.

## **Portfolios**

At the end of the semester, you must submit a file containing the following:

- all drafts of each major assignment
- a portfolio letter

These files will be kept by First-Year English for one year and will not be returned. Remember: I cannot assign a final grade until you hand in your portfolio.

## **Academic Honesty**

You are bound by the university's policies on academic honesty, which bar you from presenting another person's work or ideas as your own, allowing someone to write an assignment or part of an assignment for you, or failing to properly acknowledge source materials. The university takes violations of these policies seriously; penalties include failing the course and expulsion from the university. In short (at the minimum,) if I catch you cheating, you will receive an F. Knowing the boundaries between acceptable and unacceptable practices is sometimes tricky, and we'll discuss this in class. You are also responsible for reading the Academic Responsibility section of The Student's Guide to First-Year English online at <[http://www.cas.sc.edu/engl/fye/students/student\\_guide\\_responsibility.html](http://www.cas.sc.edu/engl/fye/students/student_guide_responsibility.html)>.

## **Attendance**

This is not a lecture course. We will be working together to improve your writing and to critique your work in progress, and this means that you will need to come to class regularly and participate actively in discussions and exercises. If you are absent, you are responsible for learning material we cover in class and, except in the case of emergencies, for arranging beforehand to submit any assignments due on that day.

In accordance with university policy, I will penalize your course grade if you miss more than 10% of our 42 class meetings. Please note the following schedule of penalties:

- If you miss more than 10%, you will lose 1 letter grade. (The penalty starts on your fifth absence.)
- If you miss 20% (8 classes), you will lose 2 letter grades.
- If you miss 25% (10 classes) or more, you will fail the course automatically.

While the University's absence policy doesn't differentiate between "excused" and "unexcused" absences, I understand that emergencies can happen. Under such extenuating circumstances, I will not allow these absences to affect your grade if you meet all of the following requirements:

- You notify me as soon as possible about the absences (preferably before they happen).
- You provide a clear and reasonable explanation for the absences (and, when appropriate, documentation).
- You have been attending class and keeping up with your work before the absences in question.
- You attend class and complete all work in a timely manner after the absences in question.



## **Tardiness and Electronica**

Our class starts and ends at the scheduled times. If you arrive late, we will all have to stop what we're doing and you will be required to read a piece of poetry aloud in front of the class or something else "horrible." Just don't be late.

Electronic connectivity is similarly disruptive, particularly so in this class room. Please do not send text messages, tweets, or email, chat orally or otherwise, take calls, or play games during class. If you're that bored, you're free to leave class at any time (absence penalties may apply). If you've made the effort to come to class, then please engage with the class.

## **Office Hours and Email**

You must check your email so that I can send you announcements and answer any questions that come up between class periods. The best way for us to email each other is through the Blackboard site for this class. You can meet with me during my office hours or make an appointment for other times. I'm also available via email, Facebook, and AIM if you prefer those methods.

## **SCHEDULE**

### **Course Welcome (1 session)**

goals: set a thoughtful and productive tone for course

reading: Robert Krulwich 2008 commencement address

teaching notes: policies, introductions, set up blogs, Why Narrative Nonfiction?

### **Introduction to Zotero (1 session)**

goals: introduce software and procedures, lab time

reading: "Stories Matter" (Banaszynski), "Difficult Journalism That's Slap-Up Fun" (Boo)

writing: 15 minute quickblog to define narrative nonfiction

research: software and procedures for Zotero as commonplace tool

grading: blog

teaching notes: demonstrate then troubleshoot students setting up Zotero collections, have them look for sites that might be useful to class throughout semester

homework: subscribe to podcasts (RadioLab, This American Life, others?)

### **Invention and Research Lab (1 session)**

goals: podcast subscription, brainstorming, topic selection, 10 annotated sources

reading: "Finding Good Topics: a writer's questions" (DeGregory), "Finding Good Topics: an editor's questions" (Winburn), "Reporting for Narrative: ten overlapping rules" (24)

writing: On your blog, write 10 rules you think are most helpful for finding topics

research: 10 annotated sources

grading: blog

teaching notes: demonstrate podcast subscription, lead brainstorming activities, have students select the topic they'll work on for the rest of the semester and share with class, start students locating sources for their topics.

### **The Writing Process and Research Lab (1 session)**

goals: honoring the writing process, practice with Zotero

reading: writing process handout, new podcasts

writing: 15 minute quickblog describing your writing process, 15 minute quickblog on your topic

research: 5 more annotated resources

grading: blog

teaching notes: collectively create list of writing process components and discuss their definition/application, lab time to research topic, discuss week's podcasts

### **Audience and Voice (1 session)**

goals: methods to define an audience

reading: chapter 5 (Thinking Rhetorically), "On Voice" (Orlean), new podcasts

writing: 15 minute quickblog on the audience for your compositions in this course

grading: blog

teaching notes: discuss audience and compose audience profiles, discuss roles of audience and voice in this week's podcasts

### **Subjectivity (2 sessions)**

goals: introduce concept of subjectivity and application in narrative journalism

reading: "Being There" (Hull), "Not Always Being There" (Kiernan), "Reporting Across Cultures" (Merina), and "Reporting on Your Own" (Kalita), new podcasts

writing: 15 minute quickblog on readings' application to your topic/story

grading: blog

teaching notes: discuss readings, compose interview/research questions, practice interviewing classmates, discuss subjectivity in this week's podcasts

### **Invention (2 sessions)**

goals: practice various invention strategies and practice on students' topics

reading: invention handout

writing: blog 5 examples of your invention practice related to your topic

research: "Zotero Time" as invention technique

grading: blog

teaching notes: freewriting, chatting, brainstorming, loopstorming, cluster charting, stasis, freespeaking, zotero time, collage, etc. Demonstrate using a class topic and have students immediately practice on their own topics.

### **Library Day (1 session)**

goals: orient students to library resources

writing: blog a list of your Zotero tags; 15 minute quickblog on use of research on your topic

teaching notes: guest speaker from library

### **Research Structuring and Lab (1 session)**

goals: introduce concepts of metadata and implications of "dirty" metadata,

discuss longevity of research, discourage product-definition of research/writing

reading: chapter 19 (Evaluating and Using Sources), new podcasts

writing: export Zotero resources and format as annotated bibliography  
research: review metadata, “clean” it up, and restructure as necessary  
annotating, re-tagging, etc.  
grading: blog  
teaching notes: discuss research elements in this week’s podcasts

### **Citation and Attribution (1 session)**

goals: stave off plagiarism by discussing responsibility of attribution, define parts of bibliographic metadata, practice integrating quotations and research into writing  
reading: chapter 18 (Intellectual Property, Academic Integrity, and Avoiding Plagiarism), “Taking Liberties: the ethics of the truth” (Ung), “The Ethics of Attribution” (Clark), new podcasts  
writing: 15 minute quickblog on your topic  
research: navigating bibliographic metadata, integrating research with writing  
grading: blog  
teaching notes: discuss integration of research in this week’s podcasts

### **Invention (1 session)**

goals: practice complex invention techniques (stasis, topoi, etc.)  
reading: “The Kentucky Derby is Decadent and Depraved” (Thompson)  
writing: 15 minute quickblog reaction to Thompson reading; 15 minute quickblog about how your paper could be “Gonzo”  
grading: blog

### **Argument and Thesis (2 sessions)**

goals: learn the parts of a complete argument and practice formulating thesis statements by imitating models  
reading: chapter 6 (Structuring Arguments), new podcasts  
writing: blog 5 different arguments, using the thesis model on your topic  
grading: blog  
teaching notes:  
1. Practice identifying and fulfilling argument parts in this week’s podcasts  
2. Workshop thesis statements for students’ papers

### **Appeals (1 session)**

goals: define logos, pathos, and ethos and understand their roles in an argument  
reading: chapter 5 (Thinking Rhetorically), “The Line Between Fact and Fiction” (Clark), “Toward an Ethical Code for Narrative Journalism” (Harrington), “Truth and Consequences” (Boo)  
writing: blog one example and a 100 word discussion of logos, pathos, and ethos at work in advertising  
research: using Zotero, research definitions and examples of logos, pathos, and ethos  
grading: blog

### **Style (1 session)**

goals: discuss the role of style in argument and in composition  
reading: “On Style” (Hiestand), “Setting the Scene” (Kramer), “The Emotional Core of the Story” (Wolfe), new podcasts  
writing: 30 minute quickblog on readings’ applicability in your own story  
grading: blog  
teaching notes: locate appeals and discuss style in this week’s podcasts

### **Visual Rhetoric (1 session)**

goals: introduce the function of visual rhetoric  
reading: chapter 14 (Visual Arguments), “Photographer as Narrative Storyteller” (Bingham)  
writing: Narrative Essay due  
grading: narrative essay, blog  
teaching notes: have students search out examples in teams and respond to those examples on their blogs and begin assembling images for visual argument

### **Imaging Lab (1 session)**

goals: practice using visual resources in research, remediate narrative essay as visual argument  
writing: remediate narrative essay as visual argument  
research: locate visual resources related to topic/argument  
grading: visual argument

### **Revision (2 sessions)**

goals: reinforce revision component of writing process, revise narrative essays  
reading: revision chapters, “Revising--over and over again” (Hull)  
writing: 30 minute quickblog a revision plan for your narrative essay  
grading: blog  
teaching notes: circle game, editing, reading aloud, of narrative essays, etc.

### **Active Voice (1 session)**

goals: attend to stylistic questions of voice, revise narrative essays for active voice  
reading: chapter 12 (Style in Arguments), podcasts  
writing: rewrite introduction in all passive voice then revise to all active voice and post both to blog  
grading: blog  
teaching notes: review new podcasts for active/passive voice

### **Sentence Structure (1 session)**

goals: attend to sentence-level style and structure and revise narrative essays accordingly  
reading: podcasts  
writing: Imitate sentence examples with information useful to your own topic. Post imitation sentences to your blog and integrate the new sentences into your paper; revise your paper to improve your use of varying sentence structures.  
grading: blog

teaching notes: review new podcasts for sentence style

### **Outlines (1 session)**

goals: review uses of outlines as prewriting and introduce confirmation outlines

reading: outlines handout

writing: construct a confirmation outline for a peer's narrative essay and post to your blog (send them a link!)

grading: blog

### **Audio/Video Rhetoric (1 session)**

goals: apply rhetorical analysis to audio and video texts

reading: chapter 15 (Presenting Arguments), audio and video sources pertinent to students' topics, new podcasts

writing: 30 minute quickblog analyzing an audio or video source related to your topic

research: locate audio and video resources pertinent to your topic

grading: blog

### **Interviewing (1 session)**

goals: reinforce connection between author's argument and his/her research

reading: "Interviewing: accelerated intimacy" (Wilkerson), "The Psychological Interview" (Franklin), and 2 late-night talk shows

writing: blog 10 questions to ask an "average Joe" about your topic

grading: blog

teaching notes: students practice interviewing each other during class

### **Lab (3 sessions)**

goals: coach students through production phase of A/V Essays and peer review all course products

writing: revision/remediation

### **Presentations (3 sessions)**

goals: demonstrate the academic responsibility of presentation and conversation

writing: blog 5 interesting choices/challenges you encountered in preparing one of your essays.

grading: blog, presentation

### **Assignments:**

1. Produce an annotated bibliography.
2. Framed by your personal experience, write a 5-6 page narrative essay on an issue or idea that interests you and that is suitable to share with a general audience of college-educated people.
3. Produce a visual remediation of your narrative essay.
4. Produce an audio version of your narrative essay.
5. Produce a 15-20 minute video remediation of your narrative essay.