

Syllabus – policies and Procedures

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English 106— Introductory Composition
Time: 8:30 – 9:20 a.m. M-F
Spring 2014
CRN/Section: 58427/711

Office: Heav 308A
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Office Hours: 10:30-12:00 T, and by appointment

schedule

We meet in different places on different days, so I've crafted this handy box to help you keep days and locations straight.

Monday	Tuesday	Wednesday	Thursday	Friday
BRNG B274	HEAV 106	HEAV 225	HEAV 106	HEAV 225

syllabus-UR@ Approach

Welcome to English 106, the First-year Composition course at Purdue. We'll be working in three different spaces this semester—a traditional classroom, a conference room, and a computer classroom. And we'll be engaging in challenging activities that will involve reading, writing, collaborative work, visual design, and rhetorical/creative uses of technology.

required texts:

- Wysocki & Lynch, *Compose, Design, Advocate*, 2nd ed. (ISBN 0205693067)
- *Composing Yourself*, (ISBN: 9781598717457)
- class website: http://www.reddit.com/r/English106_Spring2013/

on being a student

I know why you're here. You've come to fulfill the university requirement of an introductory writing course, and you're probably less than excited about this prospect. But regardless of how you feel about being here, you *are* here. I want to explain to you why this course matters, and how you can benefit from what it offers. It matters because writing permeates every aspect of our life. No matter how much you might hate "writing," you're going to be doing an awful lot of it—both here at Purdue *and* in your post-college life. But in this course you'll also be learning about non-textual interactions that require you to understand things from a rhetorical viewpoint. I'll explain what this means throughout the course, but suffice it to say that you'll gain a lot from understanding the motives and methods used in creating *any* argument encountered in daily life.

Let me say something about commitment. Your presence here means money is being spent. This could be your own, your parents', or the state's. Regardless of where it comes from, each class period is inseparably attached to the economics of our institution. I will strive to give you your money's worth during each class period, and hope you'll commit yourselves to performing at a level that shows you value the cost of your education. But more important than money, you're also committing a sizable chunk of your life to this education. Unlike money, you can't recoup any losses in time you accrue throughout your life. So commit yourselves to making the most of this and all your college courses—despite how you might feel about their worth. Since you have to be here, you might as well get something out of it.

writing

Living in the information age makes our ability to communicate effectively essential for survival. But new forms of communication are constantly changing the way we think about these acts. Constants like TV, radio and books will always be present, but new modes of communicating with words, images, and sounds are all around us. What we read, and how (and with what) we write, has expanded to incorporate digital and visual media in all aspects of life. One of the major goals of this course is to teach you a sophisticated, contemporary form of literacy that deals with new media within an academic framework.

English 106 is designed to help you get critically and creatively involved in writing effectively. And yet, from the beginning, we will also want to expand what "writing" means to include different textual forms (different than the standard college essay, that is), the incorporation of elements of visual design, and alternate media (posters, the Web, etc). We'll also be reading a variety of texts from *Compose Design Advocate*—essays, posters, ads and everything in between—that challenge us

to re-think how messages reach us, how we respond to them, and how we in turn create them. Writing is more than simple communication: it also helps you figure out what you think, helps you work through what others say and think, and helps you understand how their ideas compare to your own. It communicates ideas, but also impacts emotions and how we see the world. You will become self-reflexive in your habits—especially in your production and consumption of texts.

Of course, the overarching goal of this class is the sustained improvement of your writing skills. During the semester you will write a variety of papers of differing lengths, some of which will require the use of visuals. Since good writing goes hand in hand with good reading, we will also emphasize reading comprehension. Having sophisticated literacy abilities is helpful in all arenas of life. Our decisions and actions at school, work, or in the public realm all involve rhetorical acts. As our text emphasizes, this means that writing is always a public affair, and that it takes part in and is shaped by larger cultural forces.

rhetoric

One of my goals is to help you become rhetorically aware—that is, to help you learn that writing (and indeed living) involves countless choices, and that you need to think carefully about what you want to say, why you want to say it, who needs to "hear" it, and how you'll need to shape your text to be persuasive to others. We can't guarantee people's reactions to what we have to say, but this doesn't mean we give up trying to reach and affect people. Learning how to better understand, further control, and then expand on our rhetorical choices is in line with the goals of this course. While we may focus more directly on writing, in terms of rhetoric, the similarities are numerous.

inquiry

An important aspect of the course is the cultivation of a "habit of inquiry." By this I mean an ingrained aptitude for initiating and pursuing questions via the available resources. We'll begin by learning to ask meaningful questions, and move on to doing some first-hand information gathering. We will build a vernacular that enables you to speak and write sophisticated critiques of how we write and how we think about writing. Eventually, we'll end up navigating available information in order to locate sources related to the specific questions and goals driving your writing projects. It may be helpful for you to downplay or even lose the word "research." I want you to start thinking about questions and ideas in ways that you can be passionate about, especially in how you pursue them in books, articles, databases, online sites, archives, interviews, and whatever else makes itself available. Thus, how you go about learning will depend on identifying your interests and pursuing them energetically and wisely, not simply on visiting the first ten web addresses that Google gives you from a basic word search.

behavior

This course relies heavily on discussion. We'll be doing a lot of reading, and discussing most of the reading in class. While it can be intimidating to make comments in front of your peers, you're expected to make a good effort to do so. Being nervous about class discussion is completely understandable. It's also appropriate to react and respond to the comments people are making in class. Learning to think quick and respond coherently in face-to-face interaction is an important rhetorical skill. But the class must **always** be considered a safe zone—a place where you can comment without fear of being mocked or belittled. Inflammatory remarks, personal attacks on me or other class members, racism (serious or humorous), or other hurtful comments will not be tolerated. If you make these types of comments I'll first call it to your attention. If, after you've been warned, you continue, I will ask you to leave class. If you consistently violate the [Purdue University Student Conduct Code](#), (the above incidents are covered under sections 3, 4, 7, and 11), I'll call campus security and have you escorted to the Dean's office.

conferencing

Half of you are already scheduled to meet with me in Heavilon 225 on Tuesdays, the other half in Heavilon 225 on Thursdays. I meet with each of you for 10 minutes, once every other week. I've put the conferencing schedule on our course Reddit page. You should also receive a copy from me at the start of the semester. Conference time, generally speaking, is *your* time to discuss questions or concerns you have about your writing and/or reading for the class with me. You are expected to bring a pre-conference write-up with you each time we meet. For the write-up, you will need to either

- bring a passage from your writing you would like us to discuss and a half-page of writing, **typed and single-spaced**, in which you explain what you're trying to do in that passage, how it fits into the rest of the piece of writing, and why you're concerned about it, or
- bring a passage from your reading you would like us to discuss and a half-page of writing, **typed and single-spaced**, in which you explain your question about the passage and what you think is going on in the passage.

The length of the passage is up to you, but keep in mind that we only have 10 minutes. The purpose of the pre-conference writing is to get you to work through some specific ideas, issues, or insights *beforehand* so that we can get the most out of our conference time, and do so in a manner tailored to your specific needs.

You cannot turn in a write-up late. If you come to conferences without a write-up, you'll get no credit for the write-up that week. Each write-up is worth -0.55% of your grade. Missing write-ups generally means you won't get an A in the course.

assignments

You have four major projects to do throughout the semester. Several of these projects will include multiple parts, involve composing in various mediums, and require revisions. Though I might change these throughout the semester, they usually include creating an argument, writing an analysis, performing research, and creating a visual. These projects will be the main focus of the course. However, other, short homework and writing assignments will be integral to the composition of the larger projects, and I will be making such assignments regularly. For example, a homework assignment might ask you to answer a question that emerged from our class discussion. To prepare for class, I may ask you to respond to a couple of our readings in specific ways, or practice some kind of analysis. In class, I may ask you to revise parts of your projects. The projects are a review, a brief (or white paper), a visual analysis, and an advertisement. You must complete all four major assignments to receive a grade. If you don't complete any one of the four, you cannot pass the class.

This semester, I plan on teaching a poster analysis (analysis project, due 10 Feb), an advertisement (visual project, due 10 March), an editorial (argument project, due 07 April), and a podcast (research project, due 05 May). The advertisement is a group project, and the podcast is usually completed in pairs.

grades

The grades break down like this:

- Projects: 4 x 20% = 80%
- Short Writing: X = 5%
- Conference write-ups(9): 5%
- Participation /attendance: 10%

Here's how I handle the short writings. Whether it's homework that is due or in-class writing, I take it up at the end of class. I'll read your writing and put some kind of symbol on it for "satisfactory" work. If you don't turn something in (because of absence or slacking), or you turn in what I consider to be "unsatisfactory" work, you won't get credit for that piece of writing. At the end of the semester, if I've marked you down for at least 90% of these writings as satisfactory, it equals an A. Between 80% and 90% gets you a B, and so on.

You cannot turn in a write-up late. If you come to conferences without a write-up, you'll get no credit for the write-up that week. Each write-up is worth -0.55% of your grade. Missing write-ups generally means you won't get an A in the course.

You are also responsible for keeping up with all the readings and for participating in class. If you miss class, keep in mind that you are responsible for making up the work.

attendance

Here's how I account for "regular" attendance. I don't use a system of "excused" and "unexcused" absences. Instead, you're allowed to miss **three classes** for any reason. I don't care what it is. Your first three absences, regardless of the reason you missed class, count towards these allowed absences. After that, I lower your grade as I see fit. Attention to personal life while in the computer labs (Facebook, email, texting, etc) will result in you being marked absent for the day. If you're texting or sleeping regularly during class, I'll notify you out of class. If you don't stop, you'll be marked absent. If you are consistently late, you stand to forfeit a portion of your attendance/participation grade, depending on the frequency and severity of your lateness. Generally speaking, if you're late three times, it counts as a full absence.

If you have three (or less than three) absences, your grade won't be adversely affected by attendance, and you'll be well on track to receiving full credit for participation. For each absence you accrue over the allowed limit (3), you will lose 1/3 of a full letter grade from your final grade. That means, if you have earned an A, but have missed class five times, you will receive a B+. However, if you miss more than 11 class periods, you will fail the course, even if you've completed and submitted all major assignments.

Missing conferences on T/Th counts as an absence. Though you won't be marked absent for missing out-of-class group

meetings, doing so *can* adversely affect your final grade on the unit in question.

If my attendance policy is unclear, please drop by my office and we'll talk about it (HEAV 308A).

participation

You get credit for participating in discussions, doing group and individual presentations, and doing assigned readings throughout the semester. If you are consistently absent or late to class, you will lose participation points (on top of attendance penalties).

grief absence policy

Purdue University recognizes that a time of bereavement is very difficult for a student. The University therefore provides the following rights to students facing the loss of a family member through the Grief Absence Policy for Students (GAPS). GAPS Policy: Students will be excused for funeral leave and given the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments in the event of the death of a member of the student's family.[....]

A student should contact the ODOS (the Office of the Dean of Students) to request that a notice of his or her leave be sent to instructors. The student will provide documentation of the death or funeral service attended to the ODOS. Given proper documentation, the instructor will excuse the student from class and provide the opportunity to earn equivalent credit and to demonstrate evidence of meeting the learning outcomes for missed assignments or assessments. If the student is not satisfied with the implementation of this policy by a faculty member, he or she is encouraged to contact the Department Head and if necessary, the ODOS, for further review of his or her case. In a case where grades are negatively affected, the student may follow the established grade appeals process.

plagiarism

This is the copying, deliberate or not, of another person's work and/or ideas without the proper citation. If you plagiarize, regardless of your intention, you will fail the assignment in question and you will be referred to ODOS. This can result in failure of the project, the course, and other disciplinary action. We will discuss it further in class, but you also need to be aware of what it is and how to avoid it. When in doubt, you can always check with me.

academic honesty

Academic honesty is similar to plagiarism. In fact, plagiarism falls under the umbrella category of academic dishonesty. Other dishonest behavior in the classroom—lying about attendance, file submission, group work participation, or other academic proceedings will result in you being referred to ODOS, and the impact these offenses have on your grade will be determined by myself and ODOS.

late work

I will count off a letter grade for each day your work is late unless you make arrangements with me prior to the due date. Problems can arise, but the key to their successful resolution is communication. Keep me informed; avoid simply not showing up. And don't come to class the day of the due date hoping to get an extension. Let me know ahead of time why you can't turn your work in, and chances are we'll be able to work something out.

disability

If you have a disability that requires special accommodations, please see me privately within the first week of class to make arrangements.

pandemic and catastrophe

In the event of a major campus emergency, course requirements, deadlines, and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond the instructor's control. Information about possible changes will be communicated by me through email. If you have questions, please email me, and for more information, see ITAP's Campus Emergency website: <http://www.itap.purdue.edu/tlt/faculty/>

Schedule and Major Assignments

The Review
 English 106
 Spring 2014
 Jon Wallin

Reviews are pretty common. We find them in three main places: newspapers, magazines, and on the Internet. Their purpose is simple—help readers decide if something was successful in its scope. Is a movie worth watching? Does it pertain to my interests? Should I spend money on this video game? Will this laptop suit my needs as a student? Is this book one I would enjoy? For this assignment you will be writing a product review similar to what is found on sites like amazon.com.

Your first step is to choose a product with which you're familiar, or one you can obtain and experience with little delay. You are limited to something that costs more than \$15 but less than \$200. Take some time to re-familiarize yourself with the product. Examine it carefully, taking notes on its good and bad attributes. Think of why you initially bought the product, what you expected to get out of it. Did it satisfy your expectations? Why or why not? Would you recommend others buy the same thing?

A good review will express the writer's informed opinion about the artifact at hand. You must strive to contextualize the review within your experience, letting readers know how your interaction with the product was affected by your unique rhetorical situation. Couch your evaluation in terms of your experience, talking about an artifact's success or failure in terms of how it worked—or didn't—for you.

While the arrangement of a review can vary by genre and subject, most will include a product overview or brief synopsis, an account of the artifact's strengths, an account of the artifact's weaknesses, and a measurement of its effectiveness using some set of criteria. Movies are generally rated out of 4 or 5 stars, as are products on sites like Amazon.com. Some people prefer to give a score out of 10, while others simply say thumbs up or thumbs down.

Length: context dependent, but somewhere in the ballpark of 800 words

Full drafts due **January 30**

Final drafts due **February 06**

Calendar

Date	Topic	Readings	Assignments Due
Mon Jan 6	introductions	none	none
Tue Jan 7	Philosophy behind the class	syllabus	
Wed Jan 8	conferences – getting to know each other	re-read conferencing section of syllabus	none

Date	Topic	Readings	Assignments Due
Thu Jan 9	school - why are you here?	http://bit.ly/ndeCyC	first essay
Fri Jan 10	conferences – getting to know each other	re-read conferencing section of syllabus	none
Mon Jan 13			
Tue Jan 14	The Review	<i>Writing Today</i> , Ch. 6	
Wed Jan 15	conferences - Review topics		topics
Thu Jan 16	Introductions	<i>Writing Today</i> , Ch. 19 (p. 406)	
Fri Jan 17	conferences - Review topics		topics
Mon Jan 20	Break - MLKJ		
Tue Jan 21	emotion and reason I	Damasio Ch. 1 (on Reddit)	
Wed Jan 22	conferences		draft work
Thu Jan 23	emotion and reason II	Damasio Ch. 4, 11	
Fri Jan 24	conferences		draft work
Mon Jan 27	peer review		drafts due
Tue Jan 28	example reviews		
Wed Jan 29	conferences	final revisions	
Thu Jan 20	the visual analysis		
Fri Jan 31	conferences	final revisions	
Mon Feb 3	contrast, repetition, alignment, proximity		review due

Argument Analysis
 English 106
 Spring 2014
 Jon Wallin

For this assignment, you'll select an argument and perform an analysis of it. That seems simple enough, but the scope and purpose of an analysis assignment can often seem pretty abstract. This assignment sheet will help you understand what the genre of analytical critique entails, and what I expect you to do for the next couple of weeks.

First, you have to find and select an argument for analysis. I'll usually refer to this as your **artifact**, as not all of you will select a traditional, written text. Almost all forms of discourse and media put forth some sort of argument, and most of the media we see make explicit arguments that are ripe for analysis. Some potential artifacts you might choose include

- ◇ an opinion piece published in a recent newspaper
- ◇ an article from a blog or other website
- ◇ a magazine article
- ◇ a flyer, movie poster, or advertisement
- ◇ a commercial
- ◇ a clip / piece from a radio show

After you've figured out what you want to analyze, you must read / watch / view whatever it is you've chosen, asking yourself the following questions: What is the argument being made? How is it affected by audience? Is it an effective argument? Why? Why not? It can be useful to identify specific rhetorical strategies the author / composer / creator might have utilized, such as *ethos*, *pathos*, and *logos*. It's also useful to consider the timeliness of the argument: would it have been more effective if the argument had been made at a different time, or in a different place? What role is *kairos* playing in your assessment of its effectiveness?

By answering these questions, you'll start to create an argument of your own, eventually working your writing into a paper for me to read. This is the most formal writing assignment we'll do this semester, so make sure you adopt the appropriate tone.

Length: This is our only assignment with a hardline word requirement, so make it as close to **800 words** as you can

Due: placed in Dropbox folder **March 03**

Calendar

Tue Feb 4	the writing process	none	
Wed Feb 5	conferences - bring your artefact (or a few potentials)		
Thu Feb 6	visual cues - fonts example visual analyses	readings are on Reddit	grade analyses (A-F)

Fri Feb 7	conferences - bring your visual (or a few potentials)		
Mon Feb 10	workshop - the visual analysis		
Tue Feb 11	film I - <i>Please Exit Through the Gift Shop</i>		
Wed Feb 12	conferences - draft workshop		bring printed draft to conferences
Thu Feb 13	film II - <i>Please Exit Through the Gift Shop</i>		1-page reflection on <i>Gift Shop</i> due tonight, via Reddit
Fri Feb 14	conferences - draft workshop		bring printed draft to conferences
Mon Feb 17	peer review - visual analysis		
Tue Feb 18	how to read an image	http://bit.ly/cmTslC	
Wed Feb 19	conferences - final questions on analysis		
Thu Feb 20	introducing the research paper: designed research	<i>Writing Today</i> , ch. 13 (p. 305-323)	argument analysis draft due
Fri Feb 21	conferences - final questions on analysis		

The PSA
 English 106
 Spring 2014
 Jon Wallin

This assignment has three distinct components: the PSA itself, a post-mortem, and a presentation you make to me and your fellow students.

The purposes of this assignment are multi-fold. First, the project will give you further opportunity to hone your writing craft; second, it gives you the opportunity to combine print with visual media. The assignment also requires you to think carefully about audience. Lastly, the assignment will show you that the work of persuasion is a subtle and complex matter. People are fickle—just like you are fickle. Advertisers are well aware of this, and constructing a PSA should give you insight into how particularly you must consider audience. Your audience cannot be forced; you have to get them to want to persuade themselves.

For your ad, you will need to think of a service or a social message that might benefit your fellow students at Purdue. From this idea, you will compose a poster that could be placed on one of the many posting boards across campus. The attention people pay to your final product will vary, but you should aim to deliver a simple message quickly and memorably.

Part A—Your PSA: First, you must perform an analysis of your PSA's potential audience. You already know that they'll be Purdue students, but you've got to figure out *which* group of students you're aiming to reach. You will want to spend some time discussing and exploring this with your group, and you may want to do a little primary research as well. What ads exist in dorms? How are these different than posters in the union? This exercise will help you generate ideas. You should be prepared to discuss this research during your post-mortem *and* your presentation, but you will not turn any of this research in to me. What this means is you need to document your primary research, but you're not turning it in until the assignment is due.

You will use Photoshop, InDesign, or some other layout and editing software to complete the advertisement. And while we will be talking about this software in class, it is ultimately your responsibility to learn the system and finish the assignment.

Part B—Your post-mortem: In this part of the assignment, you are going to explain in detail the design, purpose, and techniques that go into your ad. In other words, you are discussing what problems you faced, what decisions you made, what your reasons are for making one choice over another, what techniques you used and why, etc. This is an explanatory essay. When I read it, I want to see how well you understand the complexities and nuances of writing, persuasion, and design. Obviously, you can't cover absolutely everything that goes into the production of your PSA, so you might want to make a list of the most important aspects of your design process, and address the aspects you select in appropriate detail. Length should be **-750 words**.

Part C—Your Presentation: I don't have any formal guidelines for your presentations, but you'll at least want to show us the progression of your PSA from conception to the final product, showing us how it changed throughout the process. You'll also want to explain how your design choices are informed rhetorically—how they account for audience, context, and the purpose of the PSA.

NOTES

1. It is a good idea to designate one group member as the group archivist, and have him or her take notes on each stage of production throughout the project, save copies of early drafts, and take note of what is driving you rhetorically. Doing so will help you complete parts B and C successfully (and save you from the headache of pulling all of this from memory).
2. Save distinct copies of your PSA drafts. This means you should adopt a type of iteration sequencing common to both graphic design and software development. You might start with a document named PSA.psd. When you make changes to the document, save the new one NOT as PSA.psd, but as PSA_0.1.1.psd. Subsequent changes will be noted in the file names. This is essential for both your post-mortem and your presentation. If you don't have previous versions to consult and present, you're going to have a hard time.

Calendar

Mon Feb 24	the advertisement		Research Paper Due This Week
Tue Feb 25	PSA post-mortem: How to Succeed		
Wed Feb 26	conferences - PSA mock-ups / really rough drafts		mock-up/draft of PSA
Thu Feb 27	PSA workshop - meet in BRNG B274		
Fri Feb 28	conferences - PSA mock-ups / really rough drafts		mock-up/draft of PSA
Mon Mar 03	PSA workshop		
Tue Mar 04	PSA workshop - meet in BRNG B274		
Wed Mar 05	conferences - PSA drafts		
Thu Mar 06	PSA workshop - meet in BRNG B274		
Fri Mar 07	conferences - PSA drafts		
Mon Mar 10	PSA workshop		
Tue Mar 11	PSA workshop - meet in BRNG B274		
Wed Mar 12	conferences - the postmortem		
Thu Mar 13	PSA workshop - meet in BRNG B274		
Fri Mar 14	conferences - the postmortem		
Mon Mar 17- Fri Mar 21	Spring Break – No Class		advertisement due

The Podcast
 English 106
 Spring 2014
 Jon Wallin

Why a Podcast?

Composing consists of more than just writing. The notion of “text” has expanded, moving beyond its common signification of written materials in various formats: books, pamphlets, magazine and newspaper articles, etc. We need to think of *text* as a term that encompasses *any* signifying practice—even those composed in formats (media) for which writing seems ancillary: advertisement, film, radio, and more. Producing a podcast gives you a chance to explore a personal area of interest, play with the strengths and constraints of a primarily aural medium, and work through a project that requires types of planning and execution not normally associated with research in a writing class. This project involves a lot of work, but it should be—at least at some level—enjoyable and fulfilling.

In producing a podcast, we will primarily focus on three distinct phases of composition: formative writing, audio production, and reflective exposition. Formative writing seeks primarily to inform or determine the contents of a subsequent text. Outlines, speech notes, and scripts are all types of formative writing. In this case, you’re writing to inform your audio production. This production will include the recording, editing, and mastering of your formative text for delivery to a specific audience. In the reflective exposition you will seek to describe and explain the events and procedures surrounding the creation of your podcast.

Formative Writing: Invention, Research, and Script

During the first phase of the project, most of the work you do will consist of invention (coming up with a topic), research, and the writing of your script. Invention begins with the selection of your topic, and each topic must satisfy two parameters. Your topic must be intrinsically interesting to you, and your topic must facilitate some form of research. So even though you might be a level 75 expert on chewing gum flavors, unless your production can be enhanced by research, the topic won’t work for this assignment. You should consider yourself an *advocate* for your topic. Your goals for the podcast should take into account how you can give your topic honest representation, and what consequences your discussion might have on those who hear it. Your purpose must be developed beyond the notion of “spreading the word,” and involve the complex nuances surrounding the rhetorical situation in which your topic resides.

Invention is closely intertwined with preliminary research. As you close in on a topic, you should take to the web, finding and listening to podcasts on topics similar to yours. Though much of this is passive, you should take notes on the various parameters you encounter. How long are the segments? How many people participate? Does it feel scripted? Does the host do most of the talking, or do guests make up the bulk of the content? Is there music? Video? Other visuals? What roles do each of these components play? You will need to keep track of these things (I don’t care how) for a couple of reasons. First, these things will inform your statement of purpose and your design plan. Second, you’ll be glad you wrote them down when it’s time to write your post mortem.

At some point, you’ll realize you have enough information to go forward with topic-specific research. This is also something you’ll need to keep track of, as I’m asking you to keep (and turn in) a working bibliography that contains each source you consult. You probably won’t be citing these sources in-text when you write your script, but you do need to maintain a record of what you’ve drawn on in

composing your script. The script itself will vary from project to project. Some scripts will consist of multiple pages designed to be read word for word. Other scripts will look more like outlines, containing objectives and other cues whose primary goal is to keep you on track throughout the recording. Though I'm not giving you a set page limit, word count, or script length, when it comes time to record, you'll have a good idea of how long your podcast will be.

Audio Production

The second phase of the project consist of the recording, editing, and mastering of your script. I will present various means of recording to you throughout the coming weeks. We will also spend two or three days working with Audacity, open-source audio editing suite that you won't have to pay to use. Though I won't be able to teach anything other than Audacity during class, should you be comfortable with other audio software (Apple's Garage Band, SoundForge, etc.), feel free to use it.

Post-mortem

The final component to this assignment is the reflective exposition, or what I'll call a post-mortem. This type of reflective writing is most often used as a tool to assess how well a project met its desired outcomes, and how your experience during production might serve to improve future similar productions. For this assignment, the post-mortem will contain three parts: a project rationale, a production account, and a project reflection. The rationale serves to justify why you chose your particular topic, as well as show your format constraints were rhetorically informed. The production account outlines what happened as you worked to create your podcast. In it you can talk about any unanticipated difficulties you faced, what technological problems you had to overcome, what successes you anticipated, and any unexpected success as well. This feeds directly into your project reflection, where you'll outline how you might change your process in the future, if you were to produce more segments of your podcast, *and* how you might change the assignment to make it better for students in upcoming sections.

Calendar

Date	Topic	Readings	Assignments Due
Mon Mar 24	Introduce The Podcast Assignment		
Tue Mar 25	Types of Podcasts		
Wed Mar 26	Conferences – A		podcast invention write-up
Thu Mar 27	Podcast Exploration		
Fri Mar 28	Conferences – B		podcast invention write-up
Mon Mar 31	Form groups		
Tue Apr 01	Writing a Script – Research	CDA 90-117	Podcast Worksheet
Wed Apr 02	Conferences – A		

Date	Topic	Readings	Assignments Due
Thu Apr 03	Research 2	<i>Composing Yourself</i> 54-73	
Fri Apr 04	Conferences – B		
Mon Apr 07	Audacity Day 1, BRNG B278	Audacity Manual ch. 1-3 CDA 6	
Tue Apr 08	Audacity Day 2, BRNG B278	Audacity Manual ch. 4-7	
Wed Apr 09	Conferences – A		design plan write-up
Thu Apr 10	Podcast Research Workshop		Design Plans
Fri Apr 11	Conferences – B		design plan write-up
Mon Apr 14	Audacity Lab 1 – BRNG B278		
Tue Apr 15	Audacity Lab 2 – BRNG B278		
Wed Apr 16	Conferences – A		Script and formative documents
Thu Apr 17	Formative Documents Workshop 1		
Fri Apr 18	Conferences – B		Formative Documents Draft
Mon Apr 21	Dead Week Formative Documents Workshop 2		
Tue Apr 22	Podcast Presentations 1		
Wed Apr 23	Conferences – A	Assignment Revisions	by appointment
Thu Apr 24	Podcast Presentations 2		Podcast Due in Dropbox Folder
Fri Apr 25	Conferences – B	Assignment Revisions	by appointment