ENC 3312: ADVANCED ARGUMENTATIVE WRITING   **Spring 2015**
Section 06ED, Periods T 5-6, R 6 -- Tuesdays: 11:45 - 1:40, Thursdays: 12:50 - 1:40
Professor Laurie Gries
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Office/Hours: Turlington 2332: Tuesdays, 2:30 – 4:30, and by appointment

Course Description

As evident in *The New York Times, The Huffington Post, Good Magazine*, and other on-line news sources, argument takes shape in a myriad of ways in today's digital arena. In the past ten years alone, new genres of argumentation have emerged as graphic designers, photographers, videographers, bloggers, and reporters employ new media to deliver their informed opinions. With such a wide array of genres to choose from, how do we determine the best genre in which to craft our arguments? Are some strategies of argumentation more effective to use in certain genres than others? If so, how do we learn which strategies to use in specific genres? Drawing on theories and practices of contemporary genre studies in conjunction with rhetorical theory, students will spend the first part of the semester analyzing what role argument plays in various genres at work in different online news sources and magazines. Using genre and rhetorical analysis, students will also explore how argument is enacted differently in those genres. Genres of focus will include: editorials, op-eds, infographics, photo essays, video, reviews, blogs, letters to the editor (print and video), and cartoons.

During the rest of the semester, the course will become a writing production studio. Students will work on teams to create their own ezines with links to various genres in which they craft arguments for their targeted audience. Students will choose to write in genres of most interest to them; they also will be encouraged to invent new hybrid genres appropriate for their ezines and the arguments they wish to craft.

Course Objectives

Genre Knowledge
- Develop genre knowledge by applying genre and rhetorical theories to the craft of argument
- Analyze emergent genres of argumentation appearing in a variety of online outlets
- Investigate concept and presence of discourse community
- Explore relations between peoples and technologies in genre production

Argumentation
From a rhetorical perspective,
- Design and produce arguments in a variety of genres
- Practice writing arguments with targeted audience in mind
- Work with constraints of genre and take risks to be inventive in production of arguments
- Explore argumentation as inquiry

Project Management
- Understand, develop and deploy various strategies for planning, researching, drafting, revising, and editing design projects.
- Select and use appropriate technologies that effectively and ethically address professional situations and audiences.
- Build professional ethos through documentation and accountability.

Project Design
Make rhetorical design decisions about design projects across a variety of modes and genres, including
- understanding and adapting to genre conventions and audience expectations
- understanding and implementing design principles of format, layout, and presentation
- interpreting and arguing with design
- drafting, researching, testing, and revising visual designs and information architecture

Peer Review
Learn and apply strategies for successful peer review, such as
- responding constructively to peers' work
- eliciting and using peer feedback effectively

Public Presentation
Learn effective methods of presentation:
- Learn strategies for displaying your projects publicly, on the Internet, on blogs
- Learn strategies for creating online magazine (ezine)

Technology
Use appropriate technologies for individual projects:
- Use and evaluate the design and project management technologies frequently used in designing projects for publication
- Learn to use the right tools for the job.
- Learn new technologies with group to better evaluate their potential for individual projects.

Course Texts
Course Packet Available at Xerographics on 13th Street

Course Structure—Team-Based Learning
This class will be a team-based learning (TBL) class, meaning that in this class, you will become learning professionals. The purpose of the team-based learning method is to take advantage of individuals' multiple ways of learning, to approach the material of the class in the spirit of inquiry (rather than asking you to ingest and regurgitate a seemingly static formula of rhetorical analysis), to build and strengthen your collaborative skills, to give you authority, and to endow you with a tangible responsibility to yourself, to your education, and to your team mates.

UNIT 1--During Unit 1, we will work as a team to enter into conversation with scholars in course readings engaged in the shared inquiry about genre. Together, through class discussions, we will collectively produce knowledge as we offer our own insights gained from personal research and our own genre analyses. Students will also participate in group work throughout the entire unit and in peer review sessions. These collective efforts will help strengthen our critical reading and writing skills.

Active Participation
The success of this collective effort requires your active presence in class. A strong class doesn't just happen by chance: it involves each of us committing to creating a learning community attentive to each other's ideas, writing, and the readings. For this reason, participation and preparation are essential. I expect you to be here on time, with the readings to refer to, having thought about the ideas for the week, ready to speak about things you noticed or thought about as you read, and ready to listen and respond when put in groups. Be an attentive listener, and share when called upon. No matter your experience, confidence level, or background, your thoughts on the readings have an important place in our class dialogue.

Having an off day or too off is expected. But if you have a pattern (i.e. consecutive classes) of unpreparedness, or you seem to be relying on others to carry the weight of the work and discussion, the entire team will suffer. Our success as a team, after all, is dependent on everyone's active participation. Therefore, be conscious of what you can do to facilitate class discussion and the overall learning environment of others. I value directness (you can share your honest feelings about our readings), but also generosity to both the scholars we are reading and our classmates. In fact, I advocate affirmative methods of inquiry in which we try to build knowledge from the useful contributions of scholars and colleagues even if we may not always agree with everything they argue.

Reading Notes
The success of our collective efforts to build knowledge about genres of argumentation is also dependent on the work we do at home. The freewrites are intended to not only scaffold your learning for success on final unit assignments but also to direct your attention to the course readings and genres under study. Each night during the first unit, you will either have to read, annotate, and complete freewrite or you will have to read and annotate and take notes. I have tried to offer guiding questions to facilitate your note taking, but you also need to take it upon yourself to establish your own productive note taking system. Let's face it, we read a lot, and even read attentively, then lose a precise sense of what we read by the time we step in the classroom. Get into the habit of reserving a space in a notebook or reader to momentary pause and reflect as you read; when you complete the day's assignments, jot down a few informal ideas to jump start class discussion. This will help your participation and preparation immensely.

You might reserve space for: initial reactions (things to share at check in; broad responses to the week's readings); more in-depth reflection points: these are the things you wish to speak most to in class and to hear others' opinions on; often this will include passages from the readings or arguments from the secondary sources that you wish to devote specific attention and discussion to.) If you take copious notes or mark up your texts a lot, you will benefit from taking the time to "pull out" a few thoughtful ideas for class from the bulk of your scribblings.

My role during Unit 1 will be to provide background and context for thinking about the readings, then step back, prompting you with questions that help you apply and develop your readings, facilitating the ensuing discussions, and incorporating class ideas into the flow of discussion.

UNIT 2--A significant amount of class-time will be spent working in permanent teams. Throughout the entire semester, the focus of class-time will never be fully lectures that simply reiterate information in the course readings. Instead, during the first unit, we will discuss genre and rhetorical theory and put genre and rhetorical analysis to work as we investigate contemporary forms of online genres found on a number of diverse, online media sources. During the remainder of semester, students will work on teams to design, produce, publish, and market team ezine.

Three times during the second unit, you will provide professionalism feedback to/for each member of you team. The feedback will reflect your judgment of such things as:
Preparation – Were they prepared when they came to class? How or how not?
Contribution – Did they contribute productively to the team discussion and work? How or how not?
Respect for others' ideas – Did they encourage others to contribute their ideas? How or how not?
Flexibility – Were they flexible when disagreements occurred? How or how not?

To Intervene, or Not to Intervene…
Because team-based learning is a pedagogical approach committed to creating autonomy and authority for you, I do my best not to intervene in a heavy-handed way in team dynamics. I prefer only to intervene if I am asked to do so. If you, at any point, have concerns about how your team is functioning, you should be proactive EARLY and come to me. I can then help you decide how best to approach the problem, or I can intervene myself if we decide together that that's the best thing to do. Coming to me late in Unit 2 will not help you—or me—to formulate an effective intervention strategy. While I do not want to undermine your independence, team-based learning is meant to create a positive and productive classroom experience for everyone. So, if I notice an egregious abuse of the process (i.e. one team member obviously doing all the work while others chat amongst themselves, teams sitting silently, teams talking about last night's tv shows or sporting event rather than the task at hand), I will intervene.

Grading Policy:

Your final grade for this course will be determined by the grades you receive in four specific areas described below (professionalism, argument 1, argument 2, feature article, and ezine). Please see Freewrite Page, Argument Pages and Ezine Project Page for a detailed account of how your performance in each unit will be assessed.

Professionalism: (20% of final grade)

To be professional is a rhetorical choice with consequences that reflect that choice. By that, I mean several things. First, when we behave in a professional manner, we choose to be taken seriously by our supervisors and colleagues just as we choose to take them seriously. Second, we choose to acknowledge our own responsibilities in a learning environment and commit to owning and fulfilling those responsibilities. Third, especially in a team-learning environment, we choose to respect our mentors and peers and expect the same of them. Should we choose to take our studies and our peers' seriously and should we choose to take ownership of our responsibilities in all coursework, then we can expect positive consequences in the form of high grades for professionalism.

While I should not have to delineate what it means to be professional, below you will find a list of expected choices that will result in an "A" grade for professionalism:

1. *Freewrites*. Your grade in professionalism will begin with these freewrites, which have been specifically designed to scaffold learning and work necessary for success on formal writing assignments. (Please See Freewrite Rubric.)

2. *Attendance*. (See Attendance Policy on Course Policies Page on this Wiki).

3. *Class Habits*:
a.)Being fully engaged during class rather than being on computer at inappropriate times or in unrelated ways (checking email, facebooking, etc.), "zoning out" or "texting at inappropriate times;"
b.) Actively participating in-class discussions and activities--being aware of daily activity expectations and coming to class prepared at all times; staying focused on conversation at hand; making connections from the readings and/or build productive discussion from class discussion; active listening; not chatting with peers while whole class discussion is going on; considering others' perspectives and working cooperatively and diligently in group work.
c.) Active participation in peer review and conference meetings--coming to meetings prepared and on time; offering constructive feedback to peers (giving praise as well as constructive criticism).

3.) *Ezine Team Activity*:
a.) As indicated in peer evaluation forms, student has met the following criteria: consistently participated in outside-of-class meetings; made timely contributions to design and layout and content; fostered strong interpersonal interaction; upheld ezine role responsibilities. Student has also been flexible, well-prepared, and considerate of others.

How Professionalism is Graded:

Everyone starts with 100 points in professionalism. Points are then added or deducted based on your freewrites, attendance, class habits, and ezine team activity, as indicated below.

--Missing or Unsatisfactory Performance on Freewrites: minus 5 points each
--Inappropriate Class Habits: minus 5 points each day
--No missed classes: 5 point bonus

--Missed class: minus 10 points each day (after 3 absences)
--Ezine Team Activity:

- Above Average--Plus 5 points
- Average—0 points
- Below Average--Minus 10 points

Sample Scoring:
Tony begins course with perfect professionalism score 100
Tony misses six classes -30
Tony turns in all satisfactory freewrites 0
Tony receives excellent evals from peers +5
Total Professionalism Grade C (75)

NOTE: Should you have disabilities or experience unexpected illnesses and/or trauma that necessitate you missing more than three classes, please make an appointment to talk to me as early as possible during the semester or after illness/trauma occurs.

Arguments 1 and 2 (With Accompanying Rhetorical Analyses) (40% of final grade--20% each)
By semester's end, you are responsible for generating a polished draft of two arguments crafted in one or more genre other than the feature article. These arguments should be a length appropriate to the genre you are working in and accompanied by a theoretically informed rhetorical analysis. (Please see ARGUMENT 1 AND ARGUMENT 2 PAGES on this Wiki for exact assignment expectations and means of assessment.) These arguments are intended to help you develop the rhetorical and genre knowledge needed to write in multiple genres and for different audience and purposes.

Argument 3: Feature Article (25% of final grade)
By semester's end, you are responsible for uploading a polished draft of a feature article. A feature article, as defined here, is a well-researched article that is intended to inform, entertain, and persuade. This article should be ~2500 words, include image and text, and demonstrate rhetorical and genre knowledge. (Please see FEATURE ARTICLE PAGE on this Wiki for exact assignment expectations and means of assessment.)

General Expectations for All Arguments:
A level arguments are excellent as they exhibit evidence of effective rhetorical planning, strong genre knowledge, innovative implementation, risk-taking, careful presentation, and an appropriate ethos. Arguments achieve rhetorical goals they set out to achieve. Ezine on the whole would be compromised without their contribution.

B+ level arguments are well above average in nearly all the above counts. They make strong contributions to the ezine and while they may not achieve all of their rhetorical goals, the arguments are carefully planned and well orchestrated and demonstrate the author's growing genre knowledge. Arguments could benefit from more risk-taking, innovation, sharper presentation or effective appeals.

B/B- range arguments are very good in that they exhibit the work of a competent and capable writers who have clearly put much effort into production of arguments. The arguments benefit the ezine on the whole yet could stand revisions in terms of development, organization, presentation, and/or creativity. Arguments could also be more rhetorically savvy and exhibit more evidence of genre knowledge.

C range arguments are passable and often promising, but have multiple key areas that need major improvement to strengthen rhetorical effect. Arguments may lack rhetorical design, unique perspective, creativity, and polished presentation. The arguments offer evidence that genre knowledge could be enhanced in order for arguments to be effective or that rhetorical awareness needs to be strengthened.

D level arguments show potential with major revisions. Arguments might lack the persuasive appeals needed to achieve rhetorical goals in terms of design and content. Genre knowledge may not be apparent in rhetorical choices made in arguments. Arguments may offer superficial engagement with main topics and/or little research has been done to create appropriate ethos.

Ezine Project: (15% of final grade)
During this unit, you will work on a team to design, produce, and publish an ezine (See Ezine Project Page on this Wiki for details and exact assignment expectations.) In general, as a team, students will decide on content focus of ezine, design layout of ezine, and theme of ezine. Each student will take a role on team to design, produce and publish one section of their ezine in which they publish their formal arguments as well as play another roll for overall production of ezine such as copy editor, creative director, etc. Each team will compete with others to produce the best ezine in the categories of design, navigation, content, and professionalism. Accompanying your ezine, you will also be expected to present formal reports about your ezine and offer feedback of your peers' participation.

Grading Chart (Letter to Number Conversion):
You'll get a letter grade for each unit, which will include letter grade for formal assignment and cumulative grade for freewrites or mini-assignments. I will then record the corresponding number for portfolios in my gradebook. This chart is used to convert letter grades to numeric grades on all your work. The parentheses include the range of numbers that apply to the corresponding letter. This chart is also used to determine your final grade in the course:

A+ 98 (97-100)	A 95 (93-96)	A- 92 (90-92)
B+ 88 (87-89)	B 85 (83-86)	B- 82 (80-82)
C+ 78 (77-79)	C 75 (73-76)	C- 72 (70-72)
D+ 68 (66-69)	D 65 (64-67)	D- 62 (61-64)
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Note that UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:
http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

In the unlikely event that a student wishes to appeal his or her final grade, the student should consult Prof. Stephanie Smith, Director of Undergraduate Studies. Grade appeals may result in a higher, unchanged, or lower final grade.

Course Schedule
Note: This page lists all reading assignments and formal writing assignments. Schedule is subject to change. Please See Course Schedule Page on our Wiki for a constantly updated Course Schedule.

UNIT 1
T January 6: Course Introduction. Wiki Overview. Course Trajectory Overview.

TH January 8: Student Introductions.

T January 13: Discussion--Rhetoric, Argument, and Persuasion--via Crowley. In class rhetorical analysis with Blog Post. Brainstorm Magazine Ideas.

TH January 15: Discussion--Classical Rhetorical Approach to Argumentation. Audience Awareness. Practice Rhetorical Analysis with Op-Ed.

T January 20: Discussion--What is the Rhetorical Situation and How Do we Identify it?—via Bitzer and Vatz. Practice Identifying the Rhetorical Situation. Form Magazine Teams.

TH January 22: Discussion-- What is Genre from a Rhetorical Perspective?—via Dirk and Dean. Practice Genre Analysis. Go over First Formal Writing Assignment in Detail.

T January 27: Genre Analysis. Magazine Analysis. Meet with Magazine Team.

TH January 29: Genre Analysis Workshop.

T February 3: No Whole Class. Meet for Peer Review Conference in my office, TURLINGTON 4332.

TH February 5: Discussion--Visual Modes of Communication—via Wysocki and Lynch.

UNIT 2
T February 10: FINAL DRAFT Argument #1 Watch Kress' "What is a Mode?". Perform multimodal analysis of online Magazines. Introduction to Photo Essays.

TH February 12: Discussion—Remix, Intertextuality, Parody, and Satire—via Porter and Warnick. Political Cartoon Analysis.

T February 17: Team Report #1

TH February 19: Discuss and Analyze Infographics

T February 24: Genre Analysis Workshop.

TH February 26: Logo and Tagline Workshop. Magazine Analysis. Studio Time for Ezine Production.

MARCH 5 AND 7: NO CLASS -- SPRING BREAK!!

T March 10: No Whole Class. Peer Review Conference in my office, TURLINGTON 4332.
TH March 12: Magazine Studio. PhotoShop Workshop.

Unit 3
T March 17: Final Draft of Argument #2 along with Rhetorical Analysis Due (on Individual Wiki Page before class begins). Introduction to Feature Article.

TH March 19: Discuss Wypijewski's Feature Article (Very important class, don't miss!)

T March 24: Team Report #2 (Design Mockups). Research Question Workshop. In-Class Research Activity.

TH March 26: Research Methods Workshop—via Driscoll. Sign up For Research Conference to be held on Tuesday.

T March 31: NO WHOLE CLASS. MEET with Ezine Team and instructor in my office, TURLINGTON 4332, TO DISCUSS Freewrite #10 (Research proposals).

TH April 2: Feature Article Workshop.

T April 7: NO WHOLE CLASS. MEET ONE-ON-ONE WITH INSTRUCTOR IN TURLINGTON 4332 to discuss Freewrite #11 (annotated bib) and outline.

T April 9: Source Workshop for Feature Article

T April 14: Discuss Feature Article. Peer Review of Introductions. Writing Studio Workshop.

TH April 16: FINAL PRESENTATIONS OF EZINES.

T April 21: LAST DAY OF CLASS--No Whole Class--Feature Article Workshop-Meet with ezine team and instructor in Turlington 4332 at arranged time and date.

APRIL 29TH: Final Draft of Feature Article and Argument 1 and 2 due

Course Policies
Attendance
is not only expected but also necessary to excel in this course. Because professionalism counts toward a significant part of your grade, students are expected to show up every day in class, on time, ready to actively engage, and contribute to course work. I do realize that sometimes absences cannot be avoided. Thus, three unexcused absences are tolerated and left unquestioned even though students should take responsibility for all homework and obtaining class notes from a peer *and* even though those absences will negatively alter your grade in Professionalism.

Upon a fourth absence, you can expect a reduction of your final grade in professionalism by ten points. Successive unapproved absences (4th, 5th, 6th….) will continue to lower your grade in professionalism by 10 point increments, resulting in a lower final course grade (See ASSESSMENT PAGE).

I take roll at the beginning of class every day. Habitual tardiness (i.e. arriving late in class **or** departing class early) is not acceptable because late arrivals and early departures are disruptive. Beyond any excused tardies, class participation grade and overall grade will be affected by your tardiness (3 tardies = 1 absence). Speak to me in conference if you are facing unusual circumstances that affect your ability to abide by these expectations.

If you miss a class, you are responsible for coming prepared to the next class. Therefore, you should consult the course schedule and/or another student (not me!) before the next class meeting and make arrangements to pick up missed handouts, key announcements, or assignments. (Get notes from a fellow student.)

*If you participate in a university-sponsored event (music, theater, field trip, or athletics), you must provide me with documentation from an appropriate authority.

Accommodations

are available; I am happy to do what I can to make this course as productive for you as possible. For this course, that may mean making our facilities available to you outside of class. Simply let me know if you'd like me to do so. Also realize, if disabilities are at play, appropriate documentation regarding a student's disability is necessary to obtain any reasonable accommodation or support service. See the statement on Student Disability Services below.

Participation

is necessary and expected on multiple levels (See Course Structure page). I do not structure my courses as lectures; instead collaboration is integral to learning. Also, I try to incorporate material that is new to me so that we have a chance to work through it together, but that places responsibility on each of us to contribute. It should go without saying that I place a high value on constructive participation—as stated clearly on the assessment page, all students are expected to actively engage in classroom discussions and activities as well as on their ezine teams.

Privacy

is an increasingly important issue, and I'm mindful that you may not wish to place unfinished work online. The course supplement page is therefore private--only members are allowed to see it, much less edit it. Similarly, while I may not make these options explicit in every case, it is easily possible to submit assignments and to complete this course without doing anything that will compromise your privacy. If you have concerns with regard to privacy, I encourage you to speak with me. No grades will ever be published in public forum.

Relevant University Policies

Writing Requirement (WR)--This course can satisfy the UF requirement for Writing. For more information, see: http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html

Statement on Student Disability Services--The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: http://www.dso.ufl.edu/drc/

Statement on Harassment--UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see:
http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041

Statement on Academic Dishonesty--All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:
http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php