

CORE 131

THE BASIC ELEMENTS OF CREATIVITY



“The Basic Elements of Creativity” by Kirby Ferguson and Dan Gilmore. Source: [Everything is a Remix](#).

Course Description

CORE 131 is a multimodal composition experience in which students learn to evaluate information and incorporate it ethically as they create, develop, and refine their writing, speech, and design skills in a variety of modes of expression.

Welcome to CORE 131! This class is a writing workshop designed to introduce you to the process and methods of academic inquiry, research, and communication. We will discuss communication as a multimodal process, combining different modes (writing, images, sounds, and movement) and media, preparing for the kinds of writing and speaking you will do throughout college and in the workplace. We will also focus on communication as a *process*, or something that develops over time through drafting, commenting, revision, and editing in a recursive, iterative way.

To guide us through this process, we will be focusing on the idea of “remixing.” Remixing occurs when a writer, musician, artist, marketer, engineer, computer programmer, or anyone else, takes an idea or an object and transforms it into something new. We’ll spend time discussing what makes something original, as well how to remix in ethical and legal ways. Your first assignment will be to write a literacy narrative that “remixes” a story from your life. Your second assignment will be to analyze a remix and give a presentation on it. Then you will remix your presentation into a paper by combining it with research. Finally, you will work on a group project to “remix” Briar Cliff University itself. At the end of the semester, you will also put together a portfolio of your work and reflect on what you’ve

Dr. Patricia Taylor

Patricia.Taylor@briarcliff.edu

Office: Heelan Hall 303

Office Phone: 712-279-5516

Office Hours

M/W/F: 9:00-9:45, 1:00-2:00

T/TH: 2:00-3:00

Sign-ups for office hours are available on Starfish. E-mail me for alternative times.

Section 1E

MWF 10:00-10:50

Heelan Hall 119

Section 1K

MWF 11:00-11:50

Heelan Hall 002

Required Textbooks

Kristin L. Arola, Jennifer Sheppard, and Cheryl E. Ball. *Writer/Designer: A Guide to Making Multimodal Projects*. Bedford/St. Martin’s, 2014. ISBN: 978-1457600456

Joseph Harris, *Rewriting: How to Do Things with Texts*. Utah State UP, 2006. ISBN: 978-0874216424

Required Materials

Notebook and pencil/pen

Dropbox, GoogleDrive, or Office 365 OneDrive

Regular access to BrightSpace and e-mail

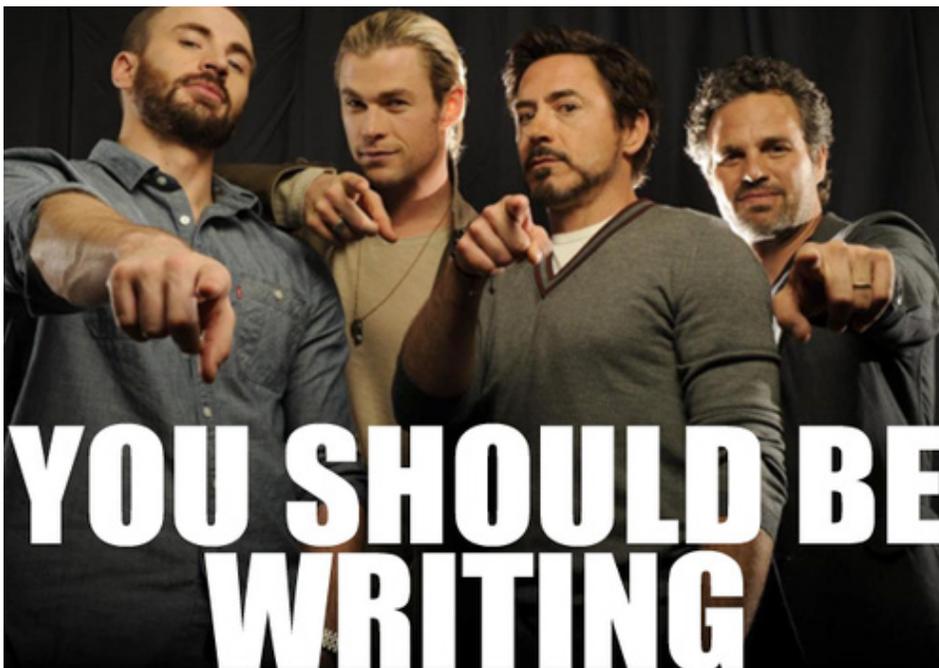
Colored pens or pencils

Course Outcomes

Ultimately, this course will seek to hone skills crucial to your career at Briar Cliff, your professional lives afterwards, and your development as thoughtful human beings. It aims, among other things, to help you grow in your ability to:

Course Outcomes	Process	Method of Assessment
<ul style="list-style-type: none"> Write and speak in a range of genres, using appropriate rhetorical conventions 	<ul style="list-style-type: none"> Study and imitate models Discuss the expectations for different audiences, contexts, and rhetorical purposes. 	<ul style="list-style-type: none"> Literacy Narrative Oral Presentation Research Paper Multi-genre Group Project
<ul style="list-style-type: none"> Effectively communicate in multiple modes (written, oral, visual, gestural/spatial) using digital technologies. 	<ul style="list-style-type: none"> Work with multiple modes in each project, focusing on written and oral modes. Digital technologies will inform both the creation and presentation of their work. 	<ul style="list-style-type: none"> Literacy Narrative Oral Presentation Research Paper Multi-modal Group Project
<ul style="list-style-type: none"> Critically read, quote, cite, and analyze sources, balancing their own voices with secondary sources. 	<ul style="list-style-type: none"> Analyze multimodal texts for main ideas and claims, use of genre conventions, rhetorical strategy, and the position of the author. In-class workshops and assignments on finding, evaluating, and synthesizing sources 	<ul style="list-style-type: none"> Presentation Research Project Group Project
<ul style="list-style-type: none"> Employ flexible strategies for generating and revising their writing projects and presentations. 	<ul style="list-style-type: none"> Extensive required drafting process; option additional revision Emphasis on revision as changes in ideas, structure, and evidence 	<ul style="list-style-type: none"> Peer Review Proposal Plans Reflections Group Evaluations

“Avengers Pointing.” Source: [Linked In](#).



Attendance

In a perfect world, each of you would attend every class.

However, as we all know, life has a tendency not to be perfect. I thus offer you **3 free skips** (one week of class); every absence after that will lower your overall grade one third of a letter grade. I recommend you do not waste your free absences on frivolous pursuits or long weekends, but instead save them for the inevitable end-of-semester flu or alarm malfunction. **More than 8 absences will result in automatic failure for the course.**

However, I too have had to attend a family member’s funeral, been sent to the hospital with illnesses-that-must-not-be-named-in-polite-company, and even been chased across campus by hordes of raging Visigoths. In other words: if you have a legitimate, serious problem, I’m willing to talk and try to work something out **if** you bring such problems to my attention immediately. If you have mandatory absences (for sports or religious observances), they will not count against you if you bring official documentation to me **in advance**.

Tardiness

Arriving after I finish calling roll at the beginning of class will count as **one-half of an absence**. Arriving more than 15 minutes late will be a full absence. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Students who leave early may be counted absent as well. In-class work may not be made up.

Office Hours

Office hours are a crucial form of class engagement and participation.

Students who come to office hours are more likely to improve their skills and do well in this class.

My office hours are 9:00-9:45 and 1:00-2:00 every Monday, Wednesday, and Friday, and from 2:00-3:00 on Tuesday and Thursdays. I will occasionally schedule additional office hours. You can reserve a 15 or 30 minute timeslot in advance on Starfish. Reservations have first priority, but you can also simply drop by. I am also available at other times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.

Grade Distribution

Participation	20%
In-Class Participation	20%
Lab Sessions	40%
Process Documents	40%
Assignment 1: Literacy Narrative	15%
Assignment 2: Remix Analysis	15%
Assignment 3: Research Remix	25%
Assignment 4: Briar Cliff Group Remix	20%
Pitch	15%
Proposal	35%
Project	50%
Portfolio and Reflections	5%

"Puss In Boots Eyes." Source: [ImgFlip](#)



Logistics, Late Work, and Extensions

All work must be turned in on Brightspace by 9AM on the day it is due. Some work must also be turned in on paper at the beginning of class.

I do not accept late work unless you request an extension by e-mail at least 24 hours in advance, or if you have a documented emergency. If I grant an extension, anything turned in more than 24 hours after the original deadline will still receive a 10% penalty on the final grade for each day it is late, though I am willing to make exceptions to this policy in some very rare circumstances if you discuss them with me as soon as is feasible.

Because I do not accept late work, turning in a bad or incomplete project is better than turning in nothing. If

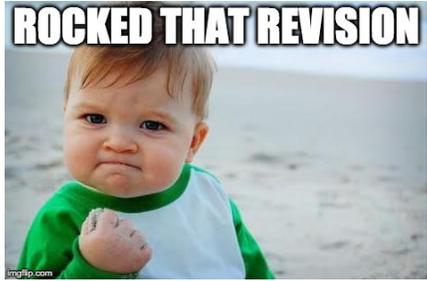
you turn in nothing, you will receive a 0; you are likely to still receive some points if you turn in an incomplete project.

Please format all documents and citations according to MLA style unless otherwise noted in the syllabus. Each submitted file name should include your last name, first initial, course, assignment title, and extension: **Taylor.P.CORE131.LiteracyNarrativeRoughDraft.docx**

Problems with technology (computer crash, printer malfunction, internet connectivity issues, etc.) are not acceptable excuses. Make sure all your work is saved on DropBox, GoogleDrive, or OneDrive to prevent loss of the work in the case of a computer crash, and plan ahead to avoid last minute crises related to submission of your assignments.

Grade Expectations

Simply fulfilling the minimum requirements of the course warrants an average grade (that is, a C). Coming to class every day and doing assignments is not something that earns “extra credit” or an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your work, on your ability to guide a piece of writing through the various stages of revision, and on a willingness to explore new subjects, genres, and techniques. Below is a breakdown of what it takes to earn each letter grade. As we move into the semester we will talk about these elements in more detail.

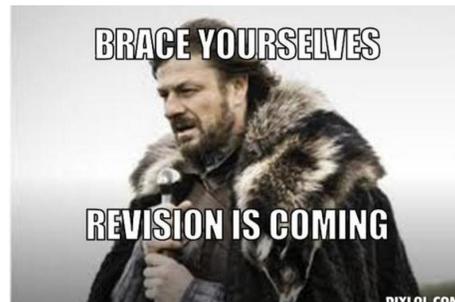
Scale	Quality of Work	The Remix
A 94 - 100.00	An “A” project is superior. It has excellent ideas, compelling organization, precise language, and polished prose. It has a complex, interesting argument expressed in a thesis statement; topic sentences and transitions that guide the reader through the logical moves of the argument; extensive, analytic use of any source text(s); and clear expression of the student’s own ideas. It addresses the rhetorical situation (audience, purpose, context) in a sophisticated manner. The project ethically synthesizes, responds to, and cites sources. It has been significantly revised. It contains few or no grammar, spelling, punctuation, or citation mistakes. Media or performance elements are fully integrated with the argument, and well executed.	 “Cool Obama.” Source: ImgFlip
A- 90 - 93.99	The “B” project exceeds expectations. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active engagement with any source texts, and genuine intellectual work on the part of the author. It predictably addresses the rhetorical situation. It may have a few structural flaws, or a few weak points, but overall is a strong piece of work. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. Any media or performance elements are well integrated and appropriate to the rhetorical situation. The project shows substantial improvement from previous drafts.	 “Fistpump Baby.” Source: ImgFlip
B+ 87 - 89.99		
B 84 - 86.99		
B- 80 - 83.99	The “C” project is average work that meets the minimum expectations. It has some of the good points listed above, but also has some significant flaws. The language is often imprecise. The argument is vague or under-developed. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large structural problems, but these problems do not hinder the audience’s understanding. The project tries to address all the elements of the rhetorical situation, but the attempt is insufficient or inappropriate. Multimodal elements are tacked on rather than fully integrated. A “C” project will have a few bright spots, or areas that might be useful in revising; it has unrealized potential.	 “All the Things.” Source: Memegenerator
C+ 77 - 79.99		
C 74 - 76.99		
C- 70 - 73.99		
D+ 67 - 69.99	“D” and “F” projects have multiple serious flaws that handicap the work. A thesis or argument is unidentifiable, or the project may be reliant on summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. The project may consistently misuse or misrepresent its sources. It is either difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. (Note: an “F” for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)	 “That’s Not How this Works.” Source: Livememe
D 64 - 66.99		
D- 60 - 63.99		
F 0 - 59.99		

Revision Policy

Revision is one of the most important skills you will learn in this class. Students best improve their overall skills by practicing repeated revision, especially when they make the choice to revise themselves.

You may request the opportunity to revise any major project that received a B- or lower (less than 84%), provided that you submitted all the required drafting steps (outlines, drafts, peer review, etc.) that were connected to the project, the project did not involve plagiarism, and the project was turned in on time. You have 72 hours from the time the original grade is posted to BrightSpace to request a revision or make an appointment to discuss the possibility of revision with me during office hours. The request for revision should be formally written and include the following:

- A clear indication that you understand the most important problems with the previous draft of the assignment, in your own words (rather than just echoing my comments).
- A detailed plan for revision that addresses these problems, with examples or strategies you plan to use. Please note that editing is not the same as revision. Revision is changing the substance of the project, while editing is changing relatively superficial elements; a proposal that offers only editing plans will not be accepted.
- A proposed deadline for the revised project that takes into account the other deadlines for the course—that is, do not schedule your revision to overlap with another deadline from the course, which might prevent you from doing your best work on either assignment.



“Winter is Coming.” Source: [DIYLOL](#)

The request to revise must be submitted by e-mail. I reserve the right to reject a request to revise if it fails to meet any of these guidelines. Taking the opportunity to revise cannot harm your grade, though I do not guarantee a higher grade on a revision. However, if you do earn a higher grade, it will replace your previous grade completely. I also reserve the right to require extra revision in some circumstances.

In-Class Participation

I place great value on students' earnest, enthusiastic, engagement in class. Some of the greatest joy I'll have will be hearing your insights and seeing your minds at work.



“Coach Taylor.” Source: [Academic Coach Taylor](#)

One of my goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class. **Make an effort to say at least one substantial, thoughtful thing in each class.** This can include asking good questions. However, participation is not just about speaking, but also listening (evidenced both by taking notes and by your body language), attending office hours, working well in small groups during class activities, and behaving professionally. For the latter, please keep in mind the following components:

- *Preparedness:* Please arrive at every class with your textbooks, any assigned readings, materials for taking notes, your laptop (if you have one) or copies of any work due that day, and your copy of this syllabus and assignment guide.
- *Respectfulness:* Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are welcome and encouraged to disagree with other people's positions so long as you refrain from using language that is derogatory or insulting.
- *E-mail:* If you have a question about the course, begin by double checking to make sure the syllabus or assignment guide does not answer your question; if it doesn't, then send me a professionally formatted e-mail that includes a clear subject line, including the course and section you are in (CORE 131 1K or 1E), addresses me according to my professional title (Dr. Taylor), uses complete sentences and paragraphs, and ends with your first and last name.
- *Electronic devices:* Improper use of electronic devices in class is often distracting not only to you, but to me and to other members of the class. We will use your computers in class for writing and revising, but they should be put away when we are involved in discussion. Research indicates that students who take notes on the computer tend to learn less than students who take notes by hand. Texting or using electronics in an off-topic way during class time will result in being considered absent.

Lab Sessions

Required meetings with Writing Center Tutors

During the semester, the writing center will offer a number of lab sessions on topics such as citation, research methods, and digital rhetoric. Additional sessions will give you an opportunity to work on assignments with your classmates and writing center tutors. You must attend at least one sessions on each directed topic (3 total) and at least two sessions to work on drafting and revision, for a minimum of 5 sessions. Lab attendance is 40% of your participation grade. More information will come in the first few weeks of class.

“Grandma Finds the Internet.” Source: [ImgFlip](#)



Mandatory Reporting

Instructor Title IX Responsibilities

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have occurred on Briar Cliff University's campus with Title IX Coordinator or Deputy Title IX Coordinators.

If you wish to contact someone confidentially, you can speak with three people on campus:

- **Jeanette Tobin, Director of Counseling Services**
712-279-5433, Jeanette.Tobin@briarcliff.edu
- **Carla Jo Morgan, Campus Nurse**
712-279-5436, CarlaJo.Morgan@briarcliff.edu
- **Sr. Janet May, Director of Campus Ministry**
712-279-5227, Janet.May@briarcliff.edu

The Briar Cliff University Sexual Violence and Harassment policy and information pertaining to on-campus confidential resources, reporting to University officials, and additional off-campus resources can be found at: <http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>

Resources

There are many resources on campus to help you with personal and academic issues.

Counseling and Tutoring

Heelan Hall 037

Briar Cliff University offers student support services that includes counseling and tutoring. They are open Monday through Friday from 8:00am to 4:30pm. Their phone number is 712-279-1717.

Disability Services

Heelan Hall 037

Persons with disabilities who need accommodations should contact the TRiO-Student Support Services Office to discuss their situation. Documentation of the disability is required for accommodations. You may also contact Brenda Parkhill by phone at 712-279-5232 or by email at Brenda.parkhill@briarcliff.edu.

Academic Resource Commons

Bishop Mueller Library, 2nd Floor

The ARC houses the Writing Center, Academic Peer Mentors, the Early Alert Project Manager, and the Director of Academic Achievement. Through one-on-one appointments, peer support and mentoring, workshops, and academic advising, the Academic Resource Commons empowers students to develop a comprehensive set of life and academic skills, connects students with all campus bodies, and offers the social, academic and personal support necessary to persist.

Office of Academic Achievement

Jessica McCormick, Bishop Mueller Library 204

Recognizing there are a variety of reasons why a student may struggle academically, the director of academic support and achievement, Jessica McCormick, helps students overcome obstacles while empowering them to create their own unique, college experience. She meets with students to connect them with necessary campus resources; provide the support and services necessary to aid in students' success; and, enable the development of programs that fit students' ever-changing personal and academic needs as they persist at Briar Cliff University. The office of academic support and achievement serves students in all ways, and welcomes the opportunity to meet with a student for any reason—whether it be social, academic or personal.

Academic Integrity Policy

From the 2015-2016 Briar Cliff University Catalog

Briar Cliff strives to create an environment where the dignity of each person is recognized. Accordingly, integrity in relationships and work is supported and rewarded, and honesty in academic matters is Briar Cliff University Catalog 43 expected of all students. Actions which are contrary to the spirit of academic integrity will not be tolerated. Any attempt to misrepresent someone else's work as one's own, receive credit for assignments one did not do, obtain an unfair advantage over other students in the completion of work, or aid another student to do the above will be considered a breach of academic integrity. These include:

- Obtaining, disseminating or using unauthorized materials for the completion (by oneself or another student) of an examination, paper or assignment;
- Unauthorized collusion with another student in completing an assignment;
- Submitting as one's own the work of another student or allowing one's work to be submitted for credit by another;
- Copying from another student's paper or allowing one's paper to be copied;
- Computer theft which includes unauthorized duplication of software, unauthorized access into accounts other than one's own and the use of university resources (computer facilities, networks, software, etc) for financial gain; and
- Plagiarism: the representation of another's ideas, statements or data as one's own.

Academic Integrity in the Writing Classroom

In this class, we want you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, and work on your drafts with fellow students and Writing Center tutors. I encourage you to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax - whether directly, in summary, or in paraphrase - you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, and will receive a zero for the assignment. This is true even if the plagiarism is accidental.

Students commit plagiarism if they do ANY of the following:

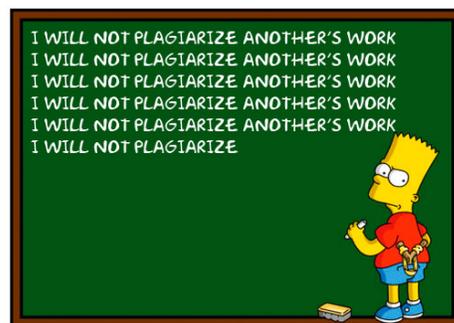
- "Cut and paste" text, images, or sound into a project and present it as their own without citation
- Use the internet as a source of ideas without citing
- Modify material from a source (text, images, sound, etc.) and incorporate into a project without citing, presenting it as their own
- Submit a project created by someone else, including a tutor, while claiming to be the author
- Submit a project they created in another course without the permission of both instructors
- Put another person's ideas "in their own words" without documenting the source
- Take another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done. This is considered plagiarism even when the student's own ideas are being expressed.

There are numerous resources for helping you avoid plagiarism: Harvard University has produced [an excellent guide](#) on using sources and avoiding plagiarism. You can also use the [Purdue Online Writing Lab](#). We will also talk about how to read, use, and cite sources in class. If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.

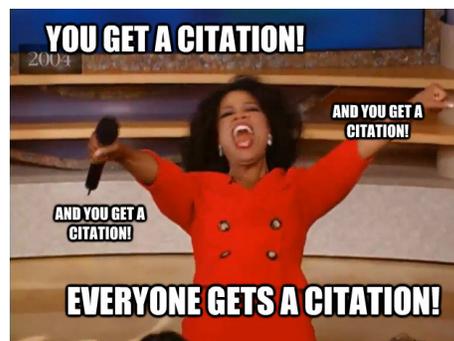
Writing Center

The Writing Center is located in the Bishop Mueller Library on the 2nd Floor. It is available to all Briar Cliff students for strengthening your academic writing development. The Center provides one-on-one peer mentoring, workshops, and computer-based tutorials. The Writing Center's phone number is 712-279-5520 or you can email the Writing Center mentors at writing.center@briarcliff.edu.

Additionally, two mentors from the Writing Center will work as Undergraduate Teaching Assistants during the required lab times. They will be familiar with the assignments you will be doing, and they can provide feedback on works-in-progress as well as help you with technical problems.



"Bart Simpson." Source: [FIT Blog](#).



"You Get a Car." Source: [Writer's Domain](#).

Course Schedule

All assignments and readings are listed on the day they are due. Readings not in our textbooks can be found on BrightSpace; they are marked with a “BS.” These readings must be printed out and brought to class. Directions for longer assignments can be found in the assignment guide. All work must be turned in on BrightSpace by 9AM unless otherwise noted. All writing assignments must be brought to class on a laptop or in hardcopy unless otherwise stated.

Wk	Day	Date	Readings Due	Work Due
1	M	Aug 22	Syllabus	
	W	Aug 24	<i>Writer/Designer</i> 1-19 <i>Rewriting</i> 1-12 Assignment 1 Instructions	[In Class: Syllabus Quiz]
	F	Aug 26	<i>Writer/Designer</i> 20-31 <i>Rewriting</i> , “Coming to Terms” (13-34) Adichie, “The Danger of a Single Story” (video)	Notes on Adichie: <i>Writer/Designer</i> lists questions under each element of rhetorical analysis; answer each one for Adichie’s video. Turn in on Brightspace AND bring a hard copy to class.
2	M	Aug 29	Shen, “The Classroom and the Wider Culture” (93-102 BS)	Coming to Terms: write 1-2 paragraphs (about 300 words) coming to terms with Shen.
	W	Aug 31	Carr, <i>The Shallows</i> (1-16 BS) <i>Rewriting</i> , “Forwarding” (34-53)	Coming to Terms: write 1-2 paragraphs (about 300 words) coming to terms with Carr.
	F	Sept 2	<i>Writer/Designer</i> “Analyzing Design Choices” (31-39), “Sources and Assets” (61-76)	Assignment 1 Partial Draft
3	M	Sept 5	No Class, Labor Day	
	W	Sept 7	<i>Writer/Designer</i> “Preparing for Rough Draft Feedback,” “Providing Feedback as a Stakeholder” (110-114); <i>Rewriting</i> , “Countering” (54-72)	Assignment 1 Rough Draft
	F	Sept 9	<i>Writer/Designer</i> “Using Feedback to Revise” (115-118)	Assignment 1 Peer Review Letters
4	M	Sept 12	<i>Writer/Designer</i> “Finding Credible Sources” (57-61)	Assignment 1 Revision: Please bring the following to class: A) two physical copies of your revision; B) a recording of you reading your latest draft out loud; C) headphones; D) colored pen
	W	Sept 14	Assignments 2 & 3 Instructions	Assignment 1 Final Draft and Reflections
	F	Sept 16	Ferguson, “Everything is a Remix” (video) <i>Rewriting</i> , “Taking an Approach” (73-97)	Coming to Terms: write 1-2 paragraphs (about 300 words) coming to terms with Ferguson.
5	M	Sept 19	<i>Writer/Designer</i> , “Working with Multimodal Sources” (57-63)	Brainstorming: 3 possible remixes for Assignment 2, and 2 thesis ideas for each. Organize them so that your favorites come first.
	W	Sept 21	“How to Make a Great Prezi” (link)	
	F	Sept 23		Assignment 2 Prezi and Script Draft
6	M	Sept 26	Harris, “Revising” (98-123)	Assignment 2 Peer Review Letters
	W	Sept 28	[In-Class Research Workshop]	
	F	Sept 30	Amy Cuddy TEDTalk (Video) “Body Language for Presentations” (Link)	Assignment 2 Revised Prezi and Script Draft Practice reading your presentation out loud

Wk	Day	Date	Readings Due	Work Due
7	M	Oct 3	[Read research sources]	Research for Assignment 3: bring at least two major sources for Assignment 3 to class
	W	Oct 5	[Read research sources]	Assignment 2 Presentations 1-7
	F	Oct 7	[Read research sources]	Assignment 2 Presentations 8-14 Presentation 1-7 Reflections
8	M	Oct 10	[Read research sources]	Assignment 2 Presentations 15-20 Presentation 8-14 Reflections
	W	Oct 12	[Read research sources]	Presentation 15-20 Reflections Assignment 3 Logical Outline Due
	F	Oct 14	No Class, Fall Break	
9	M	Oct 17		
	W	Oct 19		
	F	Oct 21		Assignment 3 Rough Draft Due
10	M	Oct 24		Assignment 3 Peer Review Letters
	W	Oct 26		
	F	Oct 28	Assignment 4 Instructions	Assignment 3 Final Draft and Reflection
11	M	Oct 31	<i>Writer/Designer</i> Chapter 3 (40-56)	
	W	Nov 2		Assignment 4 Pitch
	F	Nov 4	<i>Writer/Designer</i> Chapter 5 (77-92) Proposal Template	
12	M	Nov 7		
	W	Nov 9		Assignment 4 Proposal (due by end of class)
	F	Nov 11	[No regular class; group meetings with Dr. Taylor]	
13	M	Nov 14		
	W	Nov 16	<i>Writer/Designer</i> Chapter 7 Review	
	F	Nov 18		Assignment 4 Rough Cut (due by end of class)
14	M	Nov 21		Peer Review (due by end of class)
	W	Nov 23	No Class, Thanksgiving Break	
	F	Nov 25	No Class, Thanksgiving Break	
15	M	Nov 27		
	W	Nov 30		
	F	Dec 2		Assignment 4 Final Draft, Reflection, and Group Evaluation
16	M	Dec 5		
	W	Dec 7		
	F	Dec 9		
17		Dec 12-15		Final Portfolio due at Final Exam Time

This schedule is subject to change at the instructor's discretion.

CORE 131

Assignment Guide

Remix

Table of Contents

All of the assignments in this course build on knowledge and skills developed in previous ones. Each major project has multiple components and stages, designed to help you do the in-depth thinking and process work required for a quality product.

Literacy Narrative Essay pages 11-13

The literacy narrative asks students to “remix” their own experiences as readers and writers. Students will pair narrative description with images in intentional design to support an argument about the importance of reading or writing for an audience of students, faculty, parents, and university administrators.

Remix Analysis pages 14-16

After watching “Everything is a Remix” and reading *Rewriting: How to Do Things with Texts*, students will choose their own remix to come to terms with and analyze. Students will give a 5-6 minute presentation with a visual support about how and why the material functions as a remix.

Research Remix pages 16-20

Students will remix their presentation into a research paper. Students will explore questions and answers related to their remix they did not consider in their original analysis, developing their own perspective in relationship to 3-5 outside sources.

Remixing Briar Cliff pages 21-23

Students will put their skills in working in different genres and modes to work by pitching, proposing, and executing a plan to “remix” Briar Cliff University. Working in groups, students will decide on their own argument and modes, and the best way to frame the argument.

Final Portfolio. Students will create a digital portfolio of their work to reflect on their growth and improvement over the semester, and determine goals for future work. Instructions will come later in the semester.

Syllabus Reminders

Due Dates: All assignments except must be submitted via BrightSpace by 9AM on the due date. File names must include last name, first initial, class/section, assignment title, and extension: “Taylor.P.CORE131-1K.LiteracyNarrativeFinalDraft.docx”.

Format: Format all documents and citations according to MLA Style. You can use the Purdue Online Writing Lab to maintain consistent style. All assignments must include a works cited page or section.

Penalties: Any assignment that does not follow proper naming or formatting procedures can be docked up to 10%. Plagiarism or misuse of sources can result in an automatic 0% for the assignment.

Extensions: I do not accept late work unless you request an extension at least 24 hours in advance. If I grant an extension, anything turned in more than 24 hours after the original deadline will still receive a 10% penalty on the final grade for each day it is late. I am willing to make exceptions in extreme circumstances.

Rewrites: Turning in a bad project is better than turning in nothing. If you do not turn in a project, you are not eligible for a rewrite. You have 72 hours from the time of receiving a grade back to request a revision opportunity, or to make an appointment to discuss a possible request during office hours.

Assignment One

Remix Your Life: Literacy Narrative

Learning Objectives

1. Write an essay in the literacy narrative genre with a clear focus, providing support through narrative detail and reflective analysis.
2. Use multimodal elements to support a narrative.
3. Employ an iterative writing and revision process.

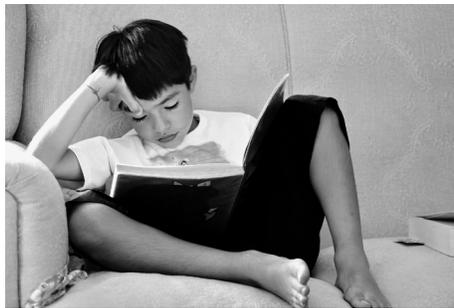
The Situation

A national undergraduate magazine is doing a special issue on student perspectives on literacy. They've asked you to write an article of 1000-1300 words (with two or three accompanying images), that explores the importance of reading or writing in your own life. The audience for this magazine includes high school seniors, college students, parents, faculty, and university administrators. The editor has specifically asked you for a piece that falls into the genre of the "literacy narrative."

What is a Literacy Narrative, and How Do I Write One?

Literacy narratives focus on powerful memories about writing or reading, and make an argument about why those memories are important to you and to other people.

They might focus on moments when you tried and succeeded, or tried and failed; on someone who helped you; on situations when someone taught you how to do something or when you taught someone else; or any number of other things. You should use the story you tell as the evidence for some sort of argument: what do you think the readers of the magazine should take away from your story?



"Untitled." Source: [PixBay](#)

Not all literacy narratives have the same features—the audience and purpose can change what needs to be in the narrative. However, there are some commonalities. For this project, you will want to focus on the following:

- **Tell a well-told story.** Narratives are stories; the best stories set up a problem that needs to be resolved. They aren't just collections of facts or observations; they set a scene, describe the progression of events, and explore how and why the problem resolved—or failed to resolve.
- **Communicate a "so what" factor.** As you are writing, be thinking very clearly about who your primary audience is, and what you want them to take away from your narrative. Why does what you have to say matter? Think of this as the equivalent of a thesis; it doesn't always have to appear at the beginning of the narrative, but it can often help if it does. [Note: **Please try to avoid reducing your experience to a cliché**; in addition to being overly simplistic, clichés often make it harder for a reader to remember the specifics of your narrative, because they are replaced by the cliché.]
- **Provide vivid, focused detail.** Details are what make stories seem real to a reader. Details can include sensory information (what did you see, hear, smell, taste, feel?), dialogue, your reactions at the time, your reactions now, etc. But remember: every detail should have the goal of helping communicate your point. Don't let yourself go off on tangents.

Brainstorming

Questions to get you started.

Please note that you should not try and answer all of these questions. One will likely be more than enough for your narrative.

- What kinds of reading do you do, and how/why are they important to you?
- What kinds of reading are hard for you, and how has that difficulty affected you?
- How have reading and writing been connected or disconnected for you, and why?
- What kinds of things have you written, and how have the sorts of things you have written affected how you think about writing in general?
- Where have you struggled most with the writing process in the past, and why?
- Are there specific spaces or places you associate with reading or writing? How and why have your experiences in those spaces shaped your attitudes towards literacy?

Multimodality

Magazines pair text with images to communicate their point.

How can you illustrate different aspects of your story? Do you have pictures of yourself reading or writing, or pictures of the other people involved in your story, or of the location? Can you show us images of the specific things you read? Can you draw an illustration or diagram that would help the reader understand your point? Remember to give detailed captions and source information.

Partial Draft

Process Document. Pass/Fail. 5 points.

Write as much of your draft as you can, but at least 300 words. Also, identify and include a few images that you think you might want to use in your narrative by placing them at the bottom of the narrative.

If you want to look at examples of student literacy narratives from my past classes, there are links to seven on BrightSpace. These were written for a slightly different (and shorter) assignment, and were not revised, so I have also included some of the comments students received back on them.

Rough Draft

Process Document. Pass/Fail. 5 points.

Complete your draft, including placing the images. Additionally, write any questions or concerns you have at the bottom of your essay for your peer reviewers to comment on. In addition to turning in your draft on BrightSpace for credit, you will be assigned two peer review partners, and you will e-mail them your draft.



**KEEP
CALM**

**IT'S ONLY
A DRAFT**

"Keep Calm." Source: [Keep Calm-O-Matic](#).

Peer Review Comments

Process Document. Graded by Peers. 20 points.

When you receive rough drafts from your peers, you will write each person a one-page, single-spaced letter in response (length is not as important as quality). Submit your letters on BrightSpace for credit, and return a copy to your fellow students by e-mail. The letter should cover the following:

- **Come to terms with the narrative.** What do you think the author's point or so-what factor is for the narrative? What is your perspective on this point? Is it too obvious or cliché? How does the narrative support the point?
- **Consider how an audience will react to the narrative.** How do you think the audience for the narrative will react? Will they be affected by any emotional or logical elements in the story? How could the author engage the audience more effectively?
- **Provide feedback on the organization and detail.** Is it easy to follow the flow of events in the narrative? Are there any elements of the story that are left out or addressed too briefly? How effective are the details at helping you imagine the scene? Where could the narrative be improved by greater detail?
- **Provide feedback on the images.** Does the narrative have images? Are the images referenced and discussed in the written text? Are they placed for maximum effect? Are there any places where an additional image would improve the impact of the narrative?
- **Identify other issues for revision.** Is there anything else that stands out as particularly strong or weak?

Your peers will grade you on the quality and usefulness of your responses, so be sure to put in sufficient effort. Some tips to make your comments more effective:

- **Don't ever just say "this is a good paper." Instead, identify specific elements that work well.** For example: "I thought your description of the library where you went to read was very strong. I could imagine exactly what the space was like because of the details, like the smell of the books and layout of the chairs."
- **When something doesn't work, give an idea for how it might be fixed--or even several options.** For example: "I got a little lost in your narrative. It seemed like you were jumping around in the chronology--going back and forth in time as you remembered things. Could you reorganize so that the ideas appear in order? Or create breaks between the sections, and use topic sentences that explain why we're jumping back and forth?"
- **Do not worry about editing.** You can let the author know when you didn't understand a sentence because of grammar or mechanical issues, but we'll be doing a separate exercise with editing in class.

Revision Recording

Process Document. Pass/Fail. 5 points.

Revise your draft according to the comments from your peer reviewers. This should be as close to a final draft as you can make it. Then, record yourself reading your narrative out loud (you can do this on most cell phones and laptops). You do not need to turn this in on BrightSpace; instead, bring your recording, a pair of headphones, and two copies to bring to class. In class, you will listen to your recording with a partner, marking up editing changes to make before you turn in the final draft.

Final Draft and Reflections

Graded According to the Rubric.

Your final draft of your essay should be a meticulous, professional looking document that follows MLA formatting. Ideally, submit it as a .docx file. You must also submit a **separate** document including 1) a reflection on your work and process, and 2) an evaluation of your peer reviewers. Failing to submit this document with both parts will result in a grade deduction.

Reflections

Write a one-paragraph introduction to the artifact that articulates your intellectual process for this project. Put another way, explain where your ideas came from and how they evolved during the course of the project. You should also discuss how the composition process (examples: prewriting, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.

After the introductory paragraph, compose bullet points answering each of the following questions. Usually each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet for the project before composing your answers.

1. Goals: What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the writing and communication skills you were to learn or practice. Put them in your own words.
2. Argument: What is your argument or purpose, and how did you make the argument or purpose visible in your narrative?
3. Audience: Who is the intended audience for your narrative, and why? How is your choice of audience reflected in your narrative?
4. Future Revision: If you had more time for revision, what would you change and why?

Peer Review Evaluations

Evaluate each peer review letter, indicating the author by the number used to sign the letter: give a “5” for a letter that was very detailed and helpful; a “4” for one that was somewhat detailed and useful; a “3” for a letter that was useful but not detailed; a “2” for one that was detailed but not useful; a “1” for one that was neither; and “0” for one not submitted. If there were any special problems with the letter, please note them.

Sample Reflection

When I first started writing this essay, I knew I wanted to tell a story about my difficulty trying to study in high school. However, when I started, I wasn't sure what I wanted my point to be other than that studying was hard for me. However, when we read the introduction of Nicholas Carr's book *The Shallows*, I realized that I could make a point about how technology was sometimes deceptive in terms of how much I thought it was helping me study. My peer reviewers helped me refine this point, as they pointed out when I was going off topic, when I needed to include more detail or a better example.

Goals

- to learn to create an effective narrative that affects the reader through both emotion and logic
- to learn how to implement multimodal sources into an essay or argument.
- to learn how to revise effectively, and what the difference between editing and revision is.

Argument

- The main purpose of this essay is to persuade the reader that the use of technology in education may be appealing but it should be used with caution.
- I established a clear thesis in the introduction, tied all the images and content back to that thesis.

Audience

- The intended audience of this essay is anyone who is interested in how technology impacts the quality of education for individual students, but particularly parents, faculty, and administrators.

Future Revision

- I would try to refine my concluding paragraphs a little bit more. The solution to the problem that I offer is to listen to kids complain about school and use common sense when teaching. While this is part of the greater solution, I feel that it is somehow incomplete. There were also parts of my essay where I felt it seemed like I doubted my position.

Assignment Two

Remix Analysis

Learning Objectives

1. Create and organize an argumentative presentation with visual and textual support
2. Come to terms with a primary source, and make use of a secondary source.
3. Use effective oral communication techniques

Remix Analysis Presentation

In this assignment, “take an approach” from Kirby Ferguson and/or Joseph Harris by analyzing (that is, “coming to terms” with) a remix. In a 5-6 minute presentation with a Prezi, Powerpoint, or Google Slides as a visual support, you should come to terms with an artifact (an advertisement, a twitter feed, a music video, a short film, a clip of a larger film, an episode of a television show, a fan video, etc.) that explicitly or implicitly “remixes” or “rewrites” other materials. As you come to terms with your remix, make an argument about *how* and *why* the remix functions as a remix, and what the purpose of the remix is.

Questions you might consider

- Is your remix forwarding something from the original materials? Countering? Taking an approach?
- Is the remix a parody, or a serious reuse of materials? (we will discuss the difference between parody and other kinds of remixing in class)
- What elements of transforming and combining that Ferguson discusses does it use, and why?
- If your remix combines things from multiple different sources, how are those sources similar or different from one another?

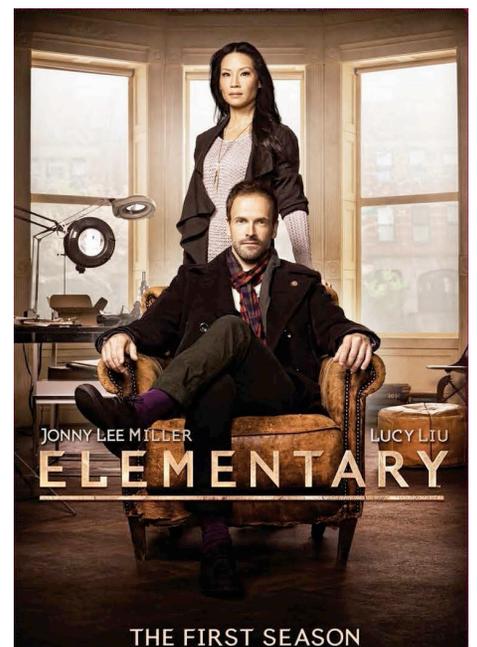
Again, you will not necessarily have time to address all of these questions, so prioritize. Which question or questions are most important for someone to understand your chosen remix?

As you work on your project, keep in mind Harris’ statement in *Rewriting* that “taking an approach” is not just a straightforward application of someone else’s ideas to an example. Instead, “when you take on the approach of another writer both your thinking and theirs need to change. [. . .] To transform is to reshape, not to replace or rebut. The original does not go away, but is remade into something new.”

Length

Your presentation must be 5 minutes; students who go over 6 minutes will be cut off. This means a script would be about 750 words, or two pages, in order to allow time for slide transitions; however, this is only a rough estimate that may change depending on the kinds of visuals you will be using (film clips take longer than still images). Time yourself repeatedly to make sure you do not go over your time limit.

Three recent remixes of Arthur Conan Doyle’s Sherlock Holmes stories.
Top: *Sherlock Holmes* (2009). Dir. Guy Ritchie. Source: [IMDB](#).
Middle: *Sherlock* (2010-Present). BBC. Source: [CrimeMuseum](#).
Bottom: *Elementary* (2012-Present). Paramount. Source: [Amazon](#).



Prezi and Script Draft

Process Document. Pass/Fail. 5 points.

Complete your draft of both your written script and the Prezi that goes with it. Write any questions or concerns you have at the bottom of your script for your peer reviewers to comment on. Include a link to your Prezi at the top of your script, and make sure you include markers in the script to explain where each slide transitions.

Sources

You may use “Everything is a Remix,” *Rewriting: How to Do Things with Texts*, or *Writer/Designer* as sources. If you use these sources, you must properly signal and cite these sources. You should not use any outside research except to find your primary sources (that is, the remix and the remix’s source material)—finding further sources will be part of the next assignment.

Peer Review Comments

Process Document. Graded by Peers. 20 points.

When you receive rough drafts from your peers, you will write each person a one-page, single-spaced letter in response (length is not as important as quality). Submit your letters on BrightSpace for credit, and return a copy to your fellow students by e-mail. In the letter, make sure to cover the following:

- **Come to terms with the presentation script.** What do you think the author’s point or so-what factor is for the presentation? Does the author sufficiently explain both how and why the remix borrows from its source material? Does it make its own argument about the remix in the process of coming to terms with it? What is your perspective on the argument?
- **Examine the evidence.** Is there sufficient evidence in the presentation script and Prezi for the author’s claims? Are there any points left unsupported? Any pieces of evidence that seem superfluous or unnecessary to you?
- **Consider how the audience will react to the presentation.** Is the presentation designed to work for people who don’t know either the source material or the remix? Will people be excited, intrigued, challenged, or bored listening to this presentation?
- **Provide feedback on the organization and detail.** Is it easy to follow the argument and flow of evidence in the presentation? Does the presentation include a clear thesis and transitions between points? Does it include sufficient detail and analysis? Does it include too much detail? Where could it do better on any of these things?
- **Provide feedback on the design.** Does the Prezi adequately support the script? Does it have visual interest? Or is it overwhelming or distracting? Where could it be better?
- **Identify other issues for revision.** Is there anything else that stands out as particularly strong or weak?

Your peers will grade you on the quality and usefulness of your responses, so be sure to put in sufficient effort. Remember the tips from the previous peer review:

- **Don’t ever just say “this is a good project.” Instead, identify specific elements that work well.**
- **When you think something doesn’t work, give an idea for how it might be fixed, or even several options.**
- **Do not worry too much about editing.** Focus on the big picture instead.

Example Professional Videos:

[Everything is a Remix: The Force Awakens](#)

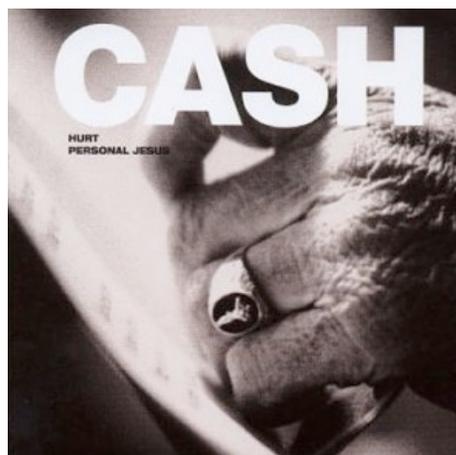
Example Student Prezis (not necessarily on Remixes)

T.R.: [Spectrum](#)

A.B.: [Paradise Lost, Milton and Film](#)



Above: Weird Al Yankovich remixes Pharrel’s “Happy” as “Tacky.” Source: [Suggest](#).
Below: Johnny Cash covers the Nine Inch Nails’ song “Hurt.” Source: [Wikipedia](#).



Presentation and Reflections

Graded According to the Rubric.

You will give your presentation in class on one of three days. The order will be chosen randomly, and may only be changed under the direst of circumstances. You must e-mail me a link to your prezi at least 24 hours before your presentation (you may continue to work on it after this point, of course). You should take care to rehearse extensively, and dress in a professional manner. Your presentation must be within 5-6 minutes; if you go over 6 minutes, you will be stopped so that class can end on time. I recommend you use note cards when doing your presentation.

Reflections

24 hours after your presentation you must turn in a reflection and peer review evaluation. Write a one-paragraph introduction to the artifact that articulates your intellectual process for this project. Put another way, explain where your ideas came from and how they evolved during the course of the project. Discuss how the composition process (examples: prewriting, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.

After the introductory paragraph, compose bullet points answering each of the following questions. Usually each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet for the project before composing your answers.

1. Goals: What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the writing and communication skills you were to learn or practice. Put them in your own words.
2. Argument: What is your argument or purpose, and how did you make the argument or purpose visible in your narrative?
3. Audience: Who is the intended audience for your narrative, and why? How is your choice of audience reflected in your narrative?
4. Future Revision: If you had more time for revision, what would you change and why?

Peer Review Evaluations

Evaluate each peer review letter (or comments in class on your presentation): give a “5” for a letter that was very detailed and helpful; a “4” for one that was somewhat detailed and useful; a “3” for a letter that was useful but not detailed; a “2” for one that was detailed but not useful; a “1” for one that was neither; and “0” for one not submitted. If there were any special problems with the letter, please note them.

Assignment Three

Remixing Your Presentation: Research Paper

Learning Objectives:

- Remix your own ideas as a form of revision
- Find, evaluate, analyze, synthesize, and remix appropriate primary and secondary sources to inform and situate one's own claims.
- Write a logically organized essay

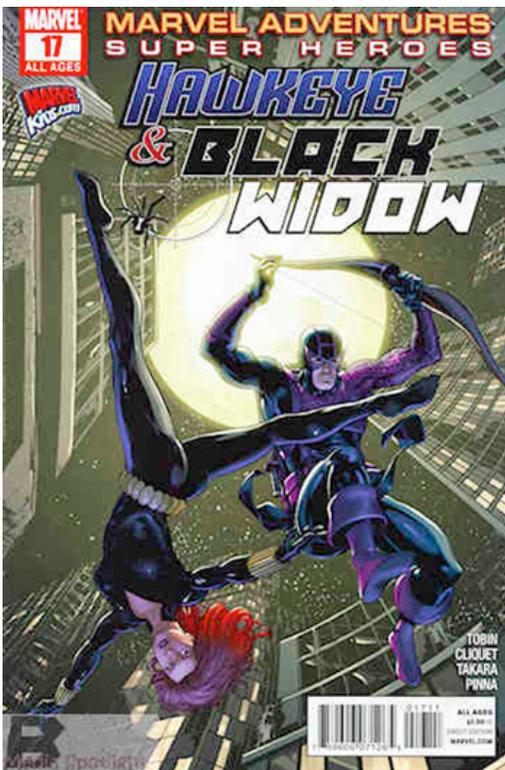
About this Assignment

A key element of revision is re-thinking your own arguments. As Harris suggests in his chapter on “Revising,” you can use the same moves on your own writing as you do on someone else's. In this option, I want you to use research to revise your project from assignment two in order to create an argumentative research paper of 1800-2000 words. In this paper, **formulate a new argument** that either *forwards*, *counters*, or *takes an approach* from your presentation. You may use (or rather, remix) as much or as little material from Assignment 2 as you like.

For example, if you did your presentation on how Weird Al Yankovich’s music video parody “Perform that Way” adapted Lady Gaga’s “Born that Way,” you could write your research paper to see if your argument explains Yankovich’s approach to parody of other musical artists or not, thus taking an approach from your presentation. Alternatively, you could counter or forward your own argument by identifying an issue (for example, the relationship between gender and performance) that you hadn’t considered in your presentation, and showing how it changes your argument.

A critical part of this assignment will be putting the skills from Harris into practice with secondary sources. You will need to find three to five secondary sources (articles or books) that deal with how some aspect of the remix you chose functions in culture and that you can either counter or forward as you remix your presentation. Identify two ideas from each article that help you see your remix from a different perspective. If you cannot find new things in your remixes based on the article (by countering or forwarding), then you should not use it. Note: At least three sources must be scholarly. You may have additional secondary sources that are from the popular end of the spectrum (newspaper or magazine articles, blog posts from academics, etc.) if they serve a good purpose.

The final paper should be about 1800-2000 words (though I will grade on quality, not on length) and, if appropriate, multimodal.



Fans often use remixing to criticize the source material that they find problematic. This was one of the first pieces of artwork in the “Hawkeye Initiative,” which criticizes how female characters are represented in comics by drawing Hawkeye in the same poses as female characters.

“Look me in the eye and tell me which is more likely for these two.” Blue. 2012.
Source: [HoursAgo](#)

Logical Outline

Process Document. Graded. 20 pts.

The process of writing an argumentative essay begins not with a thesis, but with a serious question, or a question with multiple reasonable answers. You may already have a thesis in mind because of your presentation, but I want you to revisit your topic, and figure out what question your thesis is answering—or discover what question you really should be answering. Your question should get at an important issues related to your remix, going beyond simply what is being remixed to why it is remixed, or how the remix functions in our culture. You should begin your own logical outline by writing your own questions or set of related questions.

Then, think about your attempt to answer the question as a conversation between you, the text you are writing about, and the different research resources you have found. You propose a question, and then different pieces of the text give you part of an answer; sometimes the answer goes off topic but in a way that adds to the discussion; other times it addresses the question only

obliquely, or from its own angle. The act of going through the text and looking for these moments is brainstorming, and the places where the texts address your question are potential pieces of evidence. This step involves not only remembering pieces of the text, but also going back over notes, and even rereading texts with a new question in mind.

Note

Sometimes you will realize that your text contradicts itself, or that different pieces of research contradict each other. When this happens, do not ignore the problem, or throw up your hands and change topics or questions. Instead, think about how you could synthesize these ideas, and what sort of middle ground could be created, or if certain things are true only in certain contexts. Don't gloss over those problematic moments in the text; sometimes, these are the most important pieces of evidence and thinking hard about them leads to the best arguments.

Once you have brainstormed how the text responds to your questions, you should respond to these pieces of evidence yourself—what do you think about each one? Why does it seem important? What is going on in each example, beyond the obvious? (You can do this either as you go through your evidence piece by piece, or you can do it all at once, but you should respond to each piece by the time you are done).

Then, look at the evidence and your responses together. Can you find patterns in the text, or in your own responses to the text? Group those things that say the same sorts of things together, and find a succinct way to describe them. Now, you are starting to develop the pieces of your outline. You may want to order these pieces of evidence in terms of importance, or you may want to decide which small patterns or observations lead to the larger patterns, and organize them accordingly.

There is no set number of points (or pieces of evidence for a point) for a paper, only the number necessary to fully explore and answer your question. Use either full quotations or paraphrase/summary with brief quotations for evidence, but always cite and/or include signal phrases.



In the annual “Dance Your Dissertation” competition, graduate students remix their research into interpretive dances. “Plant Soil Feedbacks after Severe Tornado Damage.” Uma Nagendra, 2014 winner. Source: [OpenCulture](#).

Logical Outline Details

Use the [numbered outline option](#) in Word. Do not use bullet points, and do not create the outline manually—it *will* get screwed up. An example outline is available on BrightSpace.

Introduction. Start by explaining your question and its importance. This should be about a paragraph in length.

1. Main Point 1
 - a. Sub-point
 - i. Evidence
 - a. Analysis
 - ii. Supporting Image
 - a. Explanation
 - b. Sub-point
 - i. Evidence
 - a. Analysis
2. Main Point 2
 - a. Evidence
 - i. Analysis
 - b. Supporting Image
 - i. Analysis
 - ii. Analysis
 - c. Evidence
 - i. Analysis
3. Main Point 3
 - a. Evidence
 - i. Analysis
 - c. Sub-point
 - i. Evidence
 - a. Analysis
4. Main Point 4
 - a. Etc.

Possible Conclusions: This should be a summary (about one full paragraph) of how all your points add up to an answer to your question. These conclusions will likely become a thesis in the introduction to your rough draft.

An outline for a 1800-word paper is usually 3 full pages, single-spaced (or more, with images). However, length is not as important as quality (whether shorter or longer). A works cited page is required.

Assignment 3 Rough Draft

Process Document. Pass/Fail. 10 pts.

Complete your draft of research paper (1800-2000 words, plus any images you require). Write any questions or concerns you have at the bottom of your paper for your peer reviewers to comment on. Use the following checklist to make sure your rough draft is in good shape:

1. Do you have a clear project, stated in your thesis and introduction?
2. Have you come to terms with, forwarded, or countered the sources from your research? Do you cite when you use your sources?
3. Do you have lots of evidence from your primary sources to support your claims?
4. Do you have topic sentences to guide the reader through your essay?
5. Do you have a works cited page?

Peer Review Comments

Process Document. Graded by Peers. 20 points.

When you receive rough drafts from your peers, you will write each person a one-page, single-spaced letter in response (length is not as important as quality). Submit your letters on BrightSpace for credit, and return a copy to your fellow students by e-mail. In the letter, make sure to cover the following:

- **Come to terms with the essay.** What do you think the author's project is for the essay? Does the author have a clear purpose in mind? Does the project of the essay match the thesis statement? Are there any elements in the essay that don't seem to match the thesis, or parts of the thesis or road map that don't seem to be followed up in the essay?
- **Use of Sources.** How well does the author include the secondary research and primary sources? Is the use of research superficial, or does the author come to terms with, forward, counter, or take an approach from the sources? How can you tell? Are there any places where the author could do a better job using sources as part of the project?
- **Logical Organization.** Is it easy to follow the argument and flow of evidence in the paper? Does it include sufficient detail and analysis? Does the paper include a clear thesis and transitions between points? Do the paragraphs have strong topic sentences?
- **Multimodal Design.** Does the essay include any multimodality? How well does that multimodality work?
- **Identify other issues for revision.** Is there anything else that stands out as particularly strong or weak?

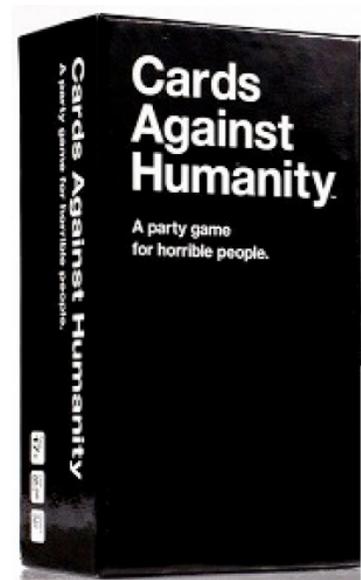
Your peers will grade you on the quality and usefulness of your responses, so be sure to put in sufficient effort. Remember the tips from the previous peer review:

- **Don't ever just say "this is a good project." Instead, identify specific elements that work well.**
- **When you think something doesn't work, give an idea for how it might be fixed, or even several options.**
- **Do not worry too much about editing.** Focus on the big picture instead.

Right: *Cards Against Humanity* is a remix of the game *Apples to Apples* but for "horrible people".
Source: CardsAgainstHumanity.com.



Above: *Pokémon Go* (2016) remixes the 1990s video game with the transreality game *Ingress*.
Image by LiIndustries. Source: DeviantArt.



Final Draft and Reflections

Graded According to the Rubric.

Your final draft of your essay should be a meticulous, professional looking document that follows MLA formatting. Ideally, submit it as a .docx file. You must also submit a **separate** document including 1) a reflection on your work and process, and 2) an evaluation of your peer reviewers. Failing to submit this document with both parts will result in a grade deduction.

Reflections

Write a one-paragraph introduction to the artifact that articulates your intellectual process for this project. Put another way, explain where your ideas came from and how they evolved during the course of the project--feel free to mention how your ideas changed from Assignment 2, or because of your research. You should also discuss how the composition process (examples: prewriting, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.

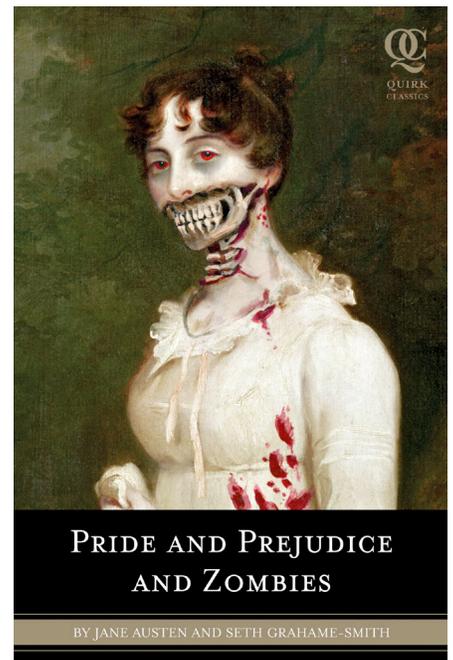
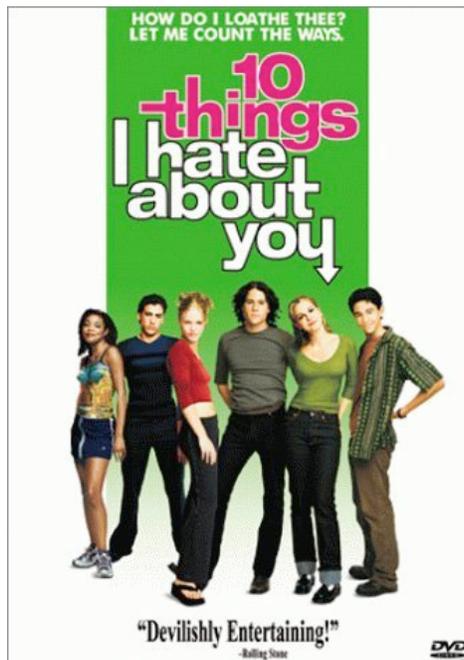
After the introductory paragraph, compose bullet points answering each of the following questions. Usually each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet for the project before composing your answers.

1. Goals: What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the writing and communication skills you were to learn or practice. Put them in your own words.
2. Argument: What is your argument or purpose, and how did you make the argument or purpose visible in your narrative?
3. Audience: Who is the intended audience for your narrative, and why? How is your choice of audience reflected in your narrative?
4. Design: What choices about visual design and layout did you make, and why?
5. Future Revision: If you had more time for revision, what would you change and why?

Peer Review Evaluations

Evaluate each peer review letter, indicating the author by the number used to sign the letter: give a “5” for a letter that was very detailed and helpful; a “4” for one that was somewhat detailed and useful; a “3” for a letter that was useful but not detailed; a “2” for one that was detailed but not useful; a “1” for one that was neither; and “0” for one not submitted. If there were any special problems with the letter, please note them.

Left: *The Martian* (film remix of Andy Weir's novel *The Martian*). 2015. Source: RottenTomatoes.com
Middle: *10 Things I Hate About You* (film remix of Shakespeare's *The Taming of the Shrew*). 1999. Source: IMDB.com
Right: *Pride and Prejudice and Zombies* (novel remix of Jane Austen's *Pride and Prejudice*). Source: Collider.com.



Assignment Four

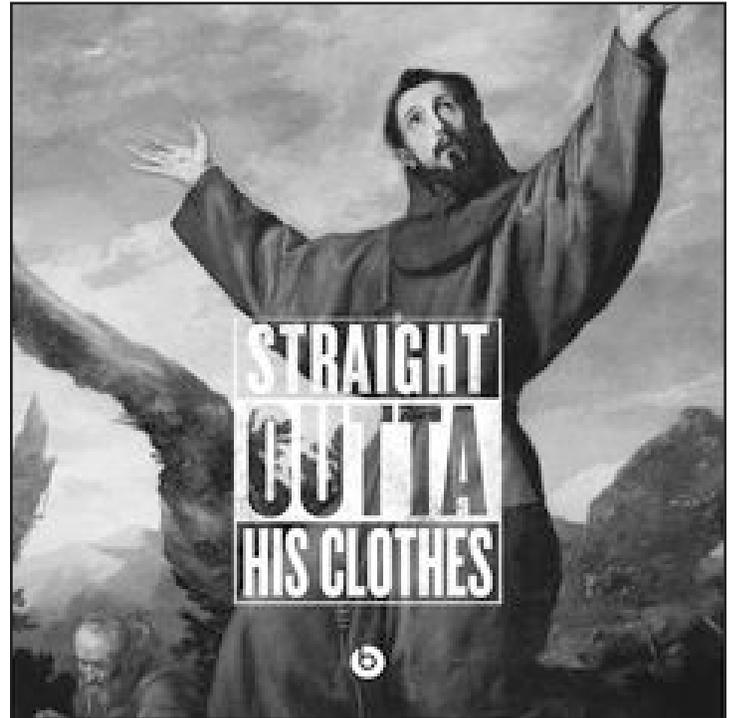
Remixing Briar Cliff

Learning Objectives:

- Plan, design and execute a multimodal group project
- Learn to manage group projects and work effectively as part of a team.
- Engage in substantive group writing and revision

You're heading into the end of your first semester of college. This assignment asks you to work in groups to thoughtfully and creatively reflect on your experience in this class, in your learning community, as a first semester college student, and as a member of the Briar Cliff community.

This assignment will have a lot of flexibility in terms of what you produce at the end. You might produce a board game, a video, a website, a brochure, or any number of other artifacts. What matters is your ability to decide on media and modes that fit the specific message and audience that you want to reach. The project will have both individual and group components, and group members will grade each other's participation, effort, and effectiveness. Please read *all* of the instructions for all of the parts of this project before proceeding with any individual element.



Remixing St. Francis of Assisi.
Source: [CatholicHipsterChick](#)

Part A: The Pitch

Write, memorize, and deliver a 90-second oral pitch in which you persuade your fellow classmates that your idea is a project and message they want to work on.

Start by develop an idea for a remix of Briar Cliff that that makes an argument about the nature of the community, campus, or education at Briar Cliff. Identify an audience that you think needs to know more about Briar Cliff—or, perhaps know more about a different side of Briar Cliff. Potential students? Future students in your learning community? Parents? Future employers of Briar Cliff students? Students from Briar Cliff's biggest sports rival? Does the university administration need to know what *really* happens in the dorms?

- Projects can be serious, humorous, satirical, or even fictional, so long as the choice is appropriate to the audience, and meets the other criteria of the assignment.
- Think about all the different remixes in the syllabus and that we've talked about this semester as specific forms your project could take. Examples include video narratives, brochures, music videos, digital museum exhibits, artwork, infographics, board games, or even several smaller artifacts that come together into a cohesive whole.

On Nov. 2, you will deliver your pitch in class to your classmates. While you should memorize your pitch, you may use a single notecard of notes to keep yourself focused. See page 56 of *Writer/Designer* for specifics of what should be in a pitch. Once you deliver your pitch, your classmates will rank each project in terms of the ones they most want to work on for the group project.



Oldest known portrait of St. Francis (c. 1223).
Source: [Wikipedia](#)

Part B: Proposal

Graded out of 100 points.

Project proposals are a crucial genre for people who work in business, government, education, science, computer programming, graphic design, and many other fields. Sometimes they are part of grant proposals; other times they are known as statements of work; sometimes they are part of business development requirements. As a genre, the project proposal has many consistent parts (see *Writer/Designer* 90-91), but many organizations will give detailed instructions or templates that must be followed to the letter for the proposal to be considered. We will take as our model the project proposal form used by some schools for proposing senior design projects. The template is available on BrightSpace. The template has been modified to fit our class content and the assignment objectives, but it will give you some sense of a genre you might expect to find in professional contexts.

When you are working with your group on your proposal, you do not have to follow the initial pitch exactly—feel free to revise the idea as a group. To prepare for your proposal, you will want to do the following:

- Do research on your audience and general topic so that you can situate your view of Briar Cliff in a particular context.
- Develop a detailed plan, schedule, and sketches/storyboards for your project.
- Justify the audience you have chosen, and explain your rhetorical choices (ethos, pathos, and logos, as well as any other elements of the situation as appropriate)

The proposal must include plans for the following requirements of the assignment:

- A way to deliver your project digitally, preferably a website.
- A 500-800 word artist's statement, written by the group together, that explains what you are trying to achieve and how the project achieves it.
- A 2 minute video by each individual student that says a little bit about who you are and that reflects on one thing you've learned this semester about how to be a student at Briar Cliff that is related to your experience as a first-generation college student. (Think of this as a miniature literacy narrative!)
- Additional requirements are included in the proposal template, which can be found on BrightSpace.

Part C: Rough Cut

Process Document. Pass/Fail. 10 pts for group elements, 10 points for individual.

One student from each group should turn in the following:

- A rough cut of the primary work of the project
- A link to the website
- A Word file with a draft of the artist's statement

Each individual member of the group should also turn in the following:

- A script for their individual video narrative.

Note

Because this project will be on the web, you do not need to use your real names on any materials you submit unless you wish to.

Instead, feel free to use pseudonyms, so long as they are professional and/or appropriate to the project. If you choose this option, make sure that at least one document on BrightSpace clearly indicates which pseudonym refers to each group member.

Web Design

There are a number of web hosts that provide excellent pre-made design templates that you can modify to fit your needs. Almost all have both free and pay versions (stick with the free versions), but they do not all have the same services. Choose your host carefully, and don't be afraid to try several before settling on the one your group wants. The two that past students have had the most success with are wix.com and weebly.com.



Both have video tutorials on YouTube to help you learn to use their sites.

Part D: Final Draft of Briar Cliff Remix Project, Reflections, and Group Evaluations

One person, representing the group, should submit a link to the final website on BrightSpace. Each individual group member must also submit a single word document with the following reflections and group assessment. Failure to turn in the reflections will result in a 5% reduction in the individual's grade, and failure to turn in the group assessment will result in an additional 5% reduction.

Reflection

Write a one-paragraph introduction that describes the assignment and your group's intellectual process, putting special emphasis on your own contributions. Put another way, explain where your ideas came from and how they evolved during the course of the project. You should also discuss how the composition process (examples: prewriting, in-class activities group brainstorming, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa. Explain especially how your thinking changed as part of the process.

After the introductory paragraph, compose two or three bullet points answering each of the following questions. Each bullet point should consist of 1-3 complete sentences that directly address the question. Review the assignment sheet you received for the project before composing your answers.

- What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme, and in terms of the communication skills you were to learn or practice.
- What is your argument or purpose, and how did you make the argument or purpose visible in your artifact?
- Who is the intended audience for your artifact, and why? How is your choice of audience reflected in your artifact?
- What are the defining features of the genre or media that you are using in this project, and how do you make use of these features?
- If you had more time for revision, what would you change and why?

Group Assessment

Write a clear, one paragraph description of the group dynamics of your project; identify any problems you had working as a group, as well as what decisions you made individually that helped the group function well, or caused it to work not as effectively as it could. Then, rate each member of your group, *including yourself*, on a scale of 1-10, with 1 being "did no work, and caused extensive problems for the group"; 4 being "contributed in class but did little outside work, or produced substandard work"; 7 being "contributed in and out of class and did acceptable work"; and 10 being "was a valuable member of the group who put full effort into all aspects of the project and produced excellent work." Please give a written justification (2-4 sentences) of why that person received that score. These scores will be used to adjust individual members grades.

"Avengers Assemble." Source: [ImgFlip](#).

