

TO: COMPOSITION COMMITTEE, TCU ENGLISH DEPARTMENT
FROM: SARA KELM
SUBJECT: ENGL 10803 THEMED COURSE PROPOSAL FOR SPRING 2018
DATE: SEPTEMBER 29, 2017

If you're not a frequent Twitter or Reddit user, you may be unfamiliar with the internet parlance of "TL;DR," or "too long; didn't read," a notation that is usually followed by a summation (often humorous) of the too-long text. Part of the reason for this notation is the fact that some still consider online writing to be a cut-and-paste version of a traditional text, even though a 2016 [Pew Research Poll](#) indicates at least half of those under 50 often get news from online sources. These online sources have a multitude of conventions and genres, and they speak to numerous discourse communities that continue to multiply, as is abundantly evident with the research on [echo chambers](#). People have argued that current students are digital natives, perhaps their own [sub-generation](#) due to their comfort with technology previously unavailable. At the same time, [studies](#) have shown that assumptions that Gen-Z students are better at engaging with technology and multi-tasking may be unfounded. Regardless, [researchers argue](#) that students "need to deeply, holistically, and realistically understand how the digital world works behind the scenes." Students are engaging with (and frequently creating) online texts, but they may not be considering the intentionality required to create effective online writing. They may not be aware of how genre, audience, and purpose shape their experience of those texts. By making the familiar strange and the strange familiar, I hope to make visible the invisible frameworks beneath all texts, giving students the ability to identify and analyze genre conventions and audiences through a process of inquiry about digital spaces.

In this course, students will be create class portfolios through the simple website creator, Weebly. Each of the course's assignments— a rhetorical analysis of personal online personas, a faux-Wikipedia entry, a profile of an online community, and a participatory project – will be published on this portfolio. No longer will the teacher be the only audience for an assignment; instead, students will need to contend with the fact that their work could be read by an actual public. Part of this public will include the other members of the class and myself, but the audience may extend beyond us and include individuals who participate or have interest in the subjects about which the student will be writing. Students will need to navigate the ethics and responsibilities involved in being read by an actual public. As such, we will discuss issues of online privacy and ethics, as well as citation, sources, fair use, and online privacy. We will inquire into the variety of online communities in which people participate, as well as how easily communities can become echo chambers.

We will be using and analyzing a variety of online genres and talking about their differences, meeting the first 10803 outcome of writing in a range of genres beyond predictable forms. We will also discuss the rhetorical situation, and use this knowledge to rhetorically analyze examples of these genres, which addresses various 10803 outcomes. Students will learn to balance their own voices with others' voices, particularly in units 3 and 4 (see below for unit outlines). We will spend a significant amount of time discussing how to evaluate online sources, as well as writers' responsibilities once they become one of those online sources. A key part of this course will be peer interaction, including peer review and response to each others' work, as students revise and re-imagine various texts for different audiences.

Each unit will roughly follow the same pattern (though not necessarily in this exact order):

- 1) Introduction: purpose, audience, context, genre conventions
- 2) Sample of genre, analyze as a class

- 3) Rhetorical analysis: students find their own examples, post analysis on their portfolios
Classmates read and respond to two analyses, whole class discussion about samples/analyses
- 4) Invention/creation
- 5) Drafting
- 6) Peer review
- 7) Revision, publication

Each final project will include an author's memo, in which students discuss the specific rhetorical choices they made for their projects. This reflection will be especially necessary in these online genres, as students struggle with how to engage in these formats, mediums, and conventions. They may try and be unsuccessful in their attempt to use this new genre, and their discussion of this "failure" in their author's note will be key to my evaluation and their learning.

The course outline is as follows:

Unit I: Logging On

Discuss: Online portfolios, Weebly

Project: "About Me" page + author's note

Unit II: Creating Avatars

Discuss: online personas, rhetorical choices, online security/privacy

Rhetorical analysis: a celebrity's social media page

Project: Rhetorical analysis of personal online presence (using visuals) + author's note

Unit III: Becoming Wikipedia

Discuss: evaluating sources, hyperlinks, research, synthesizing sources, citation, summary

Rhetorical analysis: Wikipedia page

Project: Faux-"Wikipedia" page about a particular online topic + author's note

Unit IV: Finding Communities

Discuss: primary research, interviewing, visuals, ethical representation, ethnography, visual rhetoric, larger significance, evidence for claims

Rhetorical analysis: profile of community or celebrity

Project: profile of an online community or fandom + author's note

Unit V: Going Live

Discuss: participation, remediation

Rhetorical analysis: own project

Project: participation in an online community (through fan art, fan fiction, podcast, etc.)

Bonus points for sharing it with the community

Final presentation to class about participation, final revision of the "About Me" page and portfolio, + final reflection

I will be making use of TCU's resources, particularly the New Media Writing Studio. I would also like to request a computer classroom, if at all possible (I did not indicate this on my spring course request, but understand if my [late] request cannot be accommodated). I am excited about the possibility of engaging students in inquiry about their online participation, as they look for both information and community. I believe working with online genres is a valuable endeavor as online rhetoric continues to divide and separate individuals from each other. My hope is that inviting students to examine why and how division and connection occur will encourage them to become better consumers and producers of online content.

I look forward to your feedback, particularly in regards to my course title. While I enjoy using online jargon to conceptualize the course, I'm not sure this particular abbreviation fits my course goals particularly well, and as such, I welcome any suggestions the committee may have.

Thank you for your consideration of this proposal.

Sara Kelm

ENGL 10803

TL;DR

Writing (for) Online (Communities)

Course Objectives

In this class, we're going to be talking about the internet. A lot. The internet has become so present—in our pockets, on our wrists, in our cars—that sometimes we forget to look and see what it's doing and how. That's what this course is about. We are going to be looking at different types (genres) of writing on the internet, talking about how/why/for whom they work, and then doing our own writing in these genres. These texts will be posted in online profiles of your creation. Because of this, we discuss ethics, privacy, and echo chambers, before writing texts that reveal our inquiry processes as we engage with these ideas. All writing, including online writing, is a process, and so we will be going through that recursive writing process together as we analyze, create, and reflect on writing found online.

This course, like all courses at TCU, has outcomes explaining what students should achieve in the course. The outcomes listed here are the goals we are working toward, and the course was created to help you meet those goals.

By the end of ENGL 10803, students should demonstrate:

- ✓ the ability to write in a range of genres, using appropriate rhetorical conventions, such as:
 - Write multiple assignments in several genres, expanding their repertoire beyond predictable forms (e.g. the 5-paragraph essay)
 - Create a text with a focus, thesis, or controlling idea, provide appropriate support for claims, use conventions of format and structure appropriate to the rhetorical situation, and recognize such in others' texts
- ✓ competency in reading, quoting and citing sources, as well as competency in balancing their own voices with secondary sources, such as:
 - Find, evaluate, analyze, and synthesize appropriate primary and secondary sources to inform and situate one's own claims.
 - Critically read texts for main ideas and claims, for use of genre conventions, for rhetorical strategy, and for the position of the author.
- ✓ the ability to employ flexible strategies for generating and revising their writing, such as:
 - Write multiple revisions that might include substantive changes in ideas, structure, and supporting evidence, enabling students to experience writing as a recursive process.
 - Practice writing assignments as a series of tasks (invention, drafting, revising, editing)

Instructor
Sara Kelm

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Reed Hall 402

Office Hours
TBA
& by appointment

Email
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Course Information
ENGL 10803
Date/time
Location

Final Exam
TBA

All course policies, guidelines, and regulations are subject to change at the instructor's discretion.

Course Materials

Texts:

Ballenger, *The Curious Writer*, 5th Ed. (w/ MLA Update) Revel ebook or loose leaf ed.
Other readings posted on D2L

Course Projects and Requirements

Online Portfolios: You will be creating an online portfolio through Weebly. All of your projects will be posted on this online portfolio. You will also be interacting with the work done by your peers on their portfolios, primarily by leaving comments. We will set up these portfolios in class, and you will be expected to leave your portfolio published for my evaluation.

Major Projects: There are four major projects, two minor projects, and five analysis papers. Written work should be formatted for the web according to the genre conventions of the project, and posted on your portfolio. Text from the project should also be cut and pasted into a Word document and uploaded to D2L (for archival purposes). An assignment will not be considered turned in until all pieces have been both posted to the portfolio and uploaded to D2L.

Each piece will go through multiple drafts and revisions, and every version must always be accompanied by an author's note (see below). Before each assignment is due, you'll receive a detailed assignment sheet.

Your final course grade will be based on the following percentages:

Unit I: Logging On	5%
Unit II: Creating Avatars	20%
Unit III: Becoming Wikipedia	20%
Unit IV: Finding Communities	20%
Unit V: Going Live	10%
Rhetorical Analysis Papers (RAPs) 1-4 / Final Reflection	15%
Final "About Me" Revision / Portfolio Design	5%
Participation	5%

Unit I: Logging On: Weebly online portfolio set-up and "About Me" page

Unit II: Creating Avatars: Rhetorical analysis of your personal online/social media persona

Unit III: Becoming Wikipedia: Wikipedia page on specific topic, including hyperlinked sources

Unit IV: Finding Communities: Profile of an online community or fandom, including primary research

Unit V: Going Live: Participation in an online community of your choice in a non-textual way

Final: Portfolio design evaluation and "About Me" revision

Process Work: Process work includes reading assignments, in-class writings, informal out-of-class writings, written feedback to peers, etc. This work, while informal, will be some of the most important work we do for the course, and while each piece is ungraded, they will be included with each major project and will be part of the overall project grade. Not doing them adequately—or not doing them at all—can hamper your grade.

Workshops and Author's Notes: For each major writing assignment, you will be asked to submit preliminary and revised drafts to be workshopped in small groups, by the whole class, and/or by me. Each draft should be published on your site with the word DRAFT at the top of the page, to indicate an incomplete assignment. Each draft should include an author's note explaining to readers: 1) the state of your draft (first draft, third, etc.) and what you were trying to accomplish in this draft; 2) what you think is going well; and 3) what you are having trouble with or would like advice on. Failure to submit *full* drafts when due can affect your grade for each assignment. In preparation for workshops, you are expected to read your peers' drafts carefully and provide a thoughtful, substantive response both verbally and in writing. These responses will not

be published in your portfolio, but will contribute to my final evaluation of your work. They will be uploaded to D2L when the draft is due.

Conferences: Early in the semester, we'll meet to discuss your goals and work for the course. Please come prepared—you will plan the agenda for our time together. Attendance is required for these conferences; if you need to reschedule, *contact me ahead of time*. Conferences will not be rescheduled due to lateness or an unexcused absence. Additionally, you are always welcome to meet with me during office hours.

Participation: Participation is largely based on your work in class: discussions based on reading, short informal writing assignments, group work, and peer revision. Simply being physically present is not enough; you must engage with the material and other class members. You must also participate online by reading and commenting on classmates' drafts and RAPs when assigned to do so. Failure to do this will result in a lower final portfolio grade.

Rhetorical Analysis Papers (RAPs): Once for each major assignment, you'll produce Rhetorical Analysis Papers (RAPs) on a text of your choice in the genre that we are discussing in that unit. purpose of RAPs is threefold: 1) to prepare you for class discussion; 2) to generate ideas for your own essays through analyzing readings; and 3) to practice writing brief analysis papers common in academic writing you'll do in college. **LATE RAPs WILL NOT BE ACCEPTED.** (I will gladly take them early if you know you will be gone. If you have special circumstances impacting submitting your RAP, please contact me ahead of time.) These RAPs will be posted to your online portfolio as well as to D2L. You will also be commenting on the RAPs of your peers before we discuss the samples and analyses in class.

Your projects will be graded on the following grading scale:

A	93 – 100%	Excellent
A-	90 – 92.9%	
B+	87 – 89.9%	
B	83 – 86.9%	Good
B-	80 – 82.9%	
C+	77 – 79.9%	
C	73 – 76.9%	Satisfactory
C-	70 – 72.9%	
D+	67 – 69.9%	
D	63 – 66.9%	Unsatisfactory
D-	60 – 62.9%	
F	59.9% or below	Unacceptable/Incomplete

Final Evaluative Experience: Participation Project, Presentation, Final Reflection, and Portfolio Revision: Your final evaluative experience has multiple parts: you will 1) create a rhetorical artifact for a particular online audience; 2) write a final RAP that analyzes the rhetorical choices you made and conveys your understanding of the rhetorical situation; and 3) share your project in a 5-minute class presentation. You will also revise your online portfolio (particularly your "About Me" page) and complete a Final Reflection (that you will turn in to me, not post on your portfolio). **MAKE SURE YOUR HOLIDAY TRAVEL PLANS TAKE INTO ACCOUNT YOUR FINAL EXAM TIME, as you will not be able to reschedule your presentation.**

Evaluation and Grading

For each major project of the semester, you'll complete multiple drafts, but only publish a final draft on your portfolio. Please back up all documents in multiple places (on your computer, on an external hard drive, on GoogleDocs, etc.). The final draft must be submitted both online on your portfolio and through D2L.

Grades: Simply fulfilling the minimum course requirements warrants an average grade (i.e., C). Coming to class every day and completing assignments does not earn extra credit or an outstanding grade; it is a basic expectation. A higher than average grade will be based on: 1) the quality and development of your work (especially your awareness of genre and audience); 2) demonstrating critical and creative thinking in your writing; 3) strong evidence of revision; and 4) a willingness to take risks by exploring new subjects, genres, and techniques.

Revision: For Units II – IV, you may choose to *substantively* revise your project. Revising your project doesn't guarantee the grade will be improved. To revise, you must first submit a detailed revision plan and schedule a conference with me within a week after receiving your grade. Revisions must be submitted within two weeks of receiving your grade. If you submitted your original project late, the late penalty will still apply to the revised essay. (Note: if you turn in a revision plan and then decide not to revise, there is no penalty.) *I reserve the right to require revisions in cases where work is unsatisfactory.*

You are always welcome to talk to me about a grade received on an assignment. However, **you must wait 24 hours before coming to talk to me during office hours.**

Assessment of Core Courses

During academic year 2017-2018, TCU's composition program will be assessing ENGL 10803 and ENGL 20803 courses to determine how well students are meeting the stated learning outcomes (on first page of syllabus). To facilitate assessment, students will be required to submit drafts and final versions of their work to their course websites (D2L). A representative sample of student writing, with identifying information removed, will be drawn from all submitted work and assessed. In addition, students will be asked near the end of the semester to complete a survey describing their experience in the course. Your participation in assessment is essential to strengthening the quality of writing instruction at TCU.

Attendance Policy

Improvement in writing is a complex process that requires much practice and feedback from readers. Regular attendance is necessary to your success in this course.

Excused Absences: It is a Composition Program policy that in writing workshop courses, only official university absences are excused (and you are responsible for bringing me notification of university absences *before* the event). Students representing TCU in a university-mandated activity that requires missing class should provide official documentation of schedules and turn in work *in advance*. **You are responsible for the material you miss because of an absence.** Check D2L to review PowerPoints and assignments, and be prepared for the next class period.

Unexcused Absences: Three weeks of unexcused absences (9 classes total) constitute grounds for failure of the course. Absences due to sleeping in and long weekends are NOT excused--they all count toward the three weeks' absences limit. Other ways of accumulating unexcused absences are (1) sleeping in class, (2) working on assignments not related to ENG 1304 while in class or using an electronic device without permission, (3) failing to attend the entire class meeting by arriving more than ten minutes late or leaving class early. You are responsible for keeping track of your absences and tardies. Since illness is likely at some point during the semester, I urge you to save your unexcused absences for times when you are too sick to come to class (and please don't come to class when you are ill). Students whose absences are due to circumstances beyond their control should contact me right away, and students may appeal this policy by scheduling a meeting with the Director of Composition.

Tldr; to do well in this course, you must come to class.

Tardies: Do not be late. **Three tardies will equal one absence.** Additionally, if you are more than ten minutes late, I will count you absent. If you leave early, I will count you absent.

Late Work: All work will be due at the beginning of class. RAPs will not be accepted late. Late major assignments will lose one half of a letter grade for each day that they are late. The assignment is not turned in until all documents (both electronic) are handed in. If the assignment is turned in after class begins on the day it is due, the highest it may receive is a 90%. Each day after that, it will lose half a letter grade (for example, if a paper is due Monday but is not turned in until Thursday, the highest grade the paper may earn is a C+ [78%]). In extenuating circumstances or in the case of excused absences, the student should make arrangements with me as soon as those circumstances are known, i.e. *in advance of the due date*.

Technology and Late Work: This course relies heavily on technology, so you will need to have reliable access to the internet, which is always available in several places (including the library) on campus. Problems with technology (i.e.: computer crash, printer malfunction, internet connectivity issues, etc.) are not acceptable excuses for submitting late work. Plan ahead to avoid last minute crises related to submitting assignments. Also, please note that almost all of the assignments related to this course will be submitted online, and some of those deadlines will be due before the next day's class.

Classroom Policies

- **Classroom Community:** Our classroom is a place for the free exchange of ideas in an environment of mutual respect, so whether or not you accept your classmates' beliefs, you need to listen respectfully and respond in a constructive manner that supports the goals of the class. Be prepared to have your ideas and beliefs challenged in respectful ways. You are invited to bring all of your identity into this class, while recognizing that others will do the same. Make no assumptions about the identities and beliefs of your colleagues. Be aware of the words you use and how you use them. Racist, homophobic, classist, ableist, and/or other discriminatory language (especially in regards to religion and culture) will not be tolerated. Students whose behavior distracts or disrespects others will be asked to leave the class and will be counted absent.
- **Office Hours:** While I expect to be on campus during my office hours each week, I occasionally use that time to run errands around campus. Thus, it would be wise to send an email and let me know if you are planning to stop by during my office hours. That way, I can be sure to be available. If we have set up a meeting or conference and you do not attend, I reserve the right to award you an unexcused absence.
- **Sustenance:** No food or drinks are allowed in the classroom. That said, as long as you are *extremely* careful, I will make exceptions for water, coffee/tea, and energy bars. If there are any issues, I will rescind this offer.
- **Technology:** As our textbook is an online text, you may bring your computers or tablets to class. Texting or using devices for anything other than designated class work means you're not engaging in the daily activities of our course, and succeeding in the course will be difficult as a result. When appropriate, you may take notes or complete in-class work on your computer, but please keep all other screens closed. If using the computer distracts you or those near you from focusing on class work, I reserve the right to ask you to put away your electronic device for the day. All cell phones should be turned to silent or airplane mode during class unless instructed otherwise. Any student caught using their cell phone during class for something other than classwork may be counted absent for the day without warning.
- **Readings:** Whenever there are assigned readings, you must bring a copy of the reading to class, whether the reading is from the textbook, a link, or a PDF posted to D2L. If you do not have the reading required for discussion during class time, you may lose credit for participation for the day.

- **E-mail:** The majority of my communication will come through e-mail. I expect you to **check your TCU e-mail daily**, and you can expect me to do the same. E-mails to me and your colleagues should be professional and polite, with a subject, a greeting and a closing. I reserve the right to not respond to e-mails that do not follow this professional format. I do not often respond to emails between the hours of 7 PM and 8 AM, so if to ensure a timely response from me, email me during business hours.
- **D2L:** All materials for this course will be uploaded to D2L, accessible through <http://d2l.tcu.edu>. There you can find assignments, required course readings, in-class activities, student drafts for peer response, and grades. Please follow directions (given in class) for uploading and accessing our D2L site.

TCU Disability Statement (verbatim from [TCU catalog](#))

Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 11. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Contact the [Center for Academic Services](#) at (817) 257-7486 for more information.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* Guidelines for documentation may be found at http://www.acs.tcu.edu/disability_documentation.asp. Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

Academic Misconduct (see [TCU Undergraduate Catalog](#)):

Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life. Specific examples include, but are not limited to:

- *Cheating:* 1) Copying from another student's test paper, laboratory report, other report, or computer files and listings; 2) Using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; 3) Collaborating with or seeking aid from another student during a test or laboratory without permission; 4) Knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; 5) Substituting for another student or permitting another student to substitute for oneself;
- *Plagiarism:* The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- *Collusion:* The unauthorized collaboration with another in preparing work offered for credit.
- *Fabrication and falsification:* Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
- *Multiple submission:* The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.

TCU RESOURCES

- [New Media Writing Studio](#) | Scharbauer 2003 | newmedia@tcu.edu | 817-257-5194 | Available to assist students with audio, video, multimedia, and web design projects. The NMWS an open lab for use by students during posted hours and is outfitted with a range of design software. See their website for more information and a schedule of open hours.
- [William L. Adams Center for Writing](#) | Reed 419 | 817-257-7221 | An instructional service with the mission of helping improve writing. Consultants offer feedback on writing projects to students, staff, and faculty from all academic disciplines. Consultants serve as a friendly audience and address any issue a writer would like to discuss, though consultations often focus on topic generation, organization of ideas, style, clarity, and documentation.
- [TCU Computer Help](#) | 817-257-5855 | IT provides support for TCU computing accounts and services.
- [Mary Coats Burnett Library](#) | reference@tcu.edu | 817-257-7117 | The Library provides resources and services for the research and information needs of the TCU community.
- [TCU: Student Affairs | Counseling & Mental Health Center](#) | 817-257-7863 | Promoting psychological health, well-being, and resources for TCU students to cope with personal and academic challenges.
- [TCU Sexual Assault Statement](#) | Procedures to follow if you witness or experience sexual assault.

ENGL 10803 Course Schedule Spring 2018

Texts: *The Curious Writer* (CW)
Readings posted on D2L (D2L)

- The work listed under each date should be prepared **BEFORE** you come to class on that date.
- Assignments should be published on your portfolio **BEFORE** class begins on the day they are due.
- Assignments should also be uploaded to D2L **BEFORE** class begins.
- It is your responsibility to keep track of due dates.
- **Be sure to check D2L & your TCU email as assignments are subject to change.**

WEEK ONE (1/16 – 1/19) Unit I

Read: Ballenger, Chapter 1 & 2

Work: Weebly Set-up

WEEK TWO (1/22 – 1/26) Unit I

Read: Bawarshi on genres

Bitzer, “The Rhetorical Situation”

“About Me” pages, sample RAP

Work: Mini peer-review on “About Me”

WEEK THREE (1/29 – 2/2) Unit II**“About Me” due 1/29****Read:** Ballenger, Chapter 3

Readings on social media/privacy

Work: Invention

Sample RAP on celebrity Instagram page (potentials: Beyonce, DJ Khaled, Gina Rodriguez)

WEEK FOUR (2/5 – 2/9) Unit II**Read:** Samples of social media genre for class discussion

Readings on analyzing visuals (Ballenger, Ch. 8)

Work: RAP I, respond to classmates

WEEK FIVE (2/12 – 2/16) Unit II**Conferences:** Drafts**Read:** Readings on peer review (Ballenger, Appendix A, etc.)**Work:** Peer review

WEEK SIX (2/19 – 2/23) Unit III**Rhetorical Analysis of Online Presence due 2/23****Read:** Readings on revisions (Ballenger, Appendix A; OWL at Purdue)**Work:** Revision

Invention

WEEK SEVEN (2/26 – 3/2) Unit III**Read:** Ballenger, Chapter 10, 11, 12

Readings on evaluating sources

Work: Library Day

Sample RAP on Wikipedia page

WEEK EIGHT (3/5 – 3/9) Unit III**Read:** Samples of Wikipedia pages for class discussion

Readings on the use/production of Wikipedia (current)

Work: RAP II, respond to classmates

SPRING BREAK (3/12 – 3/16)

WEEK NINE (3/19 – 3/23) Unit III**Read:** Drafts

Readings on integrating/synthesizing sources

Write: Peer Review

Revisions

WEEK TEN (3/25 – 3/30) Unit IV**Wikipedia article due 3/25****Read:** Ballenger, Chapter 4, parts of 8

Readings about fandoms, online communities (like Reddit, FB groups, hashtags, etc.)

Readings on interviewing (Ballenger, Chapter 9, 11)

Work: Invention

Sample RAP on online community

WEEK ELEVEN (4/2 – 4/6) Unit IV

Read: Samples of fandom/online community articles for class discussion

Work: RAP III, respond to classmates

WEEK TWELVE (4/9 – 4/13) Unit IV

Read: Ballenger, Chapter 7

Readings on citation (in online formats)

Discussion of “so what,” larger context

Drafts

Work: Researching/gathering information

Synthesis of sources activity

Peer Review

WEEK THIRTEEN (4/16 – 4/20)

Wikipedia article due 4/20

Read: Ballenger, Chapter 13

Remediation (NMWS)

Participatory culture readings (examples)

Work: Revision

WEEK FOURTEEN (4/23 – 4/27)

Conferences: Invention/proposal

Work: Drafting

WEEK FIFTEEN (4/30 – 5/2)

Read: Presentation

Work: Remediation

Revising portfolio, “About Me”

Preparing presentation

Final RAP, reflection

WEEK SIXTEEN (Final)

Work: Presentations