English 211: Circulation, Innovation, and Audience Interaction

L.R. Goldstein, Fall 2014

T/Th 11:45am-1:00pm

Office Hours: T/Th 1:15-2:30pm

O’Donnell Hall Room 242

**Course Description:**
This rhetoric and composition course will use audience interaction (a live interactive writing exhibit) as a final project to open up the creative-critical discussion space that might occur between and beyond institutional and social boundaries. We will learn the image-editing programs Photoshop and Pixlr (or you will build and practice from your existing skill set) in conjunction with aspects of planning, writing, composing, revising, and problem-solving that are necessary not only in our class, but in all other professional and academic settings. Students will work to situate themselves among a broad spectrum of the concepts “problem-solver/composer/writer/designer/artist.” Students do not have to identify as, or consider themselves “creative” in order to succeed in this course.

**English 211 Course Objectives**

***Department Objectives:***
**A.** Analyze and evaluate cultural artifacts such as texts, images, and practices
**B.** Construct a rhetorical argument with evidence appropriate for an explicit audience and purpose
**C.** Use writing to persuade, inform, or engage while considering situation, audience, purpose, aesthetics, and adverse points of view
**D.** Practice effective research strategies, and integrate research correctly and ethically from credible sources
**E.** Understand and apply components of the writing process such as planning, collaborating, organizing, composing, revising, and editing

*Theme-Specific Course Objectives:*

**F.** Situate oneself as one or more of the following: creative problem-solver/composer/writer/designer/artist and be able to effectively discuss one’s own writing and aesthetic

**G.** Develop a familiarity with image-editing and layering/collage in academic and professional contexts

**H.** Explore theme readings and activities through the canon of invention

**I.** Enact practices of planning for innovative audience engagement (audience outside the university)

**J.** Be able to remediate critical ideas into multiple mediums (digital and non-digital)

**Course Requirements**

Participation = 10%

Project #1 = 15%

Project #2 = 15%

Weekly Activities (online or non-digital) = 20%

WeAd Visit/Response (attend any show or class attendance, or open gallery hours) = 10%

Final Project = 20%

Final Response and Reflection = 10%

**Extra Credit**

There will be two extra credit opportunities offered during the semester, which will require attendance at an activity and a response to the activity. These will be announced as events happen on campus and in the community. Though you cannot make up work after you’ve missed a class, one extra credit opportunity will replace credit for one “Weekly Activity.” You may complete both extra credit opportunities.

**Required Texts**

*They Say, I Say* byGraff and Birkenstein (required by NMSU)

*Writing Matters* by Rebecca Moore Howard (required by NMSU)

Reliable access to *Canvas* Course Site and Course Home Page

**Additional Texts (provided, )**

Artist Carlos Cruz-Diez Website: [www.cruz-diez.com](http://www.cruz-diez.com)

Anna Marie Greco, Thesis/Case Study (.pdf document): “Participatory Exhibition Design”

*Before I Die* (public art and writing project) website: <http://beforeidie.cc/>

Public Domain and Fair Use Websites (compiled list specifically for this class)

Kurt Vonnegut “On Writing” (.pdf)

excerpt from *Bootcamp Bootleg* design handbook (.pdf)

excerpt from *Experimental Composition* Patricia Sullivan (.pdf)

excerpt from Daphne Spain’s *Gendered Spaces* (.pdf)

article, Virginia Burke “Why Not Try Collage” (.pdf)

excerpt from *Picturing Texts*, Faigley, et al. (.pdf)

**Attendance**

At the beginning of the semester I assume that you will not miss any class, therefore I give you 100% of the attendance grade on Canvas (100 points). Every time you miss a class you will notice a deduction of 5 points from your attendance grade.

The NMSU Department of English has established the following policy governing attendance:

\* We do not make a distinction between "excused" or "unexcused" absences. Following university policy, the only exception is when students miss class for documented, university-sanctioned activities (e.g., ASNMSU president representing NMSU at a legislative session; student athletes competing in NMSU scheduled athletic events; students participating in educational field trips and conferences). In such cases, students must provide official documentation in advance and make arrangements for work missed or due. In all other cases, missing class counts as an absence.

\* Attendance will be taken for each class period, beginning with the first class meeting. Attendance plays a role in your final grade; specifically, attendance and participation account for 10% of your final grade (it can move your final grade up or down a full letter grade).

\* If you are absent—or anticipate being absent—from class at any time, notify me as soon as possible to discuss what you will need to do. If you cannot contact me immediately on your own, find someone who can do so for you.

\* In cases of absences, you are responsible for getting notes and any other materials from other students in the class and continuing to follow the syllabus schedule.

\* If you are absent beyond 4 classes, you cannot pass this course. You will have missed too much information and practice related to the learning objectives of the course and will not receive a passing grade.

**Lateness**

* Don’t be late to class. It makes for an awkward entrance, disrupts focus and energy, and it affects your grade. Habitual late arrivals or early departures from class will result in losing points from your participation grade.
* I will not accept late work. Being timely and professional with your deadlines is necessary in any field of study and in any workplace. I understand life happens, so be in touch with me by email and inform me/keep me in the loop about extenuating circumstances. Even with extenuating circumstances, on a case-by case-basis, I reserve the right to assess a grade penalty.

**Technology**

So, we all have phones and devices (of varying intelligences), and most likely you’ve seen (or been) a fellow student or professor whose ringtone blared through the aisles of a classroom while the entire class was quietly working and scribbling on an intense biology test. Or, on the other hand, you may have been in a class where your quick access to Google pushed the class discussion into a new, more detailed depth—making your technology access advantageous.

Due to this dual nature of technology use in the classroom, this is the first year I am implementing a new “phones out and down” policy. It is beneficial to bring your phones, tablets, and laptops to class, because there are days it will push our progress forward. However, it is distracting to me and to others when obvious casual texting or web-surfing is happening during discussions and class time.

“Phones out and down” means this:

* Each class period, make sure your ringer is turned off or your phone is on airplane mode and placed face down on your table. You should not use your phone unless I ask you to as part of our coursework. Tablets and laptops should be stowed in your bags or on your table unless I ask you to use them purposefully in relation to the day’s class activities.
* If anyone’s ringer goes off (when we are not using internet access purposefully and for the betterment of the class), including mine, the entire class sings the chorus from Queen’s “We Are the Champions,” until the ringtone stops, or the student turns off the ringer.
* Repeat offenses, including casually texting/internet browsing/etc… during class will negatively affect your participation grade for the day. Please be respectful and productive.

**Gender Identity Inclusion Statement**

Class rosters and University data systems are provided to the by New Mexico State University with students' legal name and gender identification. I will gladly honor your request to address you by a preferred name and/or gender pronouns. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

**General Expectations and Conduct**

* *Effort and Attitude are #1:*If you put in the effort, work hard, and maintain a positive attitude, you’re going to improve your work and you’re going to do well in this course. SO, please do ALL of the assigned readings and come to class on time and ready to make a positive contribution. Demonstrate a good attitude in class and keep in mind that becoming a better problem-solver/composer/writer/designer/artist is a process that involves critique, editing, revision, etc.
* *Respect for Others:* Simply put: Treat each other like you’d like to be treated: no discriminatory or demeaning speech or behavior will be tolerated. This applies to online and face-to-face interactions.
* *Stay in Touch With Me:* Open communication is crucial for doing well in this course. Feel free to email me at any time. When I email you, please respond promptly. Come to my office hours, and if those times don’t work, let me know and we’ll work out another time to meet. Please let me know, at any time, if you have questions about any aspect of the class.
* *Effort and Attitude are #1 for Me, Too:* I will always be prepared for class, to work hard for each of you, and to give you constructive feedback on all of your work for this course. I am committed to maintaining a healthy and productive classroom environment.
* *Approachability and Open Door Policy:* I will do my best to be as approachable as I can be for whatever questions, comments, concerns you have about anything and everything related to this course. It’s very important to me that each of you are comfortable speaking your mind. Also, I will respect each of your and your time by being on time for my office house and appointments, and respond to emails within 24 hours.

**Final Response and Reflection**

A final reflective essay will be “take home” format due in Canvas by 10:30am on 12/9. You are also required to attend our scheduled final exam time, December 9th from 10:30-12:30 in O’Donnell 242. I will show the class photographs from the audience interaction and gallery space at WeAd and we will discuss and reflect on the interactive writing experience, and writing for an audience outside the university.

**Weekly Activities (Weeklies)**

Each week, students will be asked to complete an online or non-digital composition (writing, online interaction, discussion, audio or video inside Canvas, etc…) based on the readings and in-class work for the week. Each weekly is to be completed in Canvas (if it is a non-digital composition, please take a photo of your weekly and post it in the proper place in Canvas). Weeklies cannot be “made up” and will not be accepted past the due date and time. **Each weekly is due in Canvas by Sunday at 5pm.** Weeklies allow a space for short, ungraded assignments (though they count for credit) that riff on our readings and discussions for the week. They are a space for insight.

**West End Art Depot Visit and Response**

Once during the semester, visit the West End Art Depot during open gallery hours or by attending a show opening, class, or other event. In a written document (minimum 2 pages, double-spaced), discuss your impression of the WeAd physical space, as well as a reflection on the exhibit or event you saw, including specific names, dates, titles and art pieces, etc.. The purpose of this visit is for you to familiarize yourself with the space in which we will be presenting our final interactive writing exhibition.

**Information about the West End Art Depot**

The West End Art Depot (WeAd) is a community space designed and maintained by the creative team of Chris Bardey and Shaunna Foster. Full website and calendar of events is available at:[**http://we-ad.org/**](http://we-ad.org/) Gallery Hours: Thursday & Friday 4 – 8pm | Saturday 12 – 4pm | Sunday 1 – 3pm  (Also open by appointment)

***WeAd Mission (from website) Our Mission is our Commitment to the Community***

Our mission is to build an alliance of people with a passion for the arts, and to advocate for and promote the artists of Las Cruces and Southern New Mexico through education, outreach and service. We provide a space for artists of all media to teach, work and show in a communal setting and benefit from shared resources. As a cooperative and arts incubator, we offer the freedom and resources necessary to generate original and relevant art while encouraging the artistic development of our community.

**Student Accessibility Info**

Contact Jerry Nevarez, Director of Institutional Equity (646-6840), with questions you may have about NMSU’s Non-Discrimination Policy and complaints of discrimination, including sexual harassment. Please check with the Diana Quintana, Coordinator of Student Accessibility (646-6840), with any questions you may have regarding student issues related to the Americans with Disabilities Act (ADA) and/or Section 504 of the Rehabilitation Act of 1973.

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act

Amendments Act (ADAAA) covers issues relating to disability and accommodations. If a

student has questions or needs an accommodation in the classroom (all medical information is

treated confidentially), contact:

Trudy Luken, Director

Student Accessibility Services (SAS) - Corbett Center, Rm. 244

Phone: (575) 646-6840 E-mail: sas@nmsu.edu

Website: http://sas.nmsu.edu/

NMSU policy prohibits discrimination on the basis of age, ancestry, color, disability, gender

identity, genetic information, national origin, race, religion, retaliation, serious medical

condition, sex, sexual orientation, spousal affiliation and protected veterans status.

Furthermore, Title IX prohibits sex discrimination to include sexual misconduct: sexual violence

(sexual assault, rape), sexual harassment and retaliation.

For more information on discrimination issues, Title IX, Campus SaVE Act, NMSU Policy

Chapter 3.25, NMSU's complaint process, or to file a complaint contact:

Gerard Nevarez, Title IX Coordinator

Agustin Diaz, Title IX Deputy Coordinator

Office of Institutional Equity (OIE) - O'Loughlin House, 1130 University Avenue

Phone: (575) 646-3635 E-mail: equity@nmsu.edu

Website: http://eeo.nmsu.edu/

**Additional Campus Resources for Students**

English Department Design Center: (575) 646-1096
English Department Writing Center: (575) 646-5297--make an appointment online at: <https://nmsu.mywconline.com/>

NMSU Police Department: (575) 646-3311 [www.nmsupolice.com](http://www.nmsupolice.com/)For Any On-campus Emergencies: 911
NMSU Police Victim Services: (575) 646-3424
NMSU Sexual and Gender Diversity Resource Center: (575) 646-7031  <http://sgdrc.nmsu.edu/>
NMSU Counseling Center: (575) 646-2731
NMSU Dean of Students: (575) 646-1722

NMSU "Resources for Current Students" website (includes extensive information on services available to enrolled students: <http://currentstudents.nmsu.edu/>

**Major Projects**

***Project #1 Problem Solver, Composer, Writer, Designer, Artist:***

***Situating Yourself in Narrative***

Due: Thursday, Sept. 18th by 11:59 pm. in Canvas “Assignments”

**Prompt**

Visit/re-visit the material we’ve covered so far:

“Before I Die Wall” public art project website

Journey Map in-class activity and *Bootcamp Bootleg* .pdf

*They Say I Say,* “What’s Motivating this Writer?” chapter

*They Say I Say*, Gerald Graff “Hidden Intellectualism” essay

Artist Carlos-Cruz-Diez website

They Say I Say, “Entering the Conversation,” chapter

Next, think about this material in the context of our class conversations about defining/exploring the concepts of terms like: composer, writer, designer, artist, composition, invention, innovation, and technology.

Then, using your Journey Map and notes as a starting point, develop a piece of narrative writing that situates yourself as a composer today, as you exist, in the first month of an English 211 class, Las Cruces New Mexico, September 2014. Remember that the essay is between 5 and 6 pages double-spaced, which is relatively short, so choose only a few related events from your map and focus on how those events shaped you as a problem solver, maker, composer, writer, designer, or artist. You might also talk about how experiences with technology in both home and school affect how you situate yourself today.

You may include images/photos/etc. in your document, if applicable and purposeful, but you must still compose 5-6 pages of text.

Specifications:

* .doc or .docx file formats
* 12-pt. standard font
* 1” or 1.25” margins (these are the two default margin sizes in word processing software—if your margins are larger than 1.25” your grade will be affected)
* 5-7 pages of text double-spaced (less than 5 pages of text will affect your grade)

Remember to visit me during my office hours: T/Th 1:15-2:30 or email (Canvas email or poet@nmsu.edu) if you have questions or would like feedback. Also, you can make a half-hour appointment with a consultant in the Writing Center during any stage of the process—from generating writing ideas from the prompt to help with revising for the final draft.

To book an appointment at the Writing Center, go to <https://nmsu.mywconline.com/>

***Project #2 Writing and Scent***

***Prototyping the Memory Jar Public Writing Project***

Due Tuesday, October 28th at 11:59pm in Canvas “Assignments”

\*completed in conjunction with Photoshop tutorials

\*These class periods will be held in the Design Center, (Basement of Milton Hall)

Groups of 3 students will receive small vials of Demeter brand fragrances (some on the available list include Funeral Home, Lightning, Poison Ivy, Firefly, Stable, Paperback, Clean Windows, Sunshine, Lobster, Spicy Pineapple Salsa).

Demeter Fragrance website: <http://www.demeterfragrance.com/>

* Work in a group of up to 3 people, or on your own.
* We will choose and order scents in-class, early in the semester on Aug. 28th
* Use our Public Domain list to mine images, colors, and concepts

**Prompt**

*Based on your experience with image-editing software, pick one of the following options:*

If you are comfortable with image-editing apps, Photoshop/Pixlr, or other similar programs you may want to try Option A:

* Develop a conceptual image to introduce the visitor to the memory jar exhibit. The image will be used to “show” them the project. The Santa-Cruz Memory Jar Exhibit used a conceptual drawing by a local artist, which did not contain text. This can lean from infographic to art and anywhere in-between. However, keep in mind the purpose of the image is to *engage and inform* the audience. The *way* you do that is up to you. Later in the semester, we can draw from these images as possibilities for inclusion in the interactive writing exhibit.

Remember this will be a rather large piece, so adjust your canvas size accordingly in Photoshop or Pixlr when you set up your document.

If you are less comfortable with image-editing apps, Photoshop/Pixlr, and other similar programs, you may want to try Option B:

* Translate your scent into a conceptual image. After making notes on your Demeter scent, create a layered image in the program of your choice. The image should be 8.5”x 11” or 11”x 17”, so define your canvas accordingly. This image has the potential to generate ideas later in the semester, in regard to possibly using images/scents (perhaps some of these) in the Memory Jar exhibit.

Specifications:

* Define correct canvas size
* Define correct DPI: 300 DPI (dots per inch), NOT 75 dpi, which is only for online documents
* Image must have at least 2 layers
* Include a 2-3 page, double-spaced written account of your process as you created the image. Think back to your for Project #1 (your narrative). Address the following questions while writing about your process:

Does working with image-editing software change how you situate yourself as a problem-solver/composer/writer/designer/artist? Explain.

What was the toughest challenge with the software program? How did you remedy the situation in order to complete the project? Can you see using image-editing skills in your field of interest or in other personal or professional settings? Explain.

* submit all relevant documents via Canvas “assignments” by Tuesday, October 28th at 11:59pm.

***Project #3:***

***Final Project:***

***Memory Jars, “Before I Die,” and Interactive Public Writing at West End Art Depot***

For the final project, we as a class will design a display that engages a community audience, and encourages them to interact and write within your public writing exhibit. This circulation of ideas and visual compositions is in the spirit of experimental composition—opening the space for creative-critical thought to take place. There will be an opening night (will trade one of our last class sessions for your participation in the opening night). The exhibit will be open in the WeAd gallery for the whole month of December.

Look back at our shared sources this semester, including the “Before I Die Wall” <http://beforeidie.cc/site/about/>, Greco’s thesis, as well as read more about the Memory Jar Project (Simon) at <http://www.santacruzmah.org/2012/making-museums-matter-nina-simons-tedxsantacruz-talk/> For this project, you and your team will plan the details of the interactive writing exhibit at West End Art Depot. This may include work on the Memory Jar Project, in which exhibit visitors are encouraged to fill a mason jar with items we as a class will provide (puzzle pieces, thrift store finds, buttons and pins, etc, and other donated items) and write a memory on the jar’s hang tag label, and the “Before I Die” chalkboard wall where visitors write her/his responses to the fill-in-the-blank prompt “Before I Die.” You will receive both a group grade and an individual grade for Project #3.

Though you will work in steps on this project throughout the semester, there are activities that pertain specifically to your grade for Project #3:

* attend the gallery opening night or complete equivalent assignment that will be offered if you cannot attend (extenuating circumstances only)
* work within your team to participate in organizational tasks and planning, such as collecting material for the memory jars (this does not have to cost you money—collect the items using all available means! Attics, garages, etc.), setting up the exhibit during the final week of class, painting/stenciling the “Before I Die Wall” (the wall will be created from 4x8 boards and then mounted, so we can work on them on campus). We will work as a class to delegate tasks.
* create your own memory jar to be displayed in our public writing exhibit
* in teams, submit a plan for, and then utilize, methods to promote our interactive public writing exhibit for the month of December. Gallery visitors are our writers! (This may include social media, personal contacts, university listserves, radio stations, etc..)

**Calendar**

Thurs 8/21—Introduction to Course, explanation of final project

Tues Aug 26—Kurt Vonnegut and How to Read Critically, (Cruz-Diez website, Consumers and Emotion article, and Bootcamp Bootleg). How would we cite these three sources in MLA, APA, and Chicago citation style? How about in-text citations in each of the formats?

Each student should default to the most commonly used citation style in her/his field of interest for use this semester. Try to use the same method all semester.

Thurs Aug 28—Participation in Context: Classroom and Gallery. For today, read: They Say I Say p. 141 “I Take Your Point.” and read through the menu heading titled “The Story” on the “Before I Die Wall” website: <http://beforeidie.cc/site/about/>

Begin discussion on Engaging Audience.

After this discussion, in groups of 3 (ideally, at least one person should have a laptop/tablet) choose a scent sample to order from demeterfragrance.com. This is an initial step toward Project #2 later in the semester. No two groups can have the same scent. In-class research any reviews for your selected scent and note them in your record of observation.

Go over Project #1 information.

Tues Sept 2nd –In-class, Journey Map your day—see how you can re-arrange the sections to create a different story. Try to do this with a technology timeline. Using the Journey Map model, what moments can you isolate? Which of these is most vivid? This might be a first step for project 2, but it might not. You can choose to start from a different point. p. 19 Bootcamp Bootleg.

Thurs Sept 4th –for today, read Virginia Burke’s 1949 article “Why Not Try Collage?” and Read with “What’s motivating this Writer?” from *They Say I Say*, p.145.

 Public Domain sites and fair use—layering and photoshop applications in relation to Go over public domain handout. Read Project #1 guidelines on Canvas for Tuesday.

Tues Sept 9th –For today, read Gerald Graff’s “Hidden Intellectualism” in *They Say I Say* p. 198-205, including the side note (pp. 58-61). How can you contextualize yourself in terms of “Hidden Intellectualism?” During what tasks do you consider yourself a composer? In what ways do you see writing?

Meet in Design Center 9/11, 9/16, 9/16, and 9/18

Thurs Sept 11th—For today, read “Entering the Conversation,” pp. 1-15 in *They Say I Say*. In-class. Artist Carlos Cruz-Diez website: <http://www.cruz-diez.com/> Engaging with content and entering the conversation

How do you take notes from a website and use them for future reference or for class discussion? How would you cite these two sources in all three academic writing styles? Using today’s chapter from *They Say I Say*, respond to one of Cruz-Diez’s exhibitions (pick one of the collections/time periods on the website to explore).

Tues Sept 16th –form Groups for Project #2, Extended Intro to Project #2. In your groups, you will begin working with the scents you ordered earlier in the semester. In-class writing and discussion.

Thurs Sept 18th –Meet in Design Center-- Project #1 Due by midnight.

Instruction on using Photoshop/Pixlr. Public Domain and fair use. Explore public domain list I’ve compiled for the class in context of Photoshop and Pixlr—evolving technology has lead to individual users creating blogs and unique collections of public domain material. Organizing and naming files. Most used tools. Q&A.

Tues Sept 23rd—Meet in Design Center. Instruction on using Photoshop/Pixlr. More detail-oriented tools. CRAP Principles of Design.

Thurs Sept 25th—Meet in Design Center

Discuss similarities to mobile editing apps. What type of composing do you do on a day-to-day basis? How many of your “Journey Maps” contained instances of interaction with technology? (novice users and experienced users begin on respective project options). How can we use the same tools for both social and academic image composition?

Tues Sept 30th— Meet in Design Center

open discussion/reflection/and group peer feedback on images

For Thursday, look at Greco’s case study and thesis, available as a .pdf on Canvas. Read dedication, table of contents, and introduction. Have you encountered this type of writing before? Where? Does the .pdf format of the document seem more navigatable, even though it is not “interactive?” Have you conducted research like this in any capacity (high school or college? If so, discuss the project you were working on.

 Thurs Oct 2-- wrestling with large, muscular documents: Anna Marie Greco’s thesis and case study, “Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History. Decoding the Parts of a Study.

For today, What is her project about? Research tip: Don’t read the entire 81 pages start to finish. Read the table of contents to decide what chapters are relevant to your research interest. For today’s class (in-class), we’ll be examining the conclusions and recommendations chapter.

Tues Oct 7th—Engaging a Live Audience—examining the West End Art Depot as our space for the final (Project #3).

Thurs Oct 9th—TBA

Tues Oct 14th— Chris Bardey talkwith class about the depot and it’s mission, space, etc. Q&A with students about the “Before I Die Wall” and “Memory Jar Project.”

Thurs Oct 16th— Reactions to artist talk using *They Say I Say* and ideas for responding in another medium for your weekly. Read example of successful written reflection and begin to model your own reflection on the work you’ve done toward project #2.

Tues Oct 21—online class—watch the documentary *Playing for Change* at

<http://www.cultureunplugged.com/documentary/watch-online/play/50396/Playing-For-Change--Peace-Through-Music>

Thurs Oct 23—online class—for this week’s “weekly,” go back to our earlier discussion of “what conversation is this writer (or in this case, filmmaker) responding to?” Also discuss how layering and repetition function here, in a similar way to our image composing in Photoshop/Pixlr.

Tues Oct 28th—Project #2 Due in Canvas. Re-visit our plan for the “Before I Die Wall” at WeAd. Organize into teams for Project #3.

Thurs Oct 30th—start formulating Final Project—readings and other activities that build toward the final project will take place during the month of November. Materials and prototypes for jars.

Tues Nov 4th—for today, read “social objects” in Chapter 4 of the e-book *The Participatory Museum* <http://www.participatorymuseum.org/chapter4/> by Nina Simon. Organize production teams.

Thurs Nov 6th—Meet in Design Center—ideas for promotion for Interactive Writing Exhibit

Tues Nov 11th—Meet in Design Center—promotion for Interactive Writing Exhibit

Thurs Nov 13th—For today, read Daphne Spain’s introduction from *Gendered Spaces*

Tues Nov 18th –Promotion teams and task planning for Interactive Writing Exhibit

Thurs Nov 20th  --TBA

Tues Nov 25 and Thurs 27—Thanksgiving Holiday, No Class

This week’s classes are TBA—we will need to make sure all materials are ready to go at the Depot, but our schedule and tasks will depend on the Shaunna and Chris’ schedule

Tues Dec 2nd

Thurs Dec 4th—no class (instead attend exhibit opening on Friday, 12/5)

**Final Exam:**

Tues Dec 9th 10:30am – 12:30pm in O’Donnell Room 242

Rubric for Project #1 and Final Reflection \_\_\_\_\_/ 24 points

|  |  |  |  |
| --- | --- | --- | --- |
| **Excellent** | **Good** | **Fair** | **Unsatisfactory** |
| **4** | **Ideas & Content** the text creates a focused, very detailed picture of the student’s experience; expresses fresh insights. | **3** | **Ideas & Content** the text crafts a clear description of the student’s experience; details help convey key ideas and insights to the reader. | **2** | **Ideas & Content** the text attempts to describe experience, but may not give details or may lost control or narrative; details may be general or unrelated to the story. | **1** | **Ideas & Content** the text does not explore personal experience writer may go off in several directions without a sense of purpose. |
| **4** | **Organization** the text unfolds a carefully-organized narrative, in a sequence that moves the reader smoothly through the text; ideas, themes, sentences, and paragraphs are tied together. | **3** | **Organization** the text shows a well-planned narrative strategy; story is easy to follow; ideas are evenly tied together; events and details fit where they are placed. | **2** | **Organization** the text may not craft a complete narrative structure, or may have trouble tying ideas together; reader may be confused by poorly-placed events or details. | **1** | **Organization** the text is extremely hard to follow; narrative sequence, if any, is disorganized or incomplete; ideas and details are not tied together. |
| **4** | **Voice** the text conveys a reflective personal message that speaks directly to the reader; is deeply involved with the topic; shares a range of engaging ideas.. | **3** | **Voice**  the text makes a strong effort to share and original personal message; connects with the purpose and audience; attempts to explore engaging ideas. | **2** | **Voice** the text is in narrative form, but in a predictable way; gets the basic message across, but does not seem very involved with the prompt or the audience. | **1** | **Voice** the textis not involved in sharing an experience with a reader; does not focus on anything of personal importance or interest; writing style is flat and lifeless. |
| **4** | **Word Choice** the text uses both original and everyday language in a natural way; uses sophisticated vocabulary that creates striking images. | **3** | **Word Choice** the text uses words that fit the narrative and create a depiction of the writer’s experience.  | **2** | **Word Choice** the text may not use words that convey a detailed account of the writer’s experience. Some words may be overused or may not fit the narrative’s purpose. | **1** | **Word Choice** the text has a hard time finding the right words; may use words that do not fit the prompt; some vocabulary detracts from the meaning of the text. |
| **4** | **Sentence Fluency** the text has well-crafted simple and complex sentences that flow through the narrative ; dialogue, if used, sounds natural and is properly formatted; sentence lengths and patterns vary. | **3** | **Sentence Fluency** the text crafts easy-to-follow sentences; may effectively use fragments and/or dialogue to enhance the story. | **2** | **Sentence Fluency** the text is composed of mostly simple sentences; sentences are understandable, but may be choppy, rambling or awkward. | **1** | **Sentence Fluency** the text has sentences which are incomplete, rambling, or confusing; a reader may have trouble understanding how words and sentences fit together. |
| **4** | **Format and Conventions** the text adheres to Project #1 format guidelines; does not exhibit careless errors; exhibits clarity in narrative style. | **3** | **Format** **and Conventions** the text adheres to Project #1 guidelines; uses mostly correct spelling, capitalization, punctuation; minor errors don’t interfere with following the narrative, | **2** | **Format and Conventions** the text has frequent, noticeable mistakes, which interfere with a reader’s comprehension of the narrative. Extensive editing is needed. Project #1 format guidelines may be followed. | **1** | **Format and Conventions** the text makes repeated errors in spelling, word choice, punctuation and usage; few connections made between ideas. Project #1 format guidelines are not fulfilled. |