
PREPARING STUDENTS TO COMPOSE ACROSS MEDIA FOR VARIOUS AUDIENCES: SYLLABUS FOR AN UPPER- LEVEL PROFESSIONAL WRITING COURSE

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INTRODUCTORY ESSAY

This curriculum was designed for an upper-level elective course focused on professional writing and editing across various media and contexts. It is important to note that writing is defined capaciously in that any mention of writing is inclusive of communication, more broadly, including visual, video, and audio communication. Students take this course in their third or fourth year when they are finishing an internship requirement and course requirements for an Editing, Writing, and Media program within an English department. Throughout this advanced writing and editing course, students practice document, graphic, and media writing, editing, and design. As they practice, students hone transferrable skills that commonly characterize professional writing environments such as collaborating with peers, learning new programs and technologies, giving and receiving feedback, and enacting responsive plans for revision (Schriver, 2012). Because students in the course have a wide range of professional goals, the curriculum is designed to position students as curators of their learning. Put differently, while content is organized around learning outcomes, assignments are flexible so students can choose how they will show mastery of outcomes in ways that are professionally meaningful for them.

GRADING CONTRACTS

A grading contract helps students identify their assignment trajectory for the semester and monitors their progress. Contract-grading is linked to empowering students (Shor, 1996; Moreno-Lopez, 2005; Inoue, 2019), "decoupling of evaluation from grades" (Elbow and Danielewicz, 2008, p. 254), creating a greater emphasis on laboring (Inoue, 2019) and composing processes (Gillette, 2005; Litterio, 2016), and moving students towards assessment structures that better align with professional environments (Litterio, 2016). Grading contracts for this course allow students to personalize how they prioritize their labor in the course with their goal being the creation of professional-quality projects developed through an intentional and scaffolded process of writing, editing, and revision (Litterio, 2016). These projects are intended to support them in the upcoming job market or graduate application cycle. The grading contract—shown in full below—situates this method for assessment within those professional goals.

In *The Meaningful Writing Project* (2017), Michele Eodice, Anne Ellen Geller, and Neal Lerner describe how 700 seniors across three institutions described meaningful writing projects: students valued assignments that were connected to past, current, and future learning goals; gave them agency and choice; and gave them opportunities to engage with instructors and peers (4). Instead of asking all students to complete the same assignments, in this course, students choose to complete up to six badges

from eight badge options. These badges correlate to course learning outcomes and range in topic from writing and editing, visual literacy and technical design, audio/video literacy and technical design, service learning, collaborative writing, active participation and attendance, and engaged and reflective learning through ePortfolios.

Badges were intentionally designed to be further individualized by students. For instance, a badge that asks students to prove mastery of visual layout still allowed them to choose the genre, context, and technology in which they were working. While one student might choose to fulfill this badge by developing a data visualization using a digital dashboard, another might complete a magazine layout using Adobe InDesign. A third could create a digital promotional packet for an imaginary product. As mentioned, because students had such a wide variety of professional goals, it was important that the assignments be personalized to fit a range of professional contexts. Every major assignment included a peer review so that students received feedback from their peers and revised their assignment based on that feedback before the due date.

As they completed badges, students received feedback and one of three "grades": P (professional quality of work given the requirements), P- (needs revision to reflect professional quality), O (project doesn't meet minimum requirements of badge, or the student did not attempt this project). To earn the badge, students needed to reach a P grade. Still, they could revise each project as many times as they wanted before the end of the semester as long as they used office hours and other institutional support services (e.g., the Career Center, the Reading/Writing Center, the Digital Media Center, an industry partner) to solicit meaningful feedback. Students individually defined "professional quality" through Designer's Statements—process documents that they completed alongside their major projects.

THE DESIGNER'S STATEMENT

Process documents prompt students to articulate and reflect on the choices they make as they compose an assignment. I first encountered process documents in Jody Shipka's (2009) work. Shipka's "highly detailed" Statement of Goals and Choices (one type of process document) helps students identify and reflect on their process while "ensur[ing] they are thinking carefully, critically, and flexible about the communicative potentials of their work" (W353). Such documents additionally connect students' composing decisions back to the rhetorical context, purpose, and audience to which they are responding. By terming our process documents "Designer's Statements," I asked students to think of themselves as not just alphabetic writers but as designers who were working with media to create content that was visually engaging and well-articulated to their professional communities. Designer's Statements also became an important way for students to communicate their assignment's context and shaped the kind of feedback they received from me and their peers. To create these Designer's Statements, students responded to a set of detailed questions across six categories, describing:

- their rhetorical situation (the audience, purpose, and context for their projects as well as their self-identified criteria for an effective text)
- their design decisions
- their process of making
- their justifications for accessibility
- their justifications for meeting professional ethical standards in their field (including Copyright, Fair Use, and attribution)
- their reflection on learning

These documents were vital to student learning and quite lengthy (4–6 pages). While they were written to be an informal conversation between instructor and student, they were a detailed way to trace why this project achieved the course learning goals and moved the student closer to a successful transition into their future professional community.

Because students knew they could revise projects as many times as needed, they were more open to attempting unfamiliar genres, working with new technologies, and using the due date as a space to receive in-process feedback. Letter grades correlated with a particular number of earned badges (6 for an "A," 5 for a "B," and so on). Frequent in-class workshops, a flexible revision policy, and peer-to-peer and student-to-instructor meetings gave students the support they needed to work with unfamiliar programs and genres.

At the end of the course, students should understand how genre, context, stakeholders, and audience work with a technical knowledge of media to influence the design and production of professional written documents in their future professional communities. They should also articulate how professional writing and editing in these imagined professional contexts differ from their academic writing experiences.

SYLLABUS: ADVANCED WRITING AND EDITING

Face-to-face course with meetings twice a week.

COURSE DESCRIPTION AND GOALS

In advancing the knowledge you have acquired thus far in your program, this course has several guiding goals:

1. To develop your understanding of how composition changes as it is enacted in different contexts, situations, and genres for different audiences and purposes.
2. To expand your theoretical knowledge of how texts make meaning in the socio-material world.
3. To expand your knowledge of the composition process, including advanced strategies in editing, technical layout and design, and textual production.
4. To support you in producing polished, professional-quality texts that reflect a knowledge of how writing works within your professional communities of practice.

Although you will need to illustrate your understanding of these four purposes to pass the course, I believe that the four items listed above are at the heart of composing, no matter the context, audience, or genre. Therefore, you will have a lot of agency in determining the major assignments you complete. I would encourage you to use the major assignments as opportunities to produce texts that serve your professional aspirations instead of seeing them as hoops that you must jump through to pass a course. It is important to make clear, I have high expectations given that this is a 4000-level course: whatever you choose to produce, I expect work that is polished, professional, and rhetorically effective. Until your text meets these lofty standards, I will ask you to revise—once, twice, ten times—until it reflects a professional quality of work. In other words, choose to build projects that you feel are worth the investment of your time and energy. You will enjoy this class far more if you actually care about what you are producing.

MAJOR ASSIGNMENTS

WHY DIGITAL BADGES?

In the purpose section, you might have seen that this class is meant to challenge you in ways that align with your own professional goals and aspirations. Thus, all of the projects are organized by those goals, which you can meet by selecting from a menu of digital badges. Therefore, as you progress through this course, you will choose how you meet the requirements.

GRADING

At the heart of this course is your development as a professional composer. In a professional environment, you will not receive grades; you will receive feedback, and you will be expected to revise assignments until they meet the expectations of your field. This includes expectations relating to audience accessibility—access is not an “option” in the design of professional texts. Your reputation in the workplace relies on working hard, contributing to the community, maintaining professionalism, and engaging in critical reflection and development. To replicate that environment, we will be using contract grading instead of traditional A-F grading scale. At the end of the semester, your collective performance in the course will determine your final grade. To help you know where you stand in the course, you will complete a series of challenges and earn badges—the number of badges you earn will directly connect to your final grade in the class.

WHY CONTRACT GRADING INSTEAD OF POINTS?

Normally, you earn points on each assignment calculating to create your final grade. While you might also receive comments accompanying those points, that feedback doesn’t always help you understand the grade, or improve the already graded text. In fact, we are sometimes prone to worry more about the points than the ideas or the rhetorical effectiveness of the text. We come to believe these points define us and our ability within the course more than the labor we put into polishing our texts. You will receive one of three “grades” on assignments: **P** (text reflects a professional quality of labor and meets the requirements of the badge), **P-** (text needs revision in order to reflect a professional quality of work), **O** (you did not attempt the assignment or project largely misses the key expectations of the project). **You may revise each major project as many times as you would like.**

I hope this system makes grading more transparent. I hope it gives me a more honest way to evaluate your work. I hope it allows you to focus on what matters: your engagement with the class, the development of your ideas, and your contribution to a community of learners.

- To earn an “A,” you must earn 6 of the 8 available badges listed below.
- To earn a “B,” you must earn 5 of the 8 available badges listed below.
- To earn a “C,” you must earn 4 of the 8 available badges listed below.
- Earning fewer than 4 of the available badges will result in a failing grade in the course.

BADGES (ASSIGNMENTS)

If you would like to suggest an alternative way of retrieving a badge, one that fits the goals of the badge, please meet with me to discuss this option before week 3 of the semester.

The Wordsmith Badge



In this project, you will develop a polished, alphabetically-based text (of at least 1500 words) using language, grammars, and style fitting to your audience and purpose. Here, we are working to see writing as more than bare communication: writing should be the purposeful design of words. This design will include, but not be limited to, textual organization, logical progression, transitioning between ideas, tone, writing style, nuanced choices in punctuation and grammar, and the purposeful use of language. Choose one of the options below:

- **Starting Fresh:** Develop a new project meeting the word expectancy. This should be an alphabetic text as we are focusing on editing and composing words, but it can be any word-focused genre best serving your professional goals (e.g., a feature article, a research project, a keynote speech, a creative piece, etc.).
- **Responding to the World:** Create a single or series (you must meet the word count above) of op-eds responding to a news event—local, national, or global. Study the genre of the op-ed in order to meet your audience’s expectation. As well, consider where you would hypothetically publish such a piece and work to design your op-ed to fit the readers of that particular publication. Any additional texts you design (e.g., a cover letter to an editor explaining your op-ed project) counts towards the overall word count for the project.
- **Stepping It Up:** Develop an existing project to be submitted for publication in an undergraduate journal. If you choose this option, you have to submit your final project for publication. For those of you preparing for graduate programs, an undergraduate publication is a lofty but impressive accomplishment to have on your CV.
- **Action Plan:** Write a grant proposal or action plan responding to a problem in the local area. To do this effectively, you must research the problem, present a clear analysis of that problem, brainstorm potential solutions, and then reflect on those solutions’ applicability, including a timeline, estimated budget, etc.

The Vis Whiz Badge



In this project, you will design polished visuals. You will also create alternative text to support them—either alt. text tags, captions, or accompanying text. The text must be accessible for multiple audiences (including those who might be using a screen reader). You should use principles in visual design such as contrast, hierarchy, repetition, and alignment. If you use existing images, templates, etc., you must cite those sources and consider your right to re-use them considering Copyright laws and Fair Use. Choose one of the options below:

- **Data Visualization:** Design two different ways to represent the same set of data. This can be data that you collect yourself for a different course or something that you represent from a scholarly study in order to make the information accessible for a broader audience. Either way, you should provide context necessary for readers to interpret these data. These must be more than templates into which you have plugged numbers, and the two different visualizations you produce should have different rhetorical goals.
- **I'll Fix That for You:** Take an example of bad design (something that is "bad" aesthetically or something with an unethical design) and re-design the visual text, so it effectively serves its audience and purpose (e.g., see [#WorstAcademicDiagrams](#)). Original texts can include timelines, logos, infographics, diagrams, etc. Write an accompanying statement (approximately 500 words) that argues your new design is "better" than the existing one.
- **Making a Magazine:** Format an existing piece of writing (you might, for instance, use your Wordsmith project) and design it into a magazine excerpt. As a reader of the genre, I expect you to design a cover and two sample pages (if your article goes across two pages, that will count as the two sample pages). Consider how branding operates and who your reader for this magazine might be; design with this brand in mind.
- **Promotional Packet:** Design three (visual) promotional items for an organization, product, or event of your choosing. While you might choose an existing product/organization, you can subvert this assignment by making mock or satirical ads, too. If you plan to use this in your ePortfolio, you'll need to consider your "right" to represent this organization, and so you might consider inventing or subverting a product instead.

The Media Mogul Badge



In this project, you will create media. Media includes audio, video, and other materials. Because media is so widely defined, these projects vary. It is important to note, media often involves the re-use of existing text. And so, you'll need to consider Copyright and your right to re-use materials. Additionally, you'll need to consider how to make this text accessible (will you create a transcript, caption, develop alt-tags). Choose one of the options below:

- **Soundwriting:** Create a 7-10 minute podcast "episode." This episode can respond to a local issue, feature an interview you've conducted, or explain a phenomenon. Consider the podcasts you enjoy listening to, and how it fits a specific audience and genre. This project should be more than you talking into a mic. A polished podcast uses opening and transitioning music, is rhetorically organized, and mixes different media. Feel free to collaborate with a peer and produce a long (15-20 minute) episode.
- **Short Video Clip:** Create a 3-5 minute video in the genre of your choosing. Again, consider what would best serve your professional aspirations. Here are some options off the top of my head, but I am open to considering more: a mock infomercial, a news report, a satirical news report, a music video, an interview package, a promotional video for a local business or organization. Create an opening element and closing titles.
- **Instructional Video:** Create a 3-5 minute instructional video. You can show us how to do anything: learn something about writing/grammar, cook, apply makeup, etc. It is totally up to you. Consider yourself the "host" of this video and develop your ethos as an expert in this area. Again, you'll need to design an opening element.
- **Product Design:** Design a product to market to a target audience. Include an articulation of your audience, purpose for the product, and explanation accounting for the value your specific product brings to the market. Whatever you imagine, you must actually build. Yep, build. Our university has access to a 3D printer (see X Librarians), which you can print from for free. Yep, free. You can also use existing materials or other building materials. Design both the product and packaging.
- **Curate That:** Design an immersive, interactive museum exhibit capable of rhetorically impacting its viewers to advocate for a cause or topic of your choosing. Your exhibit should have a target audience, an imagined context (where would it be housed), and a specific design plan (so, I'm not saying you have to build it, but you have to "pitch" it in such a way that I can clearly see what you are proposing).

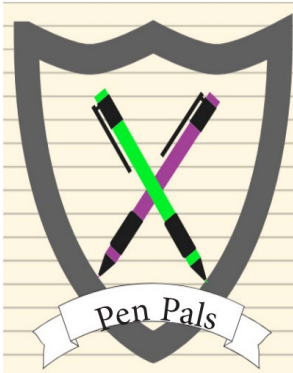
- **Let Me Show You Around:** Using Google Maps, create a tour of our city, including at least ten entries and connecting to a theme of your choosing. On each map entry, provide all of the information your audience would need (cost, location, what to wear/bring, and what to expect, as well as an explanation that clearly connects it to the larger theme). Include hyperlinks, images, and language design to create an immersive experience for your audience without the presence of a tour guide. To assess this project, I will take your tour.

The Boss Level Badge



Building Professional Identity. While some of the other texts you create might be housed in these professional documents, this closing project is meant to give you something to show future employers. If you already blog or have an ePortfolio started, you are welcome to build on this existing text; however, I expect you to take the feedback you receive into consideration meaning you cannot just turn in an existing text without integrating feedback and reconsidering design. Choose from one of the options below:

- **ePortfolio:** ePortfolios are spaces that we use to connect multiple artifacts and experiences to show our audience who we are. For professional ePortfolios, this means showing your identity as an emerging professional. Your ePortfolio must include at least ten artifacts (CV/resume, texts, media, or materials from internships/jobs).
- **Professional Blog:** You might not know what you'd like to do yet. However, if you don't want to create a professional ePortfolio, there are other ways to cultivate your professional identity. One such way is a blog. Develop a blog focused on a theme of your choosing (if you are interested in fiction publishing, for example, you might develop a book review blog; however, you can focus the blog in whatever way you would like). You must include at least 15 entries of at least 250 words each. You could alternatively create a vlog series, including at least seven entries. Please make any media accessible and consider copyright and fair use.

The Pen Pals Badge

Every writer needs a network. Writing is a social act, and the best texts emerge from strong networks of feedback. There are (2) different requirements for this badge:

1. You will form a writing group with four of your peers and meet on your own, outside of class, at least five times (1 hour each meeting) this semester to discuss your course projects. You can meet at any stage of the composing process (brainstorming, drafting, revising, etc.). You should meet for more than one project (meaning your group shouldn't just meet five times regarding project 1). After each meeting, individually record a short reflection (250 words) recounting what you did, what ideas it gave you as a writer, and how you plan to integrate the feedback you received into your project. Place all of these in a single Word doc and email them to me before finals week.
- You will meet with me at least three times (either during office hours or an appointed time we make together). Instructors are great resources for feedback, but some students might see office hours as stigmatized—like, I shouldn't have to go there if I'm on track. In reality, office hours can help guarantee that your project is achieving its full rhetorical potential and serves as an important node on that writing-support network. It also creates a space where you can ask questions, receive one-on-one feedback, and develop practice holding professional conversations.

The Service Learning Badge

If you complete this assignment, you will be paired with a local organization here at the university (described below). There, you will build a text serving their needs. These can range from videos, audio, visual design, and layout, etc. If you choose to work in groups, then you must complete one text per individual. To do this, you must meet with the organization, draft a proposed text, integrate feedback, and meet with me. You must also feel comfortable transferring the text file to the organization at the end of the project, although you should determine how you will be credited in these designs.

[List of local organizations follow]

The "I'm Not Scared" Badge

Complete seven of the Writing/Editing challenges (there are 13 in total). These are purposely difficult composing activities meant to flex your writing and design abilities. To earn completion, you must successfully work within the constraints. In other words, there is a chance you will turn in a challenge but not meet the challenge's goals—therefore, not earning a completion. While this is a badge that is deliberately spread across the semester, you will ultimately put in the same amount of time as you would completing any other badge—this is something to keep in mind.

The Team Player Badge

Develop class ethos by being a stellar student: attend almost every class (no more than two absences and two tardies), complete all but two classroom activities, contribute to group and classroom discussions in face-to-face and digital environments, and be a reliable and thorough peer reviewer. Thank you for supporting a healthy class community!

EXTENSIONS AND LATE POLICY

Turning things in late is an issue of professionalism. You are expected to be professional, responsible, and punctual in completing your work in this course.

Some of the in-process that we will do day-to-day facilitates an integral part of the learning process. In other words, doing the minor assignment helps you prepare for and practice skills that you'll utilize in the major assignments. Doing them late would not fulfill their intended purpose: scaffolding your learning. For this reason, no in-class activities or minor assignments will be accepted late.

You can request an extension for major assignments, as needed. However, asking for an extension is another vital example of professional communication. To receive an extension in this course, you must put a request in writing (email is preferred) **at least 24 hours before the due date for the assignment**. In this request, include the following details:

1. The new extended due date you are requesting
2. How having additional time will impact the quality of your work, and
3. If you would like to meet with me to discuss the project further (if yes, include a day/time and agenda for our discussion; if no, explain why you do not need to meet with me).

Extensions will not be granted within 24 hours of a due date. Put differently, **if you think you might need an extension, secure one. There is no harm in turning something in on time after getting an extension.**

ATTENDANCE, PARTICIPATION, AND ENGAGEMENT

Attendance and participation are an important part of the learning process. Our classroom community will function based on how much everyone contributes and participates—if you are not here, you're not contributing or benefitting. To be eligible for the Team Player badge, you must have consistent attendance (no more than two absences and two tardies) and show participation and engagement with the class community. However, even if you do not seek out this badge, showing up and engaging in the course matters to you, to me, and to your peers.

If I have concerns about your attendance, participation, and engagement, I will reach out to you to schedule a one-on-one meeting. If you have something happening in your life that affects your ability to attend, participate, and engage in class, it is helpful for me to be aware of this. I don't need to know your personal details, but I should know enough to advocate for you and explain your options as a student at this university. Life happens, and life events can affect your ability to attend and complete a course successfully.

DIGITAL TECHNOLOGY AND CLASSROOM ENGAGEMENT

In this class, you will regularly use technology—your computer, tablet, and/or phone. For this reason, I ask that you bring a device to each class meeting—including our one-on-one conferences. Please recognize that there is a difference between engaged and disengaged technology use. As emerging professionals, I trust that you will use technology to increase your participation and engagement in the course and its content. **Seemingly disengaged technology use (e.g., texting/emailing during class, surfing social media, etc.) will raise concerns for me as your teacher.** For that reason, I will reach out to anyone who has this observed behavior and schedule a conference to talk more about your individual engagement in the course.

It is also important for you to realize **technology is not perfect**: computers crash, files get lost, platforms crash. You need to take precautions to ensure that when (**not if**) you experience technical problems. You should backup your files and keep copies of your writing in a file before uploading it to networked spaces (like a Wix site).

If/When you experience technology issues in this course, **please follow these procedures...**

1. Reach out to me immediately and explain the situation.
2. Take advantage of institutional resources, like the Office of Technology and Technology Support Services, to seek out solutions.
3. Take advantage of other resources (e.g., if your program or software has technology support, discussion boards where tech experts discuss possible solutions, etc.) available to seek out solutions.
4. If you have significant technology issues more than 24 hours before a due date, it would be wise for you to secure an extension while you sort these issues out.
5. Continue to email me with updates. While I am empathetic to the stress that technology can put on us, it is likely that I will not be checking my email in the middle of the night to assist you with last-minute technology issues. Please clearly document the situation and the strategies you have taken to seek out solutions in an email, and we will talk the next day during work hours.

CALENDAR

Week One: Learning Key Concepts

Opening Freewrite:

- How do you define good writing? What experiences informed this definition? What are some examples of good writing you have done in the past year? What are your professional goals following graduation? What do you imagine you'll write in that profession? What do writers and stakeholders in that profession care about when it comes to writing?

Review course materials and complete "Getting to Know You" form

For Next Class...

- Come knowing how you want to fulfill the grading contract in this course.
- Read Keith Grant-Davie's "Rhetorical Situations and their Constituents"

Complete Goal Setting activity

In groups, define and map key terms from Grant-Davie: exigence, constraints, rhetor(s), audience(s), kairos, integrity, receptivity, context(s), dialogue/reading situations.

Design a logo representing your professional identity at this point using Canva (or if students have pre-existing experience another tool like Adobe Illustrator) with alt text tag. Complete accompanying designer's freewrite activity. Discussion—in what ways did you take the key terms into account as you designed your logos?

For Next Class:

- Read Murray's "The Maker's Eye: Revising Your Own Manuscripts"
- Read Giovannelli's "Strong Writing and Writers Don't Need Revision"

Week Two: What is Good Writing?

Class Discussion:

- Identifying metaphors for revision: activity and reflection
- Work with Murray and Grant-Davie's terms to think deeply about responsive revision
- If completing the Boss LVL badge, create a shell for your ePortfolio/blog and email me the shell.
- * If completing I Love My Community badge, arrange a meeting with a service learning organization in the next two weeks to identify goals, brand, and deadlines. Draft a cold-call email and send it to me (or visit during office hours) for feedback.

For Next Class:

- Read Heller's chapter "Writing: Thoughts on Paper or Screen" (p. 31–46) in *Writing & Research for Graphic Designers*
- Watch "Make the Internet Accessible," <https://www.youtube.com/watch?v=u6-9JVWZGXc>

Class Discussion:

- What does good editing do?
- How can editing and design impact accessibility?
- What does an accessible digital text look like?
- What from Heller's text can you apply to your own practices?

Activity:

- Reflecting on the last digital texts that you made and assessing their accessibility? Making a revision plan.
- Collaborative Revision task.

For Next Class...

- Read "Punctuation—The Choices" (p. 11-42) in Spencer's *Writing Well in the 21st Century*
- Complete Editing Exercise #1
- Writing Challenge 1 available on LMS

Week Three: Editing in Amidst of Grammars, Englishes, and Systems of Oppression & Power

Opening Editing Activity**Class Discussion:**

- What is a Style Guide?
- Exploring Three Style Guide Jigsaw Activity: BuzzFeed's Style Guide, Google Developer Style Guide, Associated Press Style Guide

For Next Class:

- Read Cunningham's "African American English is Not Good English" in *Bad Ideas about Writing*
- Read Hartse and Kubota's "Pluralizing English? Variation in high-stakes academic texts and challenges of copyediting"
- Reflect: What did your writing education look like? What did it teach you about language? Did it make space for Englishes and grammars? What would you have liked to learn more about but didn't? How do we put the idea of plural Englishes in conversation with professional style guides?

Opening Discussion based on last night's reflection question**Read in class: Anzaldúa's "How to Tame a Wild Tongue"****Small group discussion:**

1. How important is voice in writing?
2. Have you ever felt like your language was repressed, denigrated, or taken from you?
3. As editors, how do we resolve the tension between copyediting and respecting language/identity?
4. What is the role of education in language/grammar instruction? What are the effects on individuals like Anzaldúa? How can we create a more hospitable form of language/grammar learning?
5. Although you are currently young professionals, one day you will be writing the style guides and running these presses, what can the writing industry do to better recognize World Englishes (WE) in American writing/editing practices?

For Next Class:

- Read Henneke 's "How Punctuation Influences Your Writing Voice"
- Read Vinson's "Black Language Shouldn't Have to be Muted for White Readers: I Use African-American Vernacular English for a Reason, and I Expect you to Keep Up, Karen"
- Writing Challenge 2 available on LMS
- If completing I Love My Community badge, arrange meeting with me to discuss design ideas and set a due date for the project.

Week Four: Peer Review**Peer Review Discussion:**

What makes for a helpful peer review? What is worthless feedback? What constrains your ability to respond as a peer giving feedback? How do we deliver feedback?

Create Feedback Profile: Understanding our preferences for feedback.

- **Name:**
- **Stage of writing:**
- **Tone & Delivery:** balance between praise and critique, short or abbreviated feedback vs. lengthy explanations, in-text or endnotes, etc.
- **Medium:** written, f2f, digital
- **Focus:** What aspects of the text should they pay attention to?
- **What is your idea of nightmare feedback?**
- **What is the best feedback you've received, and why?**
- **What do you want your peer reviewer to know about the feedback you'd like to receive this time around?**
- **What do they need to know about your context and audience?**

- What do they need to know about your genre? For instance, what is conventional for organization and language; is there a style guide you should be following; what is the typical length and focus of these texts?

Activity

- Practicing different levels and types of feedback
- Introduction to Designer's Statements

Partner and Plan Your Peer Review

For Next Class:

- Complete Peer Review and Reflection. Be sure to give your peer all seven types of feedback.
- Writing Challenge 3 available on LMS

Week Five: Revision & Fair Use

Activity

- Make a revision plan
- What do you already know about Fair Use?

In class, watch Fair Use video and complete collaborative reading activity of U.S. Fair Use Law. View examples of Fair Use statements.

For Next Class:

- Read Aufderheide and Jaszi's Chapter 2 "Long and Strong Copyright: Why Fair Use Is so Important" from *Reclaiming Fair Use: How to Put Balance Back in Copyright*
- Watch Creative Commons informational video

Activity

- Explore Center for Media and Social Impact's Code of Practices for your professional community
- Discuss How does the movement into digital publishing and communication challenge Fair Use/Copyright norms of practice? How do your field's practices confirm/contradict the readings? What do you feel your Fair Use practices should be as an individual? What should our best practices be with regard to Fair Use in this class?
- Make your individual Creative Commons license

For Next Class:

- Review InDesign Basic Tools handout
- Indesign Introductory Video
- Log into Virtual Lab
- Find one great example of visual design/layout and post it to the discussion board
- Writing Challenge 4 available on LMS
- Wordsmith badge submissions due by midnight tonight

Week Six: Visual Design

Activity

- Analyze examples of strong visual design
- Collect emerging visual design principles on shared class document

For Next Class:

- Read J6 Design's Principles of Visual Design
- Read Electric Literature's Infographic on Typography: "Know Your Fonts"

Activity

- Find reading's visual design principles in practice on our examples from last class
- What on our emerging principles document do we need to update/change?
- Complete visual design practice #1 in InDesign

For Next Class:

- Read Kramer and Bernhardt's "Teaching Text Design"
- Attempt InDesign Mirror Challenge #1
- Writing Challenge 5 available on LMS

Week Seven: Visualizing Data

Discussion

- Debrief on InDesign Mirror Challenge #1
- Kramer and Bernhardt discussion activity

For Next Class:

- Read Keinzler's "Visual Ethics"

Activity

- Visualizing Data activity #1
- InDesign workshop time

For Next Class:

- Watch McCandless' "The Beauty of Data Visualization"
- InDesign Mirror Challenge #2
- Writing Challenge 6 available on LMS

Week Eight: Peer Review

Discussion

- Debrief on InDesign Mirror Challenge #2
- Data Visualization activity #2
- InDesign workshop time

For Next Class:

- Heller's "Writing with Images" from *Writing and Research for Graphic Designers*
- Watch "Accessibility & Usability: Equality of Experience"
- If you are completing the Vis Whiz badge, upload your draft for peer review before next class

Activity

- Accessibility and InDesign: What are the basics?
- Group Peer Review activity

For Next Class:

- If you had a visual draft and received peer feedback, complete reflection activity and revision plan
- Writing Challenge 7 available on LMS

Week Nine: Visual Layout

Discussion

- What are the affordances of the visual?
- In what ways does visualizing increase/decrease accessibility?
- How have our readings complicated how we've talked about the visual thus far?
- Are all data visualizations helpful?
- What makes a visualization "good?"

Activity

- Understanding Feature Articles as a genre

For Next Class:

- Feature Article InDesign Activity
- Conference Signup

Conferences instead of whole-class meeting**For Next Class:**

- Collect video clips that you are interested in playing with next week. These can be clips from your day-to-day life, clips from media, or clips you record from events on or off campus. Mind our civility clause when considering video content. Collect at least five clips of at least 30 seconds in length for Tuesday's class.
- Vis Whiz Badge due at midnight
- Writing Challenge 8 available on LMS

Week Ten: Introduction to Editing Media

Video Editing workshop with the Digital Studio

For Next Class:

- Play more with your movie clips so we can have a short de-brief on Thursday. Give yourself a short window of time to play (30min-1hour).
- Read "8 Principles for Better Video Content Marketing" by Cedar Smart Thinking
- Watch "Everything is a Remix: Fair Use" video by Ferguson

Discussion

- De-briefing our DS workshop—what do we know about composing and editing video at this point?
- How does Fair Use change when we are composing with media?

Activity

- Storyboard a Video-Content Pitch using Move-to-Through method

For Next Class:

- Watch low-tech, low-budget examples of effective video design. As you watch, consider how these videos are more than raw footage—what aspects of post-production design happened in these examples? How important was this revising process to the overall effectiveness of the text?
- Writing Challenge 9 available on LMS

Week Eleven: Designing Audio/Video

Discussion

- What makes for effective video design? How can we make effective, engaging videos with low-tech equipment?

Tips for Effective Video Design Workshop (Use Premier or iMovie)

Designer's Statements and Media Composition

For Next Class:

- Read Tiffanie Wren's "Inside the Podcast Brain: Why Do Audio Stories Captivate?"
- Listen to "Outside In" from the Invisibilia podcast. Notice the accessible transcript.

Discussion

- What makes for effective and compelling podcast design? Soundscape, Organization of Ideas, Voice/Style

Activity

- Sound-mapping activity
- Script Writing and Sound Collecting for a podcast workshop Activity

For Next Class:

- Watch Stedman's "Introduction to Audacity"
- Download Audacity
- Collect 3-5 sounds on your phone and upload them to our Google Drive. Need to convert file formats? <https://online-audio-converter.com/>
- Writing Challenge 10 available on LMS

Week Twelve: Designing Audio/Video

Discussion

- Remixing noises and playing with Audacity
- Share out & debrief

Guest Speaker, Podcast Maker

For Next Class:

- Read Butler's "Embodied Captions in Multimodal Pedagogies"
- If completing the Media Mogul Peer Review, upload your draft before next class.

Discussion

- What does it mean for accessible texts to also be well-designed?

Activity

- Planning Media Mogul peer review: Set up your PR Profiles, organize teams, set deadlines.

For Next Class:

- Review either exemplar ePortfolio examples OR professional blog examples and complete reflection activity
- Read Robertson's "Song of My Brand" (satire)
- Read Green's "Personal Branding: How Much is Too Much"
- Writing Challenge 11 available on LMS

Week Thirteen: Media and Professional Identity

Discussion

- Reviewing in small groups the exemplars that you viewed

Activity

- Creating your brand identity statement, vision, and design

For Next Class:

- Media Mogul submissions due at midnight
- Read introduction resources to one of the three platforms we support: Wix, Weebly, or WordPress

Digital Website Design Workshop

For Next Class:

- Start a shell of your site (ePortfolio or blog)
- Writing Challenge 12 available on LMS

Week Fourteen: Establishing a Professional Identity

Activity

- End of class reflection (and final timeline necessary to earn your goal grade)
- Understanding how brand identity takes shape across a website's parts (ePortfolio or blog)

For Next Class:

- Apply the brand identity activity worksheet to your emerging draft

Website Design workshop

For Next Class:

- Post your website draft for peer review
- Writing Challenge 13 available on LMS—Make sure you have enough challenges completed to earn your "I'm Not Scared" badge

Week Fifteen: Wrapping Up

Activity:

- Website Peer Review Speed-dating
- Designer's Statement and Web Design

For Next Class:

- Revise your site

Class Evaluations

Final learning reflections

For Next Class:

- Boss level badge due at midnight

*This course operates typically on a 16-week schedule; however, a week is consistently lost to breaks and holidays.

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