English 225: Academic Argumentation | Internet Cultures & Digital Lives

English 225-005 | Fall 2020
MW 10:00-11:20am
Location: Online

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Course Description

In English 225, we will focus on examining and employing effective academic argumentation. Academic argumentation here refers to the presentation, explanation, and assessment of claims through written reasoning that utilizes appropriate evidence and writing conventions. Our theme for this section is Internet Cultures & Digital Lives. While the internet has increasingly been an important part of human community and experience for decades, in this pandemic moment, it has become a part of our ordinary routines in ways we've likely never experienced before. Inspired by this phenomenon, we will study academic argumentation through the lens of digital cultures and communities, exploring what a digital culture is and what it means to be a good citizen of a digital culture. We will consider the spaces of social media, news media, online privacy and publicity, fandom, celebrity culture, and ethics online, and your interests will guide our conversations and your writing. Language both shapes and is shaped by its society, and in this spirit, we will explore the discourses unfolding within and about digital cultures. We will consider how these discourses affect our understanding of cultures within and beyond the internet.

- Coursepack, available on our Canvas course site. You may choose to print the coursepack (e.g., at Kolossos Printing) or read it digitally if you have software to annotate (e.g., Adobe Reader).

Introduction

A core assumption of this course is that every person is a writer, and in our weeks together, you will cultivate your writing. The process of crafting text, of spilling words onto the page and reconsidering them, of engaging with feedback from readers and replacing the original words with new language and ideas, is exhilarating. You will explore and experiment with your writing, considering new and challenging questions and pursuing the complex knowledge of this world. You will read expansively and revise dramatically, and you will harness language as a productive, powerful force. To set the tone of our class, I'd like to leave you with the words of Anne Lamott, from her book *Bird by Bird: Some Instructions on Writing and Life:*

> "If something inside of you is real, we will probably find it interesting, and it will probably be universal. So you must risk placing real emotion at the center of your work. Write straight into the emotional center of things. Write toward vulnerability. Risk being unliked. Tell the truth as you understand it. If you're a writer you have a moral obligation to do this. And it is a revolutionary act—truth is always subversive."

Learning Goals

1. To hone mechanics, attention to language and audience, style, and craft in students' academic writing.
2. To develop a critical understanding of key elements of higher-level academic argumentation.
3. To develop an awareness of rhetorical approaches used in academic writing and to practice using these approaches.
4. To develop skills necessary for conducting academic research, including the ability to distinguish between primary and secondary sources, and the ability to begin, carry out, and complete a writing assignment that incorporates research.
5. To develop an awareness of the rigors and potential pleasures entailed in reading about, discussing, researching, and writing about pertinent issues in academic contexts.

Course Requirements

I will determine your final grade according to the following rubric:
- **15%   daily engagement:**
  - attendance
  - participation in class discussions and small group activities
  - low-stakes writing assignments
- **10%   Narrative Argument**
- **15%   Artifact Analysis**
- **20%   Research-Based Open Letter**
- **15%   Digital Remix**
- **16%   peer review workshops:**
  - typed peer review letters
  - complete drafts for workshops
  - active participation in workshops
- **4%   reflective cover letters, reflective annotations, and informal self-reflections**
- **5%   Self Reflection**

Grading Standard

- **The grading standard for the course will be as follows:**
  - "C" designates "average" work.
  - "B" designates "good" work.
  - "A" designates "excellent" work.

- ⌀ You will need to perform work that is consistently above average in order to receive a letter grade of "B" or "A" in the course.
- ▪ **I will hold your work to high standards for two reasons:**
  - ⌀ I believe that it is crucial for you to learn to communicate your ideas clearly in writing. Most people find writing more difficult than speaking. Although I may know what you're trying to say because I have heard you discuss your ideas during class or in office hours, I will evaluate your written work on the basis of how well the words on the page communicate your ideas.
  - ⌀ Developing your abilities as a writer will help you to succeed in your remaining classes, in graduate or professional school, and in the workplace. You may not enjoy receiving rigorous feedback or a "B" or "C" on an assignment, but receiving honest feedback will enable you to improve your writing and achieve greater success in your post-college career.
- ▪ **This course values the writing process:**
  - ⌀ For major assignments, you will submit a first draft and a final draft. The first draft, which will receive peer feedback, will not be graded. Rather, it will earn full credit if it is submitted on time and responds to the assignment prompt (genre, length, etc). The final draft will earn a grade.
  - ⌀ **That said, if you are not satisfied with the grade you earn on a major assignment final draft (Narrative Argument, Artifact Analysis, Research-Based Open Letter, Digital Remix), <u>you may revise each final draft one time</u>.** If one grade is lower, that grade will be dropped and the higher grade will count. Please note that while there is no guarantee that a revised draft will earn a higher grade, this is an opportunity for you to meet with me for additional feedback, to work with the Sweetland Center for Writing, and to take additional time engaging in the messy and recursive process of composing to craft a more polished final draft.
  - ⌀ <u>You must keep **track changes on** for a second revision</u> so I can see how your draft has progressed (track changes in Microsoft Word, suggesting mode in Google Docs)
- ▪ **I will grade your work using the following scale:**

	B+ 87-89.99	C+ 77-79.99	D+ 67-69.99
A 93-100	B 83-86.99	C 73-76.99	D 63-66.99
A- 90-92.99	B- 80-82.99	C- 70-72.99	D- 60-62.99

Attendance

- • Because our course foregrounds discussion, close engagement with the readings, and close engagement with each other's writing, attending class is crucial for your own success and for the success of the course.
- • **You may miss two class sessions without penalty.**
- • I will excuse your absence if you bring me a note from a doctor or health professional, a signed letter from a University team or program, or documentation of a family emergency.
- • **Once you have reached your limit of two _unexcused_ absences, I will lower your final daily engagement grade by one letter for each additional absence** (i.e., an "A" grade will become a "B").
- • If you miss class, please ask another student to share his/her notes and tell you about what you missed.
- • Please make sure to arrive on time for class. Arriving late causes you to miss important material and is disruptive to others. **I will count <u>three</u> late arrivals as one absence**.

Religious Observances

- ▪ If a class session or due date conflicts with your religious holidays, please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with UM policy on religious/academic conflicts, your absence will not affect your grade in the course.

Participation

- The success of our course depends on each of you being prepared to participate.
- **Effective participation entails being an engaged reader.**
  - As you're reading materials for class, please adopt whatever strategies will enable you to stay alert and active as a reader, such as:
    - underlining or flagging important passages and key phrases
    - writing key words at the top of various pages
    - writing notes in the margins of pages or in a reading journal
    - jotting down questions that you want to raise about the reading
    - identifying pages or passages that contain especially confusing or intriguing material.
  - Please make sure to **bring reading materials to class** on the day that we'll be discussing them.
- **Effective participation entails being an engaged listener and balanced contributor.**
  - If you tend to talk a lot in class, please try to leave room for other students to speak. If you tend to be quiet in class, please make an effort to add to our conversation.
  - Participation can take many forms, including:
    - offering a comment or reflection about the readings during class
    - posing a question or responding to others' questions
    - identifying a passage or section that you find difficult to understand
    - sharing an insight from your writing assignment
    - posting an observation or question on our online course site
    - making links between our discussions and events in the wider world
    - listening carefully and respectfully to other students' contributions.

Online Practices

- We'll be conducting our class meetings via Zoom; this is still new for everybody and I expect norms will continue to evolve. For the moment, we'll be making use of real-time, whole class discussion; small breakout groups for mini participatory activities, and Google Docs for peer review of writing in progress and model essays. In whole class discussion, it may be helpful to mute your audio when not speaking; feel free to turn off your video if you need to preserve bandwidth or have to leave the room momentarily. You may use the group chat feature to share resources or further thoughts.

Recording Class Meetings

- Please note that I plan to record class presentations and whole-group discussions and share those on Canvas, among our classmates only. Please let me know any concerns you have about class being recorded. Please also note that students may not record or distribute any class activity without written permission from the instructor, except as necessary as part of approved accommodations for students with disabilities. Any approved recordings may only be used for the student's own private use.

Office Hours

- I look forward to meeting with you individually during office hours. We'll meet for at least one required conference, during which we'll discuss a draft of one of your essays. I also encourage you to come to my office hours throughout the term. We can talk about your assignments, issues that we've been discussing in class, any difficulties that you're having, and/or your future plans.
- If your schedule conflicts with my weekly office hours, please let me know so that we can arrange to meet at another time.

Late Work

- Please be sure to notify me (in advance, if possible) if you need to submit an assignment late. There is a lot of work in this course, and we'll be going through a process of collaborative composition and revision, so it is

important to submit work on time. Deadlines help keep us on track. However, I understand that extenuating circumstances may arise, and I am always happy to accept work late.

Brief Writing Assignments

- Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class discussions and as building blocks for your major essays.
- These assignments will count towards your **daily engagement grade**, which is worth 15% of your final grade.

Sequence of Major Projects

- Over the course of the semester, I will ask you to produce four formal projects, each of which will involve a **process of drafting, peer review, revision, and self-assessment**.
- Here is a brief description of each major project. We'll discuss each of these assignments in much greater detail as the semester proceeds:

GENRE	LENGTH	DESCRIPTION	VALUE
Narrative Argument	5-6 pages	A narrative-based argument that leverages your experiences online and with digital culture for a specific purpose. **Target Skills:** - reading like a writer (evaluating evidence and argument) - building an argument from careful analysis of your past - experiences as a reader and/or writer - incorporating personal experience as evidence	10%
Artifact Analysis	7-8 pages	A close reading of a digital artifact (e.g., webcomic, advertisement, movie trailer, meme) that makes an argument about that artifact's message about digital culture. **Target Skills:** - analyzing a digital media artifact and deconstructing rhetorical appeals, language/image/sound/etc. use - building an argument from close reading of an object - incorporating detailed evidence from a single source	15%
Research-Based Open Letter	10-12 pages	A letter that is addressed to a particular individual or group but is meant to be published for a broader audience in which you will analyze and take a position on an issue in digital culture. **Target Skills:** - participating in a broader conversation or debate - formulating a driving question and strong thesis-driven argument - analyzing, incorporating, and citing various kinds of evidence - using rhetorical appeals (ethos, logos, pathos) - engaging with possible resistance to your argument - articulating the "so what?" or broader significance of your argument	20%
Digital Remix	variable based on medium	A revision of an argument you have made in this course that translates that argument into a digital context (e.g., short video, webcomic, curated Tumblr, longform Twitter rant, infographic, podcast), accompanied by an essay explaining your rhetorical choices in the remix. **Target Skills:** - understanding the impact of genre of argument - using multimodal forms of composition - revising an argument	15%

- Writing is a social process; both giving and receiving feedback about writing enables us to develop our abilities as writers. In this spirit, **peer review workshops will play a central role in our course**. By identifying what is working and not working in each other's drafts, you will help each other to clarify and strengthen your arguments. Commenting on others' work is also one of the best ways to improve your own writing; identifying strengths and weaknesses in your peers' drafts will heighten your awareness of strengths and weaknesses in your own work.

- We'll have a range of **different kinds of workshops** throughout the semester. For some of these workshops, I'll ask you to read each other's work during class and offer each other oral feedback. These workshops will focus on shorter pieces of writing such as your thesis statement, vivid visual descriptions, or passages that incorporate quotations from other scholars.

- **For workshops that focus on the four formal projects**, I'll assign you to a particular peer review group and ask you to do the following:
  - Email a **complete draft** of your assignment to your group members (CC me) by the date and time specified on the syllabus. Drafts will typically be due **two days before the scheduled workshop**.
  - Before the workshop, read your group members' drafts and offer each group member **feedback in the form of a typed letter**. We'll practice providing useful feedback during class, and I'll distribute guidelines for writing each set of peer review letters.

- **It is crucial that you attend class on days when peer review workshops are scheduled.**
  - If you miss a workshop, you'll not only miss an invaluable opportunity to improve your own draft; you'll also deprive your group members of feedback on their drafts.
  - **If you miss a peer review workshop, you must arrange to receive feedback on your draft.** You can meet with a tutor via the Sweetland Center for Writing (they offer online appointments) or arrange for another student to read your draft. You must then write a response to the feedback that you receive and submit your response with your final essay. **If you do not arrange to receive feedback on your draft, you <u>will not receive credit</u> for completing the draft.**

- **Please send a <u>complete</u> draft of your essay for peer review workshops, and submit those drafts by the designated time.**
  - A draft is a work-in-progress, and you'll be substantially revising your drafts based on the feedback that you receive. However, your peers can only offer you helpful feedback if you give them a **<u>full-length draft</u>** in which you have done your best to meet the requirements of the assignment. Furthermore, your peers will need adequate time for carefully reading and responding to your work.
  - **Except in cases of extenuating circumstances, if you submit your draft after the required submission time, you <u>will not receive credit</u> for completing the draft.**

Self-Reflection Assignments

- Deepening your self-awareness as a writer is one of the best ways to strengthen your writing skills. Throughout the semester, I will ask you to submit some **self-reflection assignments that will help you to think about your writing process and your development as a writer**.
- These assignments will include reflective cover letters or annotations, which will be due with each of your formal essays, and some low-stakes reflections that I will ask you to complete at various stages of the drafting process.

Accessibility

- If you think you need an accommodation for a disability, please let me know at your earliest convenience. Some aspects of this course, the assignments, the in-class activities, and the way the course is usually taught may be modified to facilitate your participation and progress. As soon as you make me aware of your needs, we can work with the Services for Students with Disabilities (SSD) office to help us determine appropriate academic

accommodations. SSD typically recommends accommodations through a Verified Individualized Services and Accommodations (VISA) form. Any information you provide is private and confidential and will be treated as such.

- Here is the contact information for Services for Students with Disabilities:
    - location: G-664 Haven Hall
    - phone: 734-763-3000
    - website: http://ssd.umich.edu/

Mental Health Resources

- As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. The University of Michigan offers several confidential services that you might find helpful for addressing such challenges, including
    - Counseling and Psychological Services (CAPS): 734-764-8312
    - Psychiatric Emergency Services: 734-996-4747.
    - Sexual Assault Prevention and Awareness Center (SAPAC) 24-Hour Crisis Line: 734-936-3333
- If you have a diagnosed mental health condition, you may also be able to register with Services for Students with Disabilities: see http://ssd.umich.edu/mental-health-conditions.

Student Sexual Misconduct Policy

- Title IX prohibits discrimination on the basis of sex, which includes sexual misconduct such as harassment, domestic and dating violence, sexual assault, and stalking.
- If you are dealing with sexual misconduct, you can speak to someone confidentially by calling the 24-hour crisis line at the Sexual Assault Prevention and Awareness Center (SAPAC): **734- 936-3333**. For non-emergencies, you can contact SAPAC at **sapac.umich.edu**.
- If you want to report an alleged violation, you can contact the Office for Institutional Equity (OIE) at **institutional.equity@umich.edu**. The OIE works to create a campus environment that is inclusive, respectful, and free from discrimination and harassment. Your report to OIE will not be confidential.
- Please note: As an instructor, I am responsible for helping to create a safe learning environment on campus, and I may be required to report information about sexual misconduct or a crime that may have occurred on UM's campus.

Sweetland Center for Writing

- The Sweetland Center for Writing offers free one-to-one writing support to all undergraduate and graduate students at the University of Michigan, regardless of background or discipline. *Note: They offer online appointments in addition to in-person.* Sweetland faculty and peer writing consultants meet with student writers to help with any stage of the writing process, from initial brainstorming to final revisions. Learn more about Sweetland's writing support, locations, and online writing consultations at **https://www.lsa.umich.edu/sweetland**.

Plagiarism

- Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community.
- If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism.
- We will discuss what constitutes plagiarism, but if you have additional questions about how to reference material that you find in books or online, please let me know.
- **If you commit an act of academic dishonesty in this course either by plagiarizing someone's work or by allowing your own work to be misused by another person, you will face the following consequences:**
    - You will fail the assignment and may fail the course.

- ¤ I will report the incident to the Director of the English Department Writing Program.
- ¤ I will also forward your case, with an explanatory letter and all pertinent materials, to the LSA Assistant Dean of Student Affairs.
- ¤ The Dean will determine an appropriate penalty, which may involve academic probation and/or community service.
- ¤ If you commit plagiarism while you are already on probation for plagiarism, you may be asked to leave the University.

Course Calendar

	UNIT ONE: NARRATIVE ARGUMENT	
AUGUST 31 Introductions; Writing as Process	**READ:** **WRITING DUE:**	Course Syllabus **Introductory Survey**
SEPTEMBER 2 What is Digital Culture?	**READ:** **WRITING DUE:**	Fry, "Embracing the Chaotic Side of Zoom" Hernandez, "The Twitch Streamers Who Spend Years Broadcasting to No One" **Introductory Self-Reflection.** Complete your reflection on what digital culture means for you personally: how do you observe or participate or identify with digital culture(s)? Submit to Canvas by 10am.
	Labor Day Mon. 9/7	
SEPTEMBER 9 Identity in Digital Culture; Exigency	**READ:** **WRITING DUE:**	Jackson & Whitehorse DeLaune, "Decolonizing Community Writing with Community Listening" Haas, "Wampum as Hypertext" Adichie, "The danger of a single story" **Brief Writing:** Complete your reflection on what digital culture means for us as writers. Submit to Canvas by 10am.
	Eng 225-005 Cancelled Mon. 9/14	
SEPTEMBER 16 Expressing the Self Online; What is an Argument?	**READ:** **WRITING DUE:**	Dadurka and Pigg, "Mapping Complex Terrains: Bridging Social Media and Community Literacies" Tiffany, "You Have a Moral Responsibility to Post Your Boring Life on Instagram" **Brief Writing: Process Writing: Narrative Moment Selection.** Post to Canvas a brief summary (2-4 sentences) describing the narrative moment you will be working with. Identify your reason (exigency) for choosing this particular moment.

SEPTEMBER 21 Writing Narratively	**READ:** Cadigan, "Pretty Boy Crossover" **WRITING DUE:** **Brief Writing: Narrative Selfie.** Take a selfie that expresses something about you as a person. Have a copy of that selfie ready to share with peers for an in-class activity.

SEPTEMBER 23
 	
Characterization
	READ: "The Hostess with the Toastess." *This American Life* from NPR. 14 March 2014
	
	WRITING DUE:
	   09/23 – Process Writing: Partial First Draft. Submit the first draft of your Narrative Argument assignment (3-4 pages). Upload the file to Canvas before class and email to your group members. Submit by 10am.
	
	   09/24 – Process Writing: Argument Selection. Post to Canvas a brief summary (1-3 sentences) of the argument you will make in your essay and how the argument and the narrative are working together.

SEPTEMBER 28
 	
Online Communities
	READ: Bradbury, "August 2026: There Will Come Soft Rains"
	   Chamberlin, "Workshop Is Not For You"
	
	WRITING DUE:
	   Process Writing: Second Draft. Submit the second draft of your Narrative Argument assignment (5-6 pages) to Canvas and share with your group by 11:59 p.m.

SEPTEMBER 30 Finding Your Arguments	**READ:** Student Sample: Narrative Argument (See Canvas / Files / Narrative Argument) **WRITING DUE:** *none*
OCTOBER 5 Peer Review	**READ:** peers' Narrative Argument drafts **WRITING DUE:** **Process Writing: Peer Review Letters. Email and upload to Canvas your peer review letter for each member of your group before class.**
UNIT TWO: ARTIFACT ANALYSIS	
OCTOBER 7 Analysis of Digital Artifacts	**READ:** Amicucci, "Rhetorical Choices in Facebook Discourse: Constructing Voice and Persona" **WRITING DUE:** **Process Writing: Digital Artifact Selection.** Post to Canvas the media/digital object you will be analyzing for your Artifact Analysis assignment.

OCTOBER 12 Going Viral; The Art of Persuasion	**READ:** White-Farnham, "Resisting 'Let's Eat Grandma': The Rhetorical Potential of Grammar Memes" Konnikova, "The Six Things That Make Stories Go Viral Will Amaze, and Maybe Infuriate, You" **WRITING DUE:** **Narrative Argument Final Draft.** Include reflective cover letter, all drafts, and peer review letters received. **Process Writing: Analysis Notes.** Post to Canvas (by 11:59pm) your early analysis notes and a summary of your argument for your Artifact Analysis assignment.
OCTOBER 14 Race Online; Analyzing, Incorporating, and Citing Evidence	**READ:** Cagle, Selections from *The Great Unlearn's* "Saturday School" posts ("Yes systematic…" & "Although you are correct…") Holley, "A black man went undercover online as a white supremacist. This is what he learned." **Optional:** Nakamura, "Race and Identity in Digital Media" **WRITING DUE:** **Process Writing: Partial First Draft.** Submit the first draft of your Artifact Analysis assignment (4-5 pages). Upload the file to Canvas before class and email to your group members. Submit by 10am.
OCTOBER 19 Library Workshop on the Nuances of Word	**READ:** *none* **WRITING DUE:** *none*
OCTOBER 21 Media Culture and Representation; Cultural Analysis	**READ:** Bogost, "Video Games Are Better Without Characters" **WRITING DUE:** **Process Writing: Second Draft.** Submit the second draft of your Artifact Analysis assignment (7-8 pages) to Canvas and share with your group by 11:59pm.
OCTOBER 26 Peer Review	**READ:** peers' Artifact Analysis drafts **WRITING DUE:** **Process Writing: Peer Review Letters.** Email and upload to Canvas your peer review letter for each member of your group before class.

	UNIT THREE: **RESEARCH-BASED OPEN LETTER**	
OCTOBER 28 Asking Driving Questions; Storytelling	**READ:**	Coates, "Letter to My Son"
	WRITING DUE:	**Process Writing: Topic and Driving Questions.** Post to Canvas (by 10:00am) the topic of your Open Letter assignment and at least three driving questions.
NOVEMBER 2 Library Research Workshop	**READ:**	*none*
	WRITING DUE:	**Artifact Analysis Final Draft.** Include reflective cover letter, all drafts, and peer review letters received.
NOVEMBER 4 Evidence and Research	**READ:**	Young, "Should Writers Use They Own English?" Stedman, "Annoying Ways People Use Sources"
	WRITING DUE:	**11/04 – Process Writing: Brief Annotated Bibliography.** Provide 3 brief annotations of sources you have considered for your Open Letter assignment. At least 1 source must be scholarly. Annotations should address how the source helps you answer your driving questions. Submit to Canvas by 11:59pm. **11/05 – Process Writing: Thesis Statement.** Post to Canvas (by 11:59pm) your thesis statement for your Open Letter Assignment. Include a brief reminder of your topic and driving question(s).
NOVEMBER 9 Ethics of Digital Culture	**READ:**	Student Sample: Research-based Open Letter (See Canvas / Files / Research-based Open Letter) **Optional:** Gawande, "Why Doctors Hate Their Computers"
	WRITING DUE:	**Process Writing: Assignment Outline.** Post to Canvas (by 11:59pm) an outline of your Open Letter assignment, including identifying at least one complicating/counterargument you will address. Before next class, respond to at least one of your classmates' outlines.
NOVEMBER 11 Digital Activism Structure and Complexity	**READ:**	Gladwell, "Small Change: The Revolution Will Not Be Tweeted"
	WRITING DUE:	**Process Writing: Partial First Draft.** Submit the draft of your Open Letter assignment (6-7 pages) to Canvas and share with your group by 11:59pm.

NOVEMBER 16 Tone	**READ:** Tannen, "The (Sometimes Unintentional) Subtext of Digital Conversations" **Optional:** Erard, "What I Didn't Write About When I Wrote About Quitting Facebook" **WRITING DUE:** *none*
NOVEMBER 18 Engaging an Audience	**READ:** Find an example of an Open Letter that you find compelling and have it ready to share with your group in class. **WRITING DUE:** **Process Writing: Second Draft.** Submit the second draft of your Open Letter assignment (10-12 pages) to Canvas and share with your group by 11:59pm.
Thanksgiving Recess Sat. 11/21 – Sun. 11/29	

UNIT FOUR:
DIGITAL REMIX

NOVEMBER 30 Peer Review	**READ:** peers' Open Letter drafts **WRITING DUE:** **Open Letter Final Draft.** Include reflective cover letter, all drafts, and peer review letters received. **Process Writing: Peer Review Letters.** Email and upload to Canvas your peer review letter for each member of your group before class.
DECEMBER 2 Remix Culture	**READ:** Alvarez et al., "On Multimodal Composing" (all sections linked at top) http://inequality.is/real **Optional:** Turner and Hicks, "'That's Not Writing': Exploring the Intersection of Digital Writing, Community Literacy, and Social Justice" **WRITING DUE:** **Process Writing: Proposal.** Post to Canvas (by 11:59pm) a description of your Digital Remix assignment, including an explanation of why you chose to remix that argument into its new genre for a new audience.

DECEMBER 7 Individual Workshop	**READ:** Cieplak-Mayr Von Baldegg, "Everything is a Remix" (Parts 1, 2, 3, and 4) **WRITING DUE:** **Brief Writing: Multimodal Project Inspiration.** Find an example of a multimodal project that will serve as inspiration for your own work. Share your example and a 100-word explanation of what about the project inspires you and what it does that you'd like your own project to avoid. Post to Canvas before class.
DECEMBER 9 Peer Workshop	**READ:** *none* **WRITING DUE:** **Process Writing: Storyboard.** Submit a detailed storyboard/outline/script (as appropriate for your assignment) to Canvas before class. Have document ready to send to peers in-class for workshopping.
DECEMBER 14 No Class	**READ:** *none* **WRITING DUE:** **Digital Remix Final Draft.** Include reflective cover letter, all drafts, and peer review letters received. **Final Portfolio** **Self Reflection**