

# COURSE CALENDAR

## PROFESSIONAL WRITING

### SPRING 2016

### ASSESSMENT

- Writing or Subjectivity in the Professions Presentation 20% (200 points)
- Viral Marketing Campaign 30% (300 points)
- Digital Professional Portfolio 25% (250 points)
- Journals (10 at 15 points per) 15% (150 points)
- QQCs (10 at 10 points per) 10% (100 points)

### WEEK-BY-WEEK PLANS

Week 1: Course welcomes and logistics. What is rhetoric, how is professional writing a type of rhetoric, and what—exactly—*is* professional writing?

Monday/Tuesday 1/11	Wednesday/Thursday 1/13
<ul style="list-style-type: none"> <li>• Salutations and attendance: what is your (nick)name, year in school, and major/minor?</li> <li>• Share: the SYLLABUS~!</li> <li>• Share: Shadow Syllabus (in Course Library, Additional Materials)</li> <li>• Walkthrough: Blackboard pages</li> <li>• Share: “Helpful Tips” (in Course Library, Additional Materials)</li> <li>• Share: “Course Overview” (in Course Library, Additional Materials)               <ul style="list-style-type: none"> <li>○ Explain: (1) logistics for (most) class discussions, (2) assessment rubric development, and (3) viral marketing campaign- and digital professional portfolio-focused days</li> </ul> </li> <li>• In-Class Exercise: “Who are you? Who, who!”</li> </ul>	<ul style="list-style-type: none"> <li>• In-Class Exercise: “What is Rhetoric” – in groups of 3-4, develop a few definitions for and ways to describe rhetoric; in addition, generate some (lingering) questions you have about rhetoric. Share both on the whiteboard.               <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> <li>• Discuss rhetoric:               <ul style="list-style-type: none"> <li>○ as practice</li> <li>○ as heuristic</li> <li>○ as theory</li> <li>○ as field/discipline</li> </ul> </li> <li>• Discuss: epistemology and rhetoric → rhetoric shapes epistemology</li> <li>• Free Write: “What is Professional Writing, and How is it Rhetoric(al)?” – (1) you do you define professional writing, (2) how is it different from yet perhaps similar to other types of</li> </ul>

	<p>writing, and (3) how is professional writing rhetoric(al)?</p> <ul style="list-style-type: none"> <li>○ Discuss</li> </ul>
<p><b>HW:</b> None.</p>	<p><b>HW:</b> <u>Watch</u> → <a href="#">A Defense of Rhetoric</a></p> <p><u>Read</u> → Lloyd Bitzer's "The Rhetorical Situation."</p> <p>Richard Vatz's, "The Myth of the Rhetorical Situation" and do QQC (#1).</p> <p><b>Due: Wednesday/Thursday (1/20-1);</b> <b>NO CLASS Monday/Tuesday because MLK.</b></p>

Week 2: Remembering MLK. The Rhetorical Situation: what is it, what is an exigence, and what is the source of an exigence?

Monday/Tuesday 1/18	Wednesday/Thursday 1/20
<ul style="list-style-type: none"> <li>• <b>NO CLASS:</b> MLK</li> </ul>	<ul style="list-style-type: none"> <li>• Discuss: <a href="#">A Defense of Rhetoric</a></li> <li>• Discuss: Bitzer <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ Exigence, audience, and constraints</li> <li>○ Exigence invites and prescribes rhetoric/"fitting response"</li> </ul> </li> <li>• Discuss: Vatz <ul style="list-style-type: none"> <li>○ Meaning is created, not discovered</li> <li>○ Rhetors make exigences and situations salient</li> <li>○ Ethical imperative</li> <li>○ Contrasting epistemologies</li> </ul> </li> <li>• Discuss: remaining QQC questions</li> <li>• Analyze and discuss: rhetorical situation of <a href="#">Tiger Woods' apology speech</a> and <a href="#">Nikki Haley's State of the Union Rebuttal</a></li> </ul>
<p><b>HW:</b> Same as last Wednesday/Thursday:</p> <p><u>Watch</u> → <a href="#">A Defense of Rhetoric</a></p>	<p><b>HW:</b> <u>Read</u> → Amy Devitt's "Generalizing about Genre: New Conceptions of an Old Concept."</p> <p>Amy Devitt's "Genre, Genres, and the</p>

<p>Read → Lloyd Bitzer’s “The Rhetorical Situation.”</p> <p>Richard Vatz’s, “The Myth of the Rhetorical Situation” and do QQC (#1).</p>	<p>Teaching of Genre.”</p> <p>Anis Bawarshi and Mary Jo Reiff’s “Introduction and Overview” (from <i>Genre: An Introduction to History, Theory, Research, and Pedagogy</i>) <b>pages 3-8</b> and do QQC (#2).</p> <p>Write → “Journal 1: Bitzer or Vatz?” – Which rhetorician’s notion of the rhetorical situation do you find more persuasive—Bitzer’s or Vatz’s—and why? Do you agree with Bitzer that the exigence exists objectively as well as invites and prescribes a “fitting” rhetorical response or do you agree with Vatz that rhetors make exigences “salient”? Or: perhaps there is some middle ground wherein you position yourself; if so, articulate that middle stance. In short, share your thoughts regarding the theory of the rhetorical situation.</p>
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Week 3: What is genre, how are genres social and rhetorical actions and responses, and what are professional writing genres?

Monday/Tuesday 1/25	Wednesday/Thursday 1/27
<ul style="list-style-type: none"> <li>• Finish: discussion of the rhetorical situation for <a href="#">Nikki Haley’s State of the Union Rebuttal</a></li> <li>• Finish: discussion of the rhetorical situation as a whole <ul style="list-style-type: none"> <li>○ Rhetorical situation as heuristic <i>and</i> hermeneutic</li> <li>○ How might we nuance and/or complicate Bitzer’s and Vatz’s respective perspectives?</li> <li>○ Remaining questions?</li> </ul> </li> <li>• Introduce: Project 1 – Writing or Subjectivity in the Professions Presentation</li> <li>• Free Write: “Initial Thoughts on Project 1” – now that we’ve walked through the prompt for Project 1, what questions and/or concerns do you have? <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Share: “Acting President King’s Email” (in Course Library, Additional Materials) <ul style="list-style-type: none"> <li>○ Discuss: the rhetorical situation of former President Ferguson’s departure</li> </ul> </li> <li>• Watch: <a href="#">Secret Netflix Codes Unlock Hidden Genres</a> and <a href="#">Netflix Knows What You Like</a> <ul style="list-style-type: none"> <li>○ Discuss: benefits and limitations of genre as classification system</li> <li>○ Discuss: genre films and TV shows</li> <li>○ Share: <a href="#">Breaking Bad on ABC</a> and <a href="#">Law and Order-based Community</a> <a href="#">intro</a> and <a href="#">scene</a></li> </ul> </li> <li>• Share: <a href="#">Genre: Now More than Form</a> (also in Course Library, Additional Materials)</li> <li>• Discuss: genre</li> </ul>

<ul style="list-style-type: none"> <li>○ Generate: strategies for research</li> <li>● Discuss: genre <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ Aristotle’s speech genres (epideictic, forensic, deliberative)</li> <li>○ How did you understand genre prior to the readings, and how (if at all) has your understanding of genre changed?</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>○ How do genres emerge and evolve?</li> <li>○ What new genres have emerged due to advances in digital technologies?</li> <li>○ What are the similarities and differences between academic and workplace genres?</li> <li>○ Finish: QQC from last class</li> <li>● Free Write: “Academic Genres” – generate a list of all of the genres you compose in for academic purposes and, with each genre, identify as best as possible the exigence(s), audiences, and constraints for that genre and its corresponding rhetorical situation. <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> <li>● Introduce: CRAP principles (contrast, repetition, alignment, proximity)</li> </ul>
<p><b>HW:</b>  <u>Read</u> → Anis Bawarshi and Mary Jo Reiff’s “Genre Research in Workplace and Professional Contexts” pages 132-150 and do QQC (#3).</p>	<p><b>HW:</b>  <u>Write</u> → Journal 2: “Analyzing Genre” – In our last class, we generated a list on the whiteboard of the genres you write in for academic reasons. In discussing these genres, we talked briefly about potential audiences. For this journal, you’ll continue this line of inquiry by selecting one of those genres and analyzing it in depth. Toward that end, identify the genre’s various <i>exigences, purposes, audiences, subject matter, styles, suggested identities, and conventions</i>. Also, how often do you work in this genre, how effectively do you think you work in this genre, and what questions does this genre raise for you?</p>

Week 4: What is a viral marketing campaign, and what are examples of successful and unsuccessful campaigns?

Monday/Tuesday 2/1	Wednesday/Thursday 2/3
<ul style="list-style-type: none"> <li>● Watch: <a href="#">How to Email Your Professor—Not.;</a> <ul style="list-style-type: none"> <li>○ Discuss: genre</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Discuss: viral videos as a genre</li> <li>● In-Class Exercise: “(Un)Successful Viral Campaign</li> </ul>

<ul style="list-style-type: none"> <li> <ul style="list-style-type: none"> <li>o conventions of the email</li> <li>o Discuss: remaining questions about genre</li> </ul> </li> <li>• In-Class Exercise: “What is a Viral Marketing Campaign?” – in groups of 3-4, discuss your experiences with and understanding of viral marketing campaigns; in doing so, (1) find online and share links to a few examples of viral marketing campaigns, and (2) develop a collaborative definition for viral marketing campaigns and write it on the whiteboard.       <ul style="list-style-type: none"> <li>o Discuss</li> </ul> </li> <li>• Introduce: Project 2 – Viral Marketing Campaign and Assessment Criteria and Deadlines</li> <li>• Free Write: “Initial Thoughts on Project 2” – now that we’ve walked through the prompt for Project 2, what questions and/or concerns do you have?       <ul style="list-style-type: none"> <li>o Discuss</li> </ul> </li> <li>• Share: <a href="#">Dark Knight Viral Marketing</a>, <a href="#">GetUp! Action for Australia</a>, <a href="#">It’s Time</a>, <a href="#">ASL Ice Bucket Challenge</a>, <a href="#">No More, Liking isn’t Helping</a>, <a href="#">Take This Lollipop</a>, and <a href="#">We’re a Culture, Not a Costume</a></li> </ul>	<p>Videos” – each group (3-4) will focus on and discuss elements of either <i>successful</i> or <i>unsuccessful</i> viral campaign videos; in so doing, generate a list of features common to such videos and then share these features on the whiteboard in the form of an <i>info-doodle</i></p> <ul style="list-style-type: none"> <li>o Share: “What is Info-Doodling” (Course Library, Additional Materials)</li> <li>o Discuss</li> <li>• Watch: <a href="#">Allstate Mayhem Teenage Girl in Pink Truck</a> and <a href="#">Always #LikeAGirl</a></li> <li>• In-Class Exercise: “Viral Video Case Study” – in your same groups, answer the following in regards to the two videos we just watched:       <ul style="list-style-type: none"> <li>o How does your viral video encourage its audience to <i>act/respond</i> in certain ways and not others?</li> <li>o What does your viral video tell us about what its creators/audiences <i>value</i>? What does the video reveal about what they <i>don’t value</i>?</li> <li>o What kinds of <i>relationships</i> does your viral video create (between companies and customers, companies and competitors/allies, audience members)?</li> <li>o Discuss</li> </ul> </li> </ul>
<p><b>HW:</b>  <u>Read</u> → <a href="#">“5 Key Viral Marketing Tactics Proven to Work.”</a>  <a href="#">“The Viral Marketing Cheat Sheet.”</a>  <a href="#">“7 Steps to Create a Viral Marketing Campaign.”</a>  <a href="#">“15 of the Best Viral Marketing Campaigns.”</a></p>	<p><b>HW:</b>  <u>Read</u> → (first half of) Henry Jenkins’s “Introduction: Why Media Spreads” (from <i>Spreadable Media: Creating Value and Meaning in a Networked Culture</i>) <b>stop at “Participatory Culture Reconsidered” on page 27</b> and do QQC (#5).  <u>Write</u> → “Journal 3 – Professions and</p>

<p><a href="#">"The 6 Most Insanely Misguided Attempts at Viral Marketing."</a></p> <p><a href="#">"The 12 Most Viral Ads of 2015 (so far)"</a> and do QQC (#4).</p>	<p>Ways to Research Them" – Compile a list of potential professions that one could explore and investigate for Project 1. In addition, offer potential research methods one could use to understand better (1) the writing and rhetorical practices common to that profession or (2) the ways one's subjectivity may affect and inform such practices.</p>
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Week 5: How do texts circulate in the digital era, what makes texts spreadable, and how can you increase a text's spreadability?

Monday/Tuesday 2/8	Wednesday/Thursday 2/10
<ul style="list-style-type: none"> <li>• Share (on whiteboard) and discuss: potential professions, subjectivities, and research methods for Project 1 (from Journal 3)</li> <li>• Share and discuss: "Viral Marketing Campaign: Advice from Former Students" (Course Library, Additional Materials)</li> <li>• Assemble: groups for Project 2 – Viral Marketing Campaign</li> <li>• Free Write: "Assisting in Circulation" – (1) what type of texts do you share online (yours and/or others), and (2) what platforms do you use to circulate them? Also, share a recent example wherein you assisted in the circulation of someone else's text by sharing it with others; in doing so, articulate (1) what text you circulated, (2) what platform you used to circulate the text, (3) why you felt compelled to share the text, (4) whom you shared the text with and why, and (5) whether you think (or know) they shared the text too. <ul style="list-style-type: none"> <li>○ Discuss in small groups</li> <li>○ Discuss as a class</li> </ul> </li> <li>• Share and discuss: <a href="#">History of Japan</a> and <a href="#">creator's YouTube page</a></li> <li>• Share and discuss: <a href="#">How to Find an Audience on YouTube</a></li> <li>• Share and discuss: <a href="#">The 2016</a></li> </ul>	<ul style="list-style-type: none"> <li>• Discuss: Jenkins's "Introduction" to <i>Spreadable Media</i> <ul style="list-style-type: none"> <li>○ QQCs in groups</li> <li>○ What new technologies help make texts spreadable?</li> <li>○ What is participatory culture and what ways do you participate in it?</li> </ul> </li> <li>• In-Class Exercise: "Researching and Creating Memes" – in your viral marketing campaign groups, pick a meme from <a href="#">KnowYourMeme.com</a> and research its origins and evolution; be prepared to provide an overview of your meme and its history to the class. Then, use one of the many meme generator sites or apps to create a meme about the class for the class, which you'll then share online. <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> </ul>

<p><a href="#">Bud Light Party is Coming</a>, <a href="#">Bud Light Party Security</a>, and <a href="#">Bud Light Party Super Bowl Commercial</a></p> <ul style="list-style-type: none"> <li>• In-Class Exercise: “Super Bowl Commercials” – in your free write discussion groups, share your top three favorite commercials from the Super Bowl (if you watched) and explain why you liked them; in addition, do some brief online research to determine which three commercials you think received the most publicity—and why? <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> </ul>	
<p><b>HW:</b>  <u>Read</u> → (second half of) Henry Jenkins’s “Introduction: Why Media Spreads” (from <i>Spreadable Media: Creating Value and Meaning in a Networked Culture</i>) <b>start at “Participatory Culture Reconsidered” on page 27</b></p> <p>Limor Shifman’s “Unpacking Viral and Mimetic Success” and do QQC (#6).</p>	<p><b>HW:</b>  <u>Read</u> → Bernadette Longo’s “Using Social Media for Collective Knowledge-Making: Technical Communication Between the Global North and South.”</p> <p><u>Write</u> → “Journal 4: Good and Bad Viral Marketing Campaigns” – Find a viral marketing campaign (one not discussed in class and not listed in any of the web-articles we read) and provide a critique: what are the campaign’s <i>exigence(s)</i>, <i>cause</i>, <i>audience(s)</i>, and <i>purpose(s)</i>; what <i>text(s)</i> constitute the campaign; and is this a <i>good or bad</i> example of a viral marketing campaign and why?</p>

Week 6: What are potential exigences, causes, and purposes for viral marketing campaigns, and what texts will your group create for your viral marketing campaign? Plus, a workshop!

Monday/Tuesday 2/15	Wednesday/Thursday 2/17
<ul style="list-style-type: none"> <li>• Share and discuss: good and bad viral marketing campaigns from Journal 4</li> <li>• In-Class Exercise: “Creating Promotional Memes” – in your viral marketing campaign groups, select an upcoming event at Ball State and create a meme to promote the event; in addition, be prepared to explain why you designed the meme in</li> </ul>	<ul style="list-style-type: none"> <li>• Sign up: Conferences for Project 1</li> <li>• Explain: Workshop for Viral Marketing Campaigns <ul style="list-style-type: none"> <li>○ Each group will have 5 minutes to prepare before we begin</li> <li>○ Each group will then have 15 minutes to workshop their campaign</li> <li>○ During the first 10-12</li> </ul> </li> </ul>

<p>the way you did and how you would disseminate the meme in order to raise awareness of and attendance for the event.</p> <ul style="list-style-type: none"> <li>○ Share and discuss</li> <li>● In-Class Exercise: “Exigences, Causes, and Purposes” – in your viral marketing campaign groups, generate a list of potential <i>exigences</i> (i.e., problems); <i>causes</i> (i.e., ways to describe and means to attend to those exigences); and <i>purposes</i> (i.e., outcomes you want your campaign to achieve). <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> <li>● Group Work: break up into your viral marketing campaign groups to discuss further potential exigences, causes, and purposes, and try to narrow your campaign’s direction.</li> </ul>	<p>minutes, each group will provide an overview of their campaign (e.g., the campaign’s <i>name</i>, <i>exigence(s)</i>, <i>cause</i>, <i>purpose(s)</i>, <i>audience</i>, and potential <i>texts</i>) and engage in a discussion (your campaign and/or the class can ask generative questions).</p> <ul style="list-style-type: none"> <li>○ During the last 3-5 minutes, the class will offer written feedback via email: (1) what’s working well, (2) what’s working not so well, and (3) what would you do next if this was your campaign?</li> <li>○ Repeat!</li> </ul>
<p><b>HW:</b>  <u>Meet and Plan</u> → Meet with your viral marketing campaign group members to finalize and flesh out the <i>exigence(s)</i>, <i>cause</i>, and <i>purpose(s)</i> of your campaign (try, too, to create a <i>name</i> for your campaign); in addition, brainstorm a set of potential <i>texts</i> that you’ll create to promote and sustain your campaign as well as to achieve your ultimate goal(s). Be prepared to share these with other groups in workshop on Wednesday/Thursday.</p>	<p><b>HW:</b>  <u>Watch</u> → <a href="#">Scrum</a> and think about how to use this model to organize your campaign.</p> <p><u>Prepare</u> → for Conferences next two weeks (arrive on time and bring 2-3 questions).</p> <p><u>Write</u> → “Journal 5: Invention for Project 1” – Use this space to prepare for Project 1. Toward that end, answer the following: what profession or subjectivity are you going to investigate (or which are you considering investigating) and why; how will you conduct research about the writing and rhetorical practices or subjectivity of your profession; what assumptions do you have about this profession in terms of exigences, audiences, genres, styles, and communication technologies; what sort of visual do you intend to use in your presentation and why; how will you ensure that you address and appeal to your audience; how will make sure you stay within the</p>

	prescribed time limit; and what remaining questions do you have about Project 1?
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Week 7: What are the rhetorical appeals, and how have people (ab)used them?  
How is the writer's audience a fiction?

Monday/Tuesday 2/22	Wednesday/Thursday 2/24
<ul style="list-style-type: none"> <li>• Introduce: Viral Marketing Campaign Proposal</li> <li>• Discuss: the rhetorical appeals               <ul style="list-style-type: none"> <li>○ Ethos (eunoia, phronesis, arête)</li> <li>○ Pathos (visuals and emotion preying)</li> <li>○ Logos (deductive and inductive, syllogisms and enthymemes, maxims, rhetorical fallacies)</li> </ul> </li> <li>• Watch: <a href="#">Five Fallacies</a></li> <li>• Share: <a href="#">Thou Shalt Not Commit Logical Fallacies</a></li> <li>• In-Class Exercise: "Identifying Rhetorical Fallacies" – in your viral marketing campaign groups, select three rhetorical fallacies and find a digital example of each. Also, think about how your viral marketing campaign can not only avoid logical fallacies but also anticipate (and counter) ones that others might use against you.               <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> <li>• In-Class Exercise: "Appealing PETA" – as a class, we'll identify and analyze the ways PETA videos attempt to appeal (<i>ethos</i>, <i>pathos</i>, <i>logos</i>) to their audience – <a href="#">Super Bowl Ad</a>, <a href="#">WWJD</a>, <a href="#">Silverstone</a>, and <a href="#">Chew on This</a></li> </ul>	<ul style="list-style-type: none"> <li>• Finish: "Appealing PETA" in-class exercise from the previous class</li> <li>• Watch: <a href="#">What Aristotle and Joshua Bell Can Teach Us about Persuasion</a></li> <li>• Free write: "Addressing Different Audiences" – choose some unfortunate and/or embarrassing situation (e.g., getting ticketed for speeding or underage drinking); think about how you would share this news with a parent and then with your best friend. How do you massage the content differently depending on the audience you're addressing?</li> <li>• Discuss: Ong's "Audience is Always a Fiction"               <ul style="list-style-type: none"> <li>○ QQC in groups</li> <li>○ How are speech audiences different from written ones?</li> <li>○ What is the audience according to Ong?</li> <li>○ Do all written genres fictionalize audiences?</li> <li>○ Degrees of admissible ignorance</li> </ul> </li> </ul>
<p><b>HW:</b> <u>Read</u> → Walter Ong's "The Writer's Audience is Always a Fiction" and do QQC (#7).</p> <p><u>Meet</u> → Meet with your group to (continue to) plan your viral marketing campaign and to begin drafting your</p>	<p><b>HW:</b> <u>Read</u> → Lisa Ede and Andrea Lunsford's "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy" and do QQC (#8).</p>

<p>group's Viral Marketing Campaign Proposal (<b>due: by midnight March 4th</b>).</p>	<p><u>Watch</u> → <a href="#">Science of Persuasion</a> and consider how you can leverage these strategies for your viral marketing campaign.</p> <p><u>Write</u> → "Journal 6: Audiences in a Given Day" – Pick one of the next couple of days and create an audience log wherein you document all of the audiences you address during that day. In the log, make sure to include (1) the <i>exigence(s)</i> prompting your rhetoric; (2) the <i>medium</i> (print, screen, speech) through which you delivered the rhetoric; and (3) the <i>genre</i> you worked within and through in responding to your audience.</p>
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Week 8: Do we address and/or invoke audiences, and how do the emergence of digital technologies complicate theories of audience?

Monday/Tuesday 2/29	Wednesday/Thursday 3/2
<ul style="list-style-type: none"> <li>• Discuss: <a href="#">Science of Persuasion</a> (Course Library, Additional Materials)</li> <li>• Free Write: "Reflecting on Audience Log" – look back at the log you created for Journal 6 and reflect on it: what (if anything) does it illuminate to you, what does it confirm and/or how do you see your interactions with others differently, which rhetorical actions are professional (if any), and how indicative is this audience log of your daily rhetorical practices? <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> <li>• Discuss: Ede and Lunsford's "Audience Addressed/Audience Invoked" <ul style="list-style-type: none"> <li>○ QOCs in groups (add to QOCs for Ong)</li> <li>○ How do Ede and Lunsford nuance the theory of audience?</li> <li>○ Which theory of audience resonates with you and why?</li> <li>○ How, if at all, will what you</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Sign up: day and order of presentations for Project 1</li> <li>• Develop: assessment criteria for Project 1</li> <li>• Discuss: lingering questions about Project 1</li> <li>• Presentation Workshop: groups of 3 <ul style="list-style-type: none"> <li>○ Each workshop member will have 10 minutes.</li> <li>○ Each member will spend the first 7 minutes (1) providing an overview of his/her presentation (in particular, profession/subjectivity and arrangement), (2) posing any questions and concerns, and (3) generating a constructive discussion about the presentation and proposed questions.</li> <li>○ The other workshop members will use the remaining 3 minutes to provide feedback: in particular, (1) what's working well and why, (2)</li> </ul> </li> </ul>

<p>know about audience inform your composing of future texts?</p> <ul style="list-style-type: none"> <li>○ Are professional audiences more likely to be addressed, invoked, or both?</li> <li>• Discuss: how has the emergence of digital technologies changed/complicated the way we understand, theorize, appeal to, and reach audiences in the 21st century (specifically in professional contexts)?</li> <li>• Watch: <a href="#">How Miscommunication Happens (And How to Avoid It)</a></li> <li>• Share: <a href="#">A Message Only Kids Can See</a></li> </ul>	<p>what's working not so well and why, and (3) what would you do next if this was your presentation?</p> <ul style="list-style-type: none"> <li>○ Repeat.</li> </ul>
<p><b>HW:</b>  <u>Prepare</u> → For workshop on Wednesday/Thursday, come to class ready to provide your workshop members with (1) an overview of your profession or subjectivity and (2) the way you plan to cover it in your presentation (i.e., your organizational scheme). Also <i>bring 2-3 questions</i> to pose to your workshop members.</p> <p><u>Finish</u> → Viral Marketing Campaign Proposals; one group proposal due to me via email (<a href="mailto:ralee2@bsu.edu">ralee2@bsu.edu</a>) by midnight Friday (3/4).</p>	<p><b>HW:</b>  <u>Finish</u> → Viral Marketing Campaign Proposals; one group proposal due to me via email (<a href="mailto:ralee2@bsu.edu">ralee2@bsu.edu</a>) by midnight Friday (3/4).</p> <p><u>Finish</u> → Project 1: Writing or Subjectivity in the Professions Presentation (7-10 minutes).</p> <p><u>Enjoy</u> → SPRING BREAK~! Be safe; be good.</p>

~ SPRING BREAK ~

Week 9: Writing or Subjectivity in the Professions Presentations

Monday/Tuesday 3/14	Wednesday/Thursday 3/16
<ul style="list-style-type: none"> <li>• Introduce: Rhetorical Rationale for Project 1</li> <li>• <b>Due: Project 1 – Writing or Subjectivity in the Professions Presentation</b> <ul style="list-style-type: none"> <li>○ Share: presentations (7-10 minutes each, no shorter nor longer)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due: Project 1 – Writing or Subjectivity in the Professions Presentation</b> <ul style="list-style-type: none"> <li>○ Share: presentations (7-10 minutes each, no shorter nor longer)</li> </ul> </li> </ul>
<p><b>HW:</b>  <u>Prepare (if you didn't present today)</u> →</p>	<p><b>HW:</b>  <u>Finish</u> → <b>Revised Viral Marketing</b></p>

<p>Project 1: Writing or Subjectivity in the Professions Presentation (7-10 minutes).</p> <p>Check the “Announcements” page for the presentation schedule.</p>	<p>Campaign Proposals; one group proposal due to me via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>) by midnight Friday (3/18).</p> <p><u>Prepare (if you didn’t present today) → Project 1: Writing or Subjectivity in the Professions Presentation (7-10 minutes).</u></p> <p>Check the “Announcements” page for the presentation schedule.</p> <p><u>Share</u> → Update 1: Viral Marketing Campaign – (1) what have you done since your group submitted its Campaign Proposal (aside from revising and resubmitting the proposal), (2) what do you plan to do next and why, and (3) what is your concern level regarding your group’s involvement and your collective ability to reach your proposed goal(s)? Send to me via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>) before class Monday/Tuesday.</p>
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Week 10: Writing or Subjectivity in the Professions Presentations (redux). What is a digital professional portfolio?

Monday/Tuesday 3/21	Wednesday/Thursday 3/23
<ul style="list-style-type: none"> <li>• <b>Due: Project 1 – Writing or Subjectivity in the Professions Presentation</b> <ul style="list-style-type: none"> <li>○ Share: presentations (7-10 minutes each, no shorter nor longer)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• <b>Due: Rhetorical Rationale for Project 1</b></li> <li>• Watch: <a href="#">What to Do with Your Life</a></li> <li>• Introduce: Project 3 – Digital Professional Portfolio</li> <li>• Free Write: “Initial Thoughts Project 3” – now that we’ve walked through the prompt for Project 3, what questions and/or concerns do you have? <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> <li>• In-Class Exercise: “The Rhetorical Situation for and the Content Common to the Digital Professional Portfolio” – in groups of 3-4, (1) outline the rhetorical situation (<i>exigences, audience, constraints, purposes</i>) for the digital professional</li> </ul>

	<p>portfolio; (2) create a list of pages common to the digital professional portfolio and the content typically housed within such pages.</p> <ul style="list-style-type: none"> <li>○ Discuss</li> </ul>
<p><b>HW:</b>  <a href="#">Finish</a> → Rhetorical Rationale for Project 1; send to me via email (<a href="mailto:ralee2@bsu.edu">ralee2@bsu.edu</a>) by the end of the day Wednesday/Thursday.</p>	<p><b>HW:</b>  <a href="#">Write</a> → “Journal 7: Analyzing a Digital Professional Portfolio” – Find a digital professional portfolio and make an evaluation of it: who is the portfolio’s author; what profession(s) is the author in and/or targeting, and how do you know; what pages are included within the portfolio; how well (or not) is the portfolio designed; overall, what’s working well and not so well; and what did you learn from looking at and analyzing this example?</p>

Week 11: What are the genre conventions of the digital professional portfolio home page, and what is the rhetoric of the logo?

Monday/Tuesday 3/28	Wednesday/Thursday 3/30
<ul style="list-style-type: none"> <li>• Share: what you learned from analyzing another digital professional portfolio (from Journal 7)?</li> <li>• Generate: a list of possible platforms for creating and housing a digital professional portfolio</li> <li>• In-Class Exercise: “Home/Landing Page Conventions” – in groups of 3-4, discuss the conventions common to the home/landing page of a professional portfolio: (1) what is the <i>purpose</i> of it, (2) what <i>content</i> is common to it, (3) what are some <i>things to avoid</i>, and (4) what <i>questions</i> do you have about it? <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• In-Class Exercise: “Most recognizable and favorite logos” – take out a sheet of paper and make two lists of three: one for what you consider to be the most recognizable logos and another for your favorite logos (there can/might be overlap). Then, info-doodle these logos on the whiteboard or mark where there is consensus</li> <li>• Watch: <a href="#">Top 10 Business Logos</a> and <a href="#">Change the Way You Look at Logos</a></li> <li>• In-Class Exercise: “Good and Bad Logos” – in groups of 3-4, using <a href="#">Logopedia</a>, (1) find an example of a good and bad logo, and (2) explain why each is deserving of the good/bad label.</li> <li>• Discuss: lists, videos, in-class exercise, and “Creating Effective Logos” <ul style="list-style-type: none"> <li>○ What is the purpose of the logo?</li> <li>○ What is the value of the logo?</li> <li>○ What do the lists reveal?</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ What made a logo recognizable?</li> <li>○ What made you like a logo?</li> <li>○ What are examples of good and bad logos (those from the in-class exercise and in terms of those updated)?</li> <li>○ Questions from QOCs?</li> <li>● Discuss: viral marketing campaign logos</li> <li>● Discuss: digital professional portfolio logos</li> </ul>
<p><b>HW:</b>  <u>Read</u> → Chiranjeet Kohli et al.'s "Creating Effective Logos: Insights from Theory and Practice" and do QOC (#9).</p>	<p><b>HW:</b>  <u>Read</u> → Ryan Weber's "Constrained Agency in Corporate Social Media Policy."  Melody Bowdon's "Tweeting an Ethos: Emergency Messaging, Social Media, and Teaching Technical Communication" and do QOC (#10).</p> <p><u>Draft</u> → Home/Landing Page for your Digital Professional Portfolio. Send me the link (or a screenshot if it's not yet public) via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>).</p> <p><u>Write</u> → "Journal 8: Using Social Media" – Similar to Journal 6, create a log; this time, do so of your use of social media in a given day. Pick a day and archive each time you use social media. Make sure to state (1) what social media platform you use, (2) why you used this particular platform, and (3) what you used the platform for. If you don't have any social media accounts, explain why you purposefully don't engage with social media.</p> <p><u>Share</u> → Update 2: Viral Marketing Campaign – (1) what have you done since Update 1, (2) what do you plan to do next and why, and (3) what is your concern level regarding your group's involvement and your collective ability</p>

	<p>to reach your proposed goal(s)? Send to me via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>).</p> <p><b>EVERYTHING DUE: before class Monday/Tuesday (4/11-12); NO CLASS next week because CCCC.</b></p>
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Week 12: No Class—CCCC (Conference on College Composition and Communication)

Monday/Tuesday 4/4	Wednesday/Thursday 4/6
<ul style="list-style-type: none"> <li><b>NO CLASS:</b> CCCC</li> </ul>	<ul style="list-style-type: none"> <li><b>NO CLASS:</b> CCCC</li> </ul>
<p><b>HW:</b> Same as last Wednesday/Thursday:</p> <p><u>Read</u> → Ryan Weber’s “Constrained Agency in Corporate Social Media Policy.”</p> <p>Melody Bowdon’s “Tweeting an Ethos: Emergency Messaging, Social Media, and Teaching Technical Communication” and do QQC (#10).</p> <p><u>Draft</u> → Home/Landing Page for your Digital Professional Portfolio. Send me the link (or a screenshot if it’s not yet public) via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>).</p> <p><u>Write</u> → “Journal 8: Using Social Media” – Similar to Journal 6, create a log; this time, do so of your use of social media in a given day. Pick a day and archive each time you use social media. Make sure to state (1) what social media platform you use, (2) why you used this particular platform, and (3) what you used the platform for. If you don’t have any social media accounts, explain why you purposefully don’t engage with social media.</p> <p><u>Share</u> → Update 2: Viral Marketing Campaign – (1) what have you done since Update 1, (2) what do you plan to do next and why, and (3) what is your concern level regarding your group’s involvement and your collective ability</p>	<p><b>HW:</b> <u>Read</u> → Ryan Weber’s “Constrained Agency in Corporate Social Media Policy.”</p> <p>Melody Bowdon’s “Tweeting an Ethos: Emergency Messaging, Social Media, and Teaching Technical Communication” and do QQC (#10).</p> <p><u>Draft</u> → Home/Landing Page for your Digital Professional Portfolio. Send me the link (or a screenshot if it’s not yet public) via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>).</p> <p><u>Write</u> → “Journal 8: Using Social Media” – Similar to Journal 6, create a log; this time, do so of your use of social media in a given day as both a consumer and contributor. Pick a day and archive each time you use social media. Make sure to document (1) what social media platform you used, (2) why you used that particular platform, and (3) what you used the platform to do. If you don’t have any social media accounts, explain why you purposefully don’t engage with social media.</p> <p><u>Share</u> → Update 2: Viral Marketing Campaign – (1) what have you done since Update 1, (2) what do you plan to do next and why, and (3) what is your concern level regarding your group’s involvement and your collective ability</p>

to reach your proposed goal(s)? Send to me via email ( <a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a> ).	to reach your proposed goal(s)? Send to me via email ( <a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a> ).  <b>EVERYTHING DUE: before class Monday/Tuesday (4/11-12).</b>
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Week 13: How do we use social media personally and professionally, and how can we balance the two?

Monday/Tuesday 4/11	Wednesday/Thursday 4/13
<ul style="list-style-type: none"> <li>• Free Write: “Reflecting on Social Media Log” – look back at the log you created for Journal 8 and reflect on it: (1) what (if anything) does it illuminate to you, (2) which social media did you use the most and least, (3) which uses were professional (if any), and (4) how indicative is this social media log of your daily social media practices? <ul style="list-style-type: none"> <li>○ Chart: platforms used</li> <li>○ Discuss</li> </ul> </li> <li>• In-Class Exercise: “Professional Uses of Social Media and Coding Tweets” – in groups of 3-4, select a professional organization/company and locate the social media accounts associated with it. <ul style="list-style-type: none"> <li>○ Part 1: General Overview. In groups, answer the following: (1) which platforms does it use, (2) how frequently does it use them, (3) how many people follow/subscribe to each platform; and (4) what type of content is posted on each platform, and how is it different per platform (if at all)?</li> <li>○ Part 2: Coding Tweets. Focus on the organization/company’s Twitter account in particular and attempt to code as many tweets as you can; in so doing, develop a coding scheme that allows you to categorize each of the</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Discuss: genre of the Sample Texts page <ul style="list-style-type: none"> <li>○ What conventions and content are common to this page?</li> <li>○ What questions do you have about this page?</li> </ul> </li> <li>• Finish: “Professional Uses of Social Media and Coding Tweets” in-class exercise <ul style="list-style-type: none"> <li>○ What did you see and learn from examining your organization/company’s use of social media?</li> <li>○ What do you see in looking across all four organization/company’s use of social media?</li> <li>○ What does this exercise reveal to us (about social media generally and Twitter specifically)?</li> <li>○ What questions does it raise for you?</li> <li>○ How does this make you rethink (if at all) your Viral Marketing Campaign’s use of social media?</li> </ul> </li> <li>• Free Write: “Blurring the Personal and the Professional” – how (if at all) do you balance your personal and (emerging) professional identities online? Do stories like Sacco’s make you reconsider how you engage with and use social media—why yes and/or no? Have you heard of stories similar to Sacco’s, and if so, what were they and how did you respond to them? <ul style="list-style-type: none"> <li>○ Discuss</li> </ul> </li> </ul>

<p>tweets.</p>	<ul style="list-style-type: none"> <li>• Chart (on the whiteboard): the <i>personally</i> and <i>professional</i> uses of social media—what are the similarities and differences?</li> </ul>
<p><b>HW:</b>  <u>Read</u> → Jon Ronson’s “<a href="#">How One Stupid Tweet Blew Up Justine Sacco’s Life</a>” and do QQC (Bonus).</p>	<p><b>HW:</b>  <u>Read</u> → Robin Williams’ “Basic Design Principles for Non-Designers.”</p> <p><u>Write</u> → “Journal 9: Designing Documents” – How often do you think about document design, and in what cases do you and why? How would you describe and characterize your design aesthetic? What types of designs are you drawn to, and why? What types of designs irk you, and why? What remaining questions do you have about document design?</p>

Week 14: What are the CRAP design principles (revisited), and what are the genre conventions of the résumé.

Monday/Tuesday 4/18	Wednesday/Thursday 4/20
<ul style="list-style-type: none"> <li>• Share: ALL THE INFOGRAPHICS—<a href="#">CRAP Principles</a>, <a href="#">The Psychology of Fonts</a>, <a href="#">The Psychology Behind Type Choices</a>, <a href="#">What does Your Logo Say about Your Business?</a>, and <a href="#">The Psychology of Color</a> (Course Library, Design and Typography Infographics) <ul style="list-style-type: none"> <li>○ Discuss: CRAP design principles and typography</li> </ul> </li> <li>• Discuss: responses to Journal 9</li> <li>• In-Class Exercise: “Good and Poor Design” – in groups of 3-4, (1) find an online example of good and poor design, and (2) explain why each is indicative of good or poor design through the CRAP design principles.</li> <li>• Discuss: the genre of the résumé <ul style="list-style-type: none"> <li>○ What are the purposes of the résumé?</li> <li>○ What content areas are common to a résumé?</li> <li>○ How do you organize a</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Develop: assessment criteria for Project 2 – Viral Marketing Campaign</li> <li>• Develop: assessment criteria for Project 3 – Digital Professional Portfolio</li> <li>• Share: resume infographic</li> <li>• Résumé Workshop: each workshop member will have 10 minutes. For the first 7 minutes, provide an overview of your résumé, pose any questions and concerns, and generate a constructive and critical discussion about how to improve your résumé; the other workshop members will use the remaining 3 minutes to provide feedback: in particular, (1) what’s working well and why, (2) what’s working not so well and why, and (3) what would you do next if this was your résumé?</li> <li>• Discuss: strategies for incorporating your résumé into your digital professional portfolio</li> </ul>

<p>résumé, and how do you create a visual hierarchy?</p> <ul style="list-style-type: none"> <li>○ How do you stylize a résumé?</li> <li>○ What questions do you have about the résumé?</li> </ul> <ul style="list-style-type: none"> <li>● Share: Aubrey Burrough's résumé (Course Library, Additional Materials)</li> </ul>	
<p><b>HW:</b>  <u>Prepare</u> → for résumé workshop. If you have one already, revise it; if you don't have one, put a draft together. In addition, bring <i>2-3 questions</i> to pose to your workshop members.</p> <p><u>Review</u> → Digital Professional Portfolio and CV samples in the Course Library.</p>	<p><b>HW:</b>  <u>Review</u> → "Four Basic Types of Infographics."</p> <p><u>Write</u> → "Journal 10: Consuming and Producing Infographics" – Do you enjoy (and tend to seek out) infographics— why yes and/or no? What are the strengths and weaknesses of using infographics to explain project prompts, and would you like other teachers to use them for assignment prompts? Have you ever created an infographic before, and if so, what was the rhetorical situation? How could you use an infographic for your Viral Marketing Campaign?</p>

Week 15: How do you design infographics? Also, a workshop for your Digital Professional Portfolio! And: closing time.

Monday/Tuesday 4/25	Wednesday/Thursday 4/27
<ul style="list-style-type: none"> <li>● Introduce: Rhetorical Rationale for Projects 2 and 3</li> <li>● Discuss: progress on Viral Marketing Campaigns</li> <li>● Discuss: lingering questions on Résumé and Sample Text pages of portfolio</li> <li>● Discuss: infographics <ul style="list-style-type: none"> <li>○ What are they?</li> <li>○ Why are they useful?</li> <li>○ Which ones have you liked and disliked?</li> <li>○ What platforms can we use to create them?</li> </ul> </li> <li>● In-Class Exercise: "Creating Infographics" – in your viral marketing campaign groups, design an infographic for your campaign; in doing so, think</li> </ul>	<ul style="list-style-type: none"> <li>● Share: Infographics from "Creating Infographics" in-class exercise</li> <li>● Digital Professional Portfolio Workshop: each workshop member will have 10 minutes. For the first 7 minutes, provide an overview of your portfolio, pose any questions and concerns, and generate a constructive and critical discussion about how to improve your portfolio; the other workshop members will use the remaining 3 minutes to provide feedback: in particular, (1) what's working well and why, (2) what's working not so well and why, and (3) what would you do next if this was your portfolio?</li> </ul>

<p>about the <i>purpose</i> of the infographic and the way you'll <i>deliver</i> it to your audience.</p>	<ul style="list-style-type: none"> <li>• Discuss: Viral Marketing Campaign Final Reports</li> <li>• Student text waiver</li> <li>• Revisit: course goals and objectives (Syllabus)</li> <li>• Course evaluations</li> </ul>
<p><b>HW:</b>  <u>Draft</u> → Résumé and Sample Text pages for your Digital Professional Portfolio. Send me the link (or a screenshot if it's not yet public) via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>).</p> <p><u>Prepare</u> → for Digital Professional Portfolio workshop. Be prepared to share your portfolio as is, which should include (at minimum) a Home, Résumé, and Sample Texts page. In addition, bring <i>2-3 questions</i> to pose to your workshop members.</p> <p><u>Draft</u> → Meet with your viral marketing campaign group members to continue working on your Viral Marketing Campaign Final Report (10 minute collaborative presentation).</p>	<p><b>HW:</b>  <u>Prepare</u> → <b>Viral Marketing Campaign Final Report (10 mins.) due Wednesday 2:15-4:15 and Tuesday 12:00-2:00.</b></p> <p><u>Submit</u> → All of <i>your</i> Viral Marketing Campaign texts <i>and</i> your corresponding Rhetorical Rationale.</p> <p><u>Finish</u> → Project 3 – Digital Professional Portfolio <i>and</i> corresponding Rhetorical Rationale</p> <p>Projects 2 and 3 <i>and</i> their corresponding Rationales are due to me via email (<a href="mailto:rlee2@bsu.edu">rlee2@bsu.edu</a>) by the end of the day Friday (5/6).</p> <p><u>Bonus Journal 1 (optional)</u> → “Prepare the Newbs” – Create a guide to help future students navigate the course successfully (think: “Passing Professional Writing for Dummies”); provide them with helpful hints: what will they need to be aware of, what will they learn, what might annoy them, what might they enjoy? In short, prepare them for success by giving them the guide you wish you had.</p> <p><u>Bonus Journal 2 (optional)</u> → Threshold Concepts” – Threshold concepts are those that are transformative, irreversible, integrative, bounded, and troublesome (a full description of each criterion is available in the prompt). Reflecting on the entire semester, select and define three concepts from the course that you consider to be threshold concepts; in addition, defend your selection of these concepts.</p> <p><b>Both bonus journals are due no later</b></p>

than midnight Friday (5/6).