

Strand I: Engaging Cultural Mediums: Multimedia Texts, with Bishop's *On Writing*

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Overview of Strand

This strand might work best as a run-up to the students' work in ENC1102 with *Beyond Words*, but the techniques, methods, and practices that they learn will be equally useful in any other class. The aim is to help improve the students' fluency and rhetorical sophistication, to develop the skills to write for a variety of audiences, and to practice critical reading, writing, and response techniques. More specifically, in this course we want to focus on the power of language—the discovery of what happens when we use language (properly and improperly) and what happens when disparate media use language on us. Students will also see the effects of writing and text on their decision making processes and learn how to best utilize those practices that create those effects in their thinking and writing. We felt incorporating images and media into this study of language is integral to the students' understanding of the scope of language. The papers are intended to build upon each other, allowing students to understand just how pervasive this influence of language through text or other media, especially visual media, is, and how deeply they are affected by it. Paper 1 allows students to learn how they have already been engaged and have internalized these media. Paper 2 then allows students to see new external instances (and how these media are connected) and learn how to deal with those instances. Paper 3 provides students with an opportunity to display a fuller understanding of how media and language affect their everyday lives (including academic lives) by entering into and re-directing the influence that media/language has on them. The journals are meant to support notions central to the paper topics, as well as reinforce helpful reading and writing practices. The course will be based around drafting and workshoping these papers.

*Note: We would like to thank Dustin Anderson, Emily Dowd, and Cindy King for their work on the previous version of this strand.

Description of Major Assignments

Paper One: Digital-Media History Narrative, 4–6 pages

For the Instructor:

The cultural media history narrative should be a way for students to explore their own varied experiences with visio-cultural “texts” and the ways in which these texts “instructed” them on which behaviors and values their culture would expect, tolerate, or condemn. The parameters for the paper are necessarily broad because you want to encourage students to examine the many factors that together have influenced who they've become and want to be.

Prompt for the Students:

This assignment is a multimedia version of a literary history with an emphasis on media such as computer games, online video, social networking programs, and other web content. The limits of our experience are the limits of our world, but in a technological age where Wii games engage millions and YouTube videos sway voters, that experience might be indirectly broad. Reexamine your Digital-Media History, identifying and exploring some of the first and most influential digital texts you ever encountered. Did these texts show you much of what your culture would expect, tolerate, or condemn in your behavior? Examining these games, videos, personal sites, even ads, lets us examine, even define, ourselves to some extent. How do you understand the world you've come to know? How has this digital progression fostered or restricted your knowledge of the world? Consider your digital culture today: how has it evolved from the one you knew when you were young?

Revisit and examine the visio-cultural “texts” (i.e. sitcoms, cartoons, movies, music/music videos, even ads) that have influenced or shaped your character. Analyze the ways in which these texts appealed to you (Which tools of language, aesthetic, plot, or image did they use?). Think about how these texts have fostered your understanding of the world as you've come to know it. Also, examine how your most influential texts have changed over time and how these changes have influenced your personality and your knowledge of the world.

Here are some possible ways of approaching paper one:

- You might create a movies narrative by tracing your favorite movies from the time you were young up until the present: from *The Hunchback of Notre Dame* when you were eight, to *American Pie* when you were in middle school, to *Crash* during your senior year of high school. You could also create a television narrative tracing your history from the *Power Puff Girls*, to *Dawson's Creek*, to *The OC*.

- You might create a musical history narrative by tracing your grade school infatuation with the Spice Girls through your middle school adoration of Britney Spears up until your current enthusiasm for Alicia Keyes.
- You might also create a sports history narrative by tracing the films or movies you watched over a period of time (for example, *Friday Night Lights*) that portrayed a sport you play(ed), one that has been deeply influential to your personal development. What kinds of expectations and behaviors did these visio-cultural texts instill in you? How were your actual experiences similar/different?
- Another option includes approaching this assignment as a progression, exploring the most memorable and developmentally important digital media that have influenced you over the years (early emailing or early IMing, first PlayStations, the Sims, editing digital photos, developing web pages with AngelFire in high school). Consider them carefully: Why were they important to you? What tools of language, aesthetic, plot, design, or image did they use to appeal? Did these things affect your desires, friendships, purchases? Why did they work on you at a particular moment? When did they “get old,” or if they never did, why? How did you change over time, and how did your early experience as well as changes in the media alter your perceptions? What changes did you notice in the games/sites/interactions?
- Another possibility is to consider a particular moment or event in your digital-media history. For instance, I remember the first time I played tennis with my friend’s Wii, fumbling with the remote control to hit the ball on the monitor, whereas he had already mastered the skill. I didn’t have a Wii. But I didn’t want to give up my X-Box.

*These are, of course, just a few suggested approaches; there are many ways of approaching paper one. The only restriction that I will give you is that this paper does need to be analytic in nature. It’s fine for you to relate to me your experiences with your cultural media history, but I want you also to be able to interpret and critique the visio-cultural texts that have influenced you to see how they have contributed to the overall development of your character.

Paper Two: Visual/Textual Interaction, 7–8 pages

For the Instructor:

This paper asks the students to critically analyze and interpret visual and textual aspects of media. The students will pick a form of media that incorporates both aspects (i.e. movies, music videos, CD artwork and song, children’s books with illustrations, cultural icons, or movie/book comparisons). For this assignment, your students should write from an objective point of view as in most news and magazine articles. Also, remind them they should not just state the visual and textual elements, but they should analyze them together, leaving their audience with a new way of seeing the relationship between the visual and textual. This may be a good time to take your class to FSU’s [Museum of Fine Art](#). You can schedule a tour with the Curator of Education, who will be happy to talk to your class about how art is an argument and introduce them to vocabulary used in artistic critiques.

Prompt for the Students:

For Paper Two, you will build on the observation and analytic skills employed in Paper One with the objective of exploring connections between written and visual texts. In achieving this goal, you will focus on how elements from both visual and written texts serve to interpret, emphasize, complicate, or mask one another. Think of your favorite magazine, for instance. Now imagine if it had no visuals in it whatsoever, no pictures or cartoons or ads. How different would your magazine be? The visuals that are included in your magazine serve a distinct purpose, and for this essay you will consider what that purpose is. You will be required to analyze elements of the visual text like image, layout, color, design, and lighting. You will also consider qualities of the written text, such as voice, tone, audience, and style. Through a comparison of the two texts and how they work with and/or against each other, you will make a specific claim about the media’s ideas, values, and overall message and support this argument with details obtained through close observation and analysis.

Your first step should be to select a text with visual representations. Your choices are basically endless. If you are a fan of comic books/graphic novels, you might consider how the images in Art Spiegelman’s *Maus* tell a story separate from that of the text, adding meaning to the relationship between father and son. Also significant is the choice to portray the characters as mice, which adds another layer of meaning to Spiegelman’s memoir. In analyzing a text like this, you might consider elements of color, point of view, arrangement, movement, and style. Perhaps there is an illustrated storybook from your childhood that has always intrigued you, such as *Green Eggs and Ham* or *Pat the Bunny*. If this is the case, you could discuss the narrative and text alongside the book’s images, looking again at the illustrator’s use of things like color and style.

Options for approaching this topic:

- Perhaps you could focus on one or more articles from magazines such as *Newsweek* or *Time*, examining the written texts and corresponding photos and illustrations. For example, you could look at the coverage of the war in Iraq or a primary election through the “lens” of writers and photojournalists. Or you might consider how ads in a magazine like *Cosmopolitan* typically compliment what is being said in an article. It’s no coincidence that a shampoo ad would appear on the page next to an article about how to get great hair.
- Another possibility includes looking at CD song lyrics, liner notes, and cover art. You might consider, for instance, how the cover art on Modest Mouse’s *The Moon and Antarctica* supplements meaning for the lyrics. You might explore website text and graphics, observing sites such as college and university homepages and discussing things like mission statements and messages addressed to prospective students. You could then talk about the textual message in relation to corresponding graphics, layout, and design. Or you could consider how a particular movie or play deviates from its original screenplay (or perhaps from the book it was adapted from).
- Another option is using a cultural icon as the visual element of your paper. An icon is an image, symbol, or idea that has become commonplace in a society. Cultural icons might be thought of as people, pictures, or events that have a powerful influence on our thinking. Often writers think of themselves as “iconoclasts,” which literally means to blow up icons or commonly held ideas. These writers cause us to see the world differently. All of the following are cultural icons: Seminoles, Bob Dylan, Meryl Streep, Hugh Hefner, Dr. Seuss, The Beatles, Alcoholics Anonymous, Woodstock, Pearl Harbor, Van Gogh, Shakespeare, and the Mona Lisa. Choose your own icon to write about (not necessarily from the above list). The idea of this paper is to write informatively about a cultural icon. As a byproduct of learning and thinking about this icon, you should also be able to analyze it. Make a specific claim or claims about the icon’s ideas, values, and overall message. Support your claims as strongly as you can.
 - In addition to writing about the icon, include a picture that helps readers understand the icon better. Don’t just throw in any picture; choose one that goes well with your focus. Consider how elements from both visual and written texts serve to interpret, emphasize, complicate, or mask one another.
 - Some possible questions to consider:
 - Do I have a clear message, argument, or thesis? Do I need one?
 - What role does this icon play in our culture?
 - What effects does this icon have on the way we think?
 - What kind of readers do you envision? What would they want to know?

*Include at least one primary source (the textual component). Feel free to also incorporate secondary sources; for example, the controversy surrounding media’s manipulation of how its viewers understand the Iraq war.

Paper Three: Exposing Advertisements and Uncovering Truths, 6–7 pages

For the Instructor:

This paper combines the elements of visual and textual analysis of the previous two papers. Start off this paper by looking at real advertisements and examining their audience and purpose. Look at the rhetorical strategies and the relationship of the visual and textual used in the advertisement. Then ask the students to expose the true agenda of advertisements. They need to fully understand how advertising successfully works and how the images and text are purposely crafted in order to sell the product to the consumer. Rather than taking advertisements at face-value, your students will explore and expose the truth behind these manipulated ads. Then, ask the students to create an anti-ad, drawing on the same strategies that a real ad uses. They need to find their message and audience; then they construct their images and text to target this audience. It will be necessary to create an ad that utilizes both images and text (or even additional media if you have a really creative or tech-savvy student); it is not necessary that they create digital ads though; a print ad or series of blocked out drawings will work just as well.

Prompt for the Students:

Since we are trying to build on each paper, pulling elements from the previous for the subsequent, the logical step for the final project is to create a text that utilizes some of the rhetorical strategies that we’ve studied or evaluated up until this point. To begin this project, you will need to think about how current advertisements work—what images and texts do they use? How are these images displayed on the ad? What makes this product look appealing? Does it even relate to the product’s purpose? However, we don’t want to perpetuate the type of mentality in implementing those strategies, so instead of simply creating an advertisement we are going to create an anti-advertisement. You will need to spend some time looking at adbusters.org.

When beginning to think about your anti-advertisement, which reverses, or exposes, the purpose of real advertisements, you can pick an advertisement that bothers you. Is there an ad that you dislike or that you feel is misleading to the consumer? Is there a particular ad that attempts to advertise to the wrong audience (based on the visual/textual aspects of the ad)?

Another way of approaching this topic is to focus on an issue that you want to research more in-depth. For example, if you are passionate about global warming, then you start with this topic. Once you begin researching, you can decide what advertisement or product you want to spoof in order to make your point (i.e. gas companies, certain brands or models of cars). You can also create your own anti-advertisement rather than basing it off another ad. If you choose to create your own, make sure you utilize the same techniques ads do: carefully choose your images, colors, text, etc. You should have a rationale behind these choices. For example, you could create an anti-ad dealing with the destruction of coral reefs due to global warming.

For your paper, deal with questions related to how the advertisers for the ad you are spoofing manipulate or create their ad. How is this ad successful and how does it alter the true image of the product? Or how does it accent the positive aspects of the product and downplay the negative ones? Who is the audience that your advertisement addresses and who do you want to target in this anti-advertisement? What images make the focal point of the ad you are spoofing? Is the image the focus? What color do they use and how is this effective or not? Then, apply these ideas to the anti-advertisement that you are creating to reveal the hidden truth behind advertisements. Who is your audience? What is the rationale behind the images and text you incorporate in your anti-ad? What idea are you trying to convey to your audience? How successful are you at achieving this goal? Include at least one secondary source.

Final Project Option

For the Instructor:

Using the anti-advertisements created in the third paper, the students can develop a sense of how magazines incorporate these ads. You can mention how advertisers create different ads for different audiences. Also, different products are advertised in different magazines. This group project will allow the students to apply this type of rationale to their own anti-ads. Therefore, this third paper anti-ad could easily work as a group project akin (but not exactly) to a zine; however, the group would only work together to create the magazine concept. Each student will still be responsible for writing his or her own separate paper. Put students in groups of four after assigning the anti-ad paper. They will design a magazine concept and its ideal reader; their anti-ads should reach that ideal reader. Depending on the depth of this group project, they could also design a cover, table of contents, letter from the editor, and letter to the editor in class. This could also be a webzine. On the last days of class, each group will present their magazine concept and an overview of the anti-ads within.

Prompt for the Students:

Advertisements are not viewed completely in isolation. Instead, magazines, Internet sites, movies, and television shows incorporate these ads into their own mediums. Therefore, the same product will generate different ads depending on the audience of each one. For example, an ad for a cell phone will vary from a parent magazine to one designed for teenagers or college students. Advertisers will use ringback tones and special colors to grab the attention of the latter, and for parents, they may use the idea of having their child stranded alone at school as the motivation for purchasing a cell phone. Also, the idea of a family plan would be important to parents and not necessarily to teenagers.

For this project, you will be placed in groups of three or four and you will work together to create a magazine that could utilize all of your own specific anti-advertisements. Again, you can base this on a real magazine or completely create a new one. The point is that you work together to produce a magazine that could include all of the anti-ads you created in Paper Three. Therefore, you need to think about the audience each anti-ad targets and the type of ideas that you are trying to convey to that audience. Then, create or find a magazine that would fit these specific requirements. As a group, design a magazine cover and a table of contents for this magazine; then position your anti-ads into this magazine—where would you place each specific anti-ad? Would you pair an anti-ad about Hummers around an article related to global warming? Be creative in designing these magazines.

As a group, you will compose a detailed rationale for your magazine, which provides a justification for the content and relates the magazine to the individual anti-ads. This group rationale should be 2-3 pages. Also, the group will work together on creating a magazine cover and a table of contents, which will include the placement of each anti-ad. You will need to create the actual visual representation of the magazine cover and table of contents as well as including each person's anti-ad from the previous paper. In addition to creating the cover and table of contents as a group, each

individual member will also write a process memo describing their own experience (1-2 pages). This assignment brings all of the rhetorical, visual, and textual aspects of media together. During the final week of class, each group will present their magazine and anti-ads to their classmates.

Journals, Responses, and Writing Exercises

Option One: Journals function as a secondary source for drafting and polishing students' ideas on the readings and digital media. These semi-polished journals must be posted on Blackboard before the class meeting, allowing the students to engage in a lively discussion. The students must compose 300-500 polished words for their journal entries and they must respond to at least one other student's journal in 100-200 words. For instance, if you assign a journal entry to discuss on Friday, then the students have until 8:00 p.m. on Thursday night to post the journal. The responses are due before the beginning of that class on Friday, so the students critically think about the topic before the day of the discussion on Friday. With this journal, you would need to do a lot of in-class freewrites to allow the students a non-graded space to write.

Option Two: Un-scored journals including freewrites about the media and the digital culture, critical writing about readings, and reflections on the writing process and workshopping.

Option Three: This option is similar to the second option but the class creates their own blog site like blogger.com where everyone posts their journals.

Blackboard and Technology

Blackboard (or another digital technology—blogs, wikis, etc.) can be used for posting journals and responses. You could also use these sites to conduct workshops; they post their drafts online and use Word comment function to make comments on students' papers. Incorporating public Internet sites like Facebook allow the students a place to engage with a larger audience. Creating webportfolios also enables the students to consider their paper in a larger context. You can reserve webspace through the English Department (contact Scott Kopel skopel@fsu.edu) or using online sites like Episilen, foliotek, or doFFOLIO.

Grading/Evaluation

Please keep in mind that participation needs to be something that you can concretely evaluate without marginalizing students that might not feel completely comfortable talking during class. Activities like in-class writing, commenting during workshops, and posting responses on Blackboard are generally good places to consider when establishing what constitutes participation.

Portfolio Grading:

Final Portfolio (3 papers and final project): 80%
Journals: 10%
Participation: 10%

Paper-by-Paper Grading

Paper One: 20%
Paper Two: 30%
Paper Three: 20%
Project: 10%
Journals: 10%
Participation: 10%

Week-by-Week Plans

Note: All Assignments/Exercises suggestions can be used as possible Journal writings, in-class activities, or in-class group work.

Week 1:

Select from the following Reading Options:

- Course Introduction: Read the Course Policy Sheet and appropriate segments of the syllabus
- *On Writing:* Anne Lamott, "Shitty First Drafts"
- John Updike's "The Mystery of Mickey Mouse"
- Joan Didion's "John Wayne: A Love Song"

Select from the following Discussions and Writing Exercises:

- Course objectives, texts, and policies. Discuss email communication and give a quick Blackboard tutorial.
- Use this time to collect any other info. (I often have students take home and fill out a short-answer questionnaire about their studies, past writing, instructors, goals, visio-cultural influences, etc. due at the end of the week).

- Icebreaker Exercise: What was/is your favorite youtube video and why? Introduce yourselves, and let the class remember/talk about the videos that stuck/stick in their heads (“[The Star Wars Kid](#),” [Leprechaun in Mobile](#),” “[Introducing the Book](#),” and others they think of).
- Introduce Paper 1: Class discussion and YouTube clips: Visual culture today and what impact it has on gender, relationships, expectations, etc. (Classroom visuals: *Inspector Gadget* vs. *The Power Puff Girls*; *The Simpsons* (say, 2nd season) vs. *The Family Guy*, *Beavis and Butthead/Daria* vs. *South Park*. How have changes in TV/movies (in language, aesthetic, plot, or images) reflected/affected our culture? It might also be a good idea to show clips from older (late 90s) and contemporary music videos.
- You might also do some brief in-class activities that get students thinking about how the aesthetic and practical arrangement(s) of a “text” shape the viewer’s interpretation. For example, show images of Van Gogh’s *Starry Night* and *Wheatfield with Crows* (first without and then with caption that reads: This is the last painting Van Gogh made before he killed himself). You might also see youtube.com for “[Pulp Fiction Typography](#)” and have a discussion about typography’s role in shaping the affect of a “text.”
- Class discussion: Digital-media culture today and what impact it has on gender, relationships, expectations, etc. (Classroom visuals: *Turnitin.com*, “[Top Ten: YouTube Debate Questions](#),” *Facebook.com* vs. *Myspace.com*, [The Onion](#), trailers on *IMDB.com*, and others you think of). How do changes in the Web, video games, etc. reflect/affect our culture?

Select from the following Journal Options:

- **Journal 1**—Recount some of the most memorable television shows, movies, video games, or computer games that you encounter throughout your years. What did this particular media catch your attention?

Select from the following Inkwell Exercises:

- Any [Ice Breaker](#) activity:
 - You Know What They Say About Assuming...
 - Guess Who?
 - Would You Rather...
 - Alphabet Lists—Getting to Know Your Classmates
 - TV Personalities: Trying on Voices

Week 2:

Select from the following Reading Options:

- *On Writing*: Michael Hendrickson’s “Music Television Mike”
- *On Writing*: Gail Godwin’s “The Watcher at the Gates”
- *On Writing*: Richard Straub’s “Responding—Really Responding”
- *The McGraw-Hill Handbook*: the section on reading critically (refer to index)
- *The McGraw-Hill Handbook*: the section on narration (refer to index)
- *The McGraw-Hill Handbook*: the section on “Personal Essays” (refer to index)
- *On Writing*: Spike Lee’s “Journal Entries: *Do the Right Thing*” and the script for [Do the Right Thing](#)

Select from the following Discussions and Writing Exercises:

- Workshop Draft 1 of Paper 1

Select from the following Journal Options:

- **Journal 2**
 - Read and respond to Richard Straub’s “Responding—Really Responding—to Other Students’ Writing.” What were your ideas and attitudes toward revising and responding before reading Straub’s essay? Have your opinions changed? How? How can you apply what Straub said to your first workshop? What did you learn about responding to your peers?
- **Journal 2**
 - Read and respond to Hendrickson’s essay. Examine which character traits MTV has inspired in Mike and also how he balances his descriptions of MTV shows with his discussion of their impact on his character. How would you describe Mike’s writing style? What sorts of language does he use to convey his subject to the reader? How does this language reflect his subject matter? (Note to Instructor: This essay can stimulate a great discussion about *showing* and *not* telling; through sarcasm and humorous self-depreciation Mike enacts the very traits that he believes MTV has inspired in his generation.)

Select from the Following Inkwell Exercises:

- “[Exploding a Moment: Developing Details](#)” (Details and Descriptions)
- The Early-Stage Conference ([Conferences](#))
- Conducting the Student-Centered Conference: Tips for Instructors ([Conferences](#))
- “Underline, List and Highlight:” Improving Drafts in Conference ([Conferences](#))

Other Activities:

- [Plagiarism Exercise](http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises) (See FYC website: <http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises>)

Week 3: CONFERENCES

Students Bring Draft 2 to Conferences

- Ask students to bring questions about their drafts with them to conferences.

Week 4:

Select from the following Reading Options:

- *On Writing*: Michael Torralba's "Radiohead's *OK Computer*"
- *On Writing*: Lorrie Moore's "How to Become a Writer"
- *On Writing*: Ashley Noles' "A Window into My Life"
- *The McGraw-Hill Handbook*: the sections on "Introductions" and "Conclusions"

Select from the following Discussions and Writing Exercises:

- Workshop Paper 1 Draft 3.
- Discuss introductions and conclusions

Select from the following Journal Options:

- **Journal 3**
 - Read and respond to Lorrie Moore's "How to Become a Writer." Is Moore's article humorous or serious? Is the idea of an "insane writer" a cliché? Is her article a common misconception of writers? What are some common stereotypes you have or that people have about you? Moore continually repeats that her character has "no sense of plot." What is a plot and do you need it? Also, is a five-paragraph essay problematic? Are you used to writing papers in a five-paragraph format? Think of essays that you like and why you find them memorable and not.

Select from the following Inkwell Exercises:

- Choose from these [Revising Drafts](#) activities
 - Make it Interesting/Make me Want to Read it: Catchy Openings
 - Proofreading Pitfalls Handout for Self-Editing
 - Raising the Stakes: Adding Tension and Intensity to a Story
 - Stylistic Revision: Maximizing Clarity and Directness
 - The Wet Beagle: Show Me, Don't Tell Me Workshop
 - Titles (Say So Much)
 - What Is It? Enriching Descriptive Writing

Week 5:

Select from the following Reading Options:

- *On Writing*: Annie Dillard's "Transfiguration" and "How I Wrote the Moth Essay—and Why"
- *On Writing*: Deborah Coxwell-Teague's "Making Meaning—Your Own Meaning—When You Read"
- *The McGraw-Hill Handbook*: the section on "Image Interpretations"

Select from the following Discussions and Writing Exercises:

- Proofreading Discussion—Read your essay out loud to avoid common mistakes. Also, mention how the Microsoft Word does not catch all of your mistakes and may change some of your words without you realizing it.
- Paper 1 Final Draft Due.
- Introduce Paper 2.
- Song/Lyric Exercise: Have the students bring in song lyrics and examples of song lyrics and cover art that you can analyze together in class.

Select from the following Journal Options:

- **Journal 4**
 - Do you assume that teachers always have the "correct" answers or that your interpretation does not matter? How do you approach reading a story or writing an essay? Is it for the teacher or for yourself? What do you think about a story having several interpretations? Do you remain silent in discussion because you are afraid your interpretation is wrong? Do you write in the margins when reading or do you just quickly skim?
- **Journal 4**
 - Consider our viewing of the clip from the "[Silent Film Exercise—Creating Original Dialogue and Writing Descriptively](#)" activity. Write a response in which you discuss your reactions to the scene(s). Consider the power of the purely visual. What visual clues did you notice as you composed the text?

Compare your written text to the actual text in the scene? Were you surprised? Did you go in a completely different direction? How important does the scene imply words/text are? How was your viewing experience different without the words the first time you watched it? Did it make you notice the visual aspects (facial expressions, clothes, lighting) more closely?

Select from the following *Inkwell Exercises*:

- Choose from these [Invention](#) activities
 - Commercial Break!!: Creative Play With Media Influence
 - Fortune Cookies: Focusing a Description
 - In Quest of Culture: Top-Generating for the Research Essay
 - My Ten Commandments: Examining Social Construction
 - TV Personalities: Trying on Voices
 - When I Grow Up: Reflecting on Personal Growth

Week 6:

Select from the following *Reading Options*:

- *On Writing*: Mark Mason’s “Adaptations, Limitations, and Imitations”
- *On Writing*: Diane Ackerman’s “Mute Dancers: How to Watch a Hummingbird”
- *On Writing*: Peter Hall’s “Living the Virtual Life: A Second Life”
- *The McGraw-Hill Handbook*: the “Thesis” section (refer to index)

Select from the following *Discussions and Writing Exercises*:

- Bring Paper 2 ideas to discuss
- Workshop Paper 2 Draft 1.
- You could have the students read a section of a book and show a corresponding clip of the film version of this book in class (i.e. *Lord of the Rings*) and discuss the alterations, additions, and deletions between both mediums.
- Research discussion

Select from the following *Journal Options*:

- **Journal 5**
 - Looking over the revisions that Mark Mason made in his “Adaptations, Limitations, and Imitations,” what revisions did he make and are they successful? Think about his title. Does it catch your attention and does it fit his particular story? Also, what about the revisions he made to his opening paragraph? Did it improve his paper? Have your revisions helped or did you stick to what you already had? Is it hard to cut things out of your paper? If so, why? What is the hardest part about revising your own papers?
- **Journal 5**
 - After having read selections from *Lord of the Rings* and watching the corresponding film clip, how do you feel about the directorial choices Peter Jackson made? Why do you think he made the changes that he did? How does this affect the viewer’s interpretation? Is this book or movie lacking anything and what changes or additions would you make?

Select from the following *Inkwell Exercises*:

- [“Repainting the Starry Night: Visual/Textual Analysis”](#) (Writing about Various Media)
- The Early-Stage Conference ([Conferences](#))
- Conducting the Student-Centered Conference: Tips for Instructors ([Conferences](#))
- “Underline, List and Highlight:” Improving Drafts in Conference ([Conferences](#))

Week 7: CONFERENCES

Students Bring Draft 2 to Conferences

- Ask students to bring questions about their drafts with them to conferences.

Week 8:

Select from the following *Reading Options*:

- *On Writing*: Richard Marius’ “False Rules and What is True about Them”
- *The McGraw-Hill Handbook*: the section on “Paragraphs” (see index)
- *The McGraw-Hill Handbook*: “Transition and Paragraph Development” (see index)

Select from the following *Discussions and Writing Exercises*:

- Workshop Paper 2 Draft 3
- MLA discussion
- You could have the students read several different versions of the Cinderella fairy tale like Grimm’s version and Gregory Maguire’s *Confessions of an Ugly Stepsister*. Then watch clip(s) of movies that utilize this common fairy

tale (i.e. Disney's *Cinderella*, *Ever After*, or *Pretty Woman*). Discuss the alterations, additions, and deletions between both mediums.

Select from the following Journal Options:

- **Journal 6**
 - Consider the excerpt from the book *Confessions of an Ugly Stepsister* and the viewing of *Cinderella* and *Ever After*. What are some similarities? What are some differences? What could account for the variations? *Cinderella* was made in the 1950s. *Ever After* came out 1998, and the book was written in 1999. Think about what was happening at the time these were being created. What specific scenes or parts have been changed? Why?
- **Journal 6**
 - Read and respond to Marius's "False Rules and What is True about Them." What common rules did you believe before you read this article? Any rules that you disagree with or that he did not include?
- **Journal 6**
 - Think about visual/textual relationships on webpages. Find an article related to your topic and critique the webpage for its content, its graphic layout, and its reliability. *Do not use Wikipedia, a dictionary, an encyclopedia, or imdb.com.* If you have trouble finding an article related to your topic, then you could explore how you would design a video, movie scene, or webpage related to your topic. Think about how a social networking site like Facebook depicts you. Is it an accurate depiction or can webpages be misleading? Does your favorite music group have a Facebook page? If so, does it depict their style of music? How do color, pictures, layout design, and text all work together to create an image about the topic you are dealing with? Post the webpage you are analyzing along with the journal entry. Also, consider how words and images differ rhetorically. Can we accomplish different rhetorical goals through the use of video, still images, audio, and words that we may not be able to accomplish by words alone? When is it appropriate to choose to use one medium over another? In other words, can an image do something rhetorically that a word cannot, and in what situations are words more appropriate than an image?

Select from the following Inkwell Exercises:

- [Transitions](#)
 - Out of Sequence: Organization and Transition Exercise
 - "AC/DC? No, AB/BC!" Out of Sequence: Organization and Transition Exercise
 - Picturing Transitions: Narrating Scene Shifts
 - Looking for Connections Between Ideas

Week 9:

Select from the following Reading Options:

- *On Writing*: Toby Fulwiler's "The Role of Audiences"
- *The McGraw-Hill Handbook*: the section on "Interpreting Visual Arts" (refer to index)

Select from the following Discussions and Writing Exercises:

- Introduce Paper 3
- Paper 2 Final Draft Due

Select from the following Journal Options:

- **Journal 7**
 - Consider Toby Fulwiler's "The Role of Audience." What role do audiences play in your writing? In media? In advertisements?

Select from the following Inkwell Exercises:

- [Analysis](#)
 - Exploring Culture: The Influence of Ads
 - Exploring the Interplay of Text and Visuals
 - Lunch: Thinking about Generalizing and Stereotyping
 - My Ten Commandments: Examining Social Construction

Week 10:

Select from the following Reading Options:

- *On Writing*: Kurt Vonnegut, Jr.'s "How to Write with Style"
- *On Writing*: Mike Rose's "Writing Around Rules"

Select from the following Discussions and Writing Exercises:

- Paper 2 Final Draft Due.

- Introduce Paper 3. Starting off with a discussion on real advertisements (their audience, purpose, medium) would help foster a better understanding of the anti-advertisement. After they understand the visual/textual construction of ads, they can approach creating an anti-ad for their own purpose. Discuss demographics bringing in commercial magazines and looking at the articles and ads will help clarify the idea (i.e., different ads of soldiers in *Fortune* than in *People*).
- [Post Secret](#). Explore this site together in class; discuss the visual/textual components that go into creating these postcards. Either in class or at home, have the students create their own postcard—making sure to utilize at least one image and some form of text.

Select from the following Journal Options:

- **Journal 8**

- Consider your style/voice. Vonnegut’s style is like a “band saw cutting galvanized steel.” Does your style change depending on your audience?

Select from the following Inkwell Exercises:

- [Audience](#)

- Abstract Shapes: The Importance of Visual Description
- Audience and Voice Exercise
- Brain Teaser: Voice Without Word Choice
- Changing Voices—The Helpful and Unhelpful Voices in Our Heads
- Comparing Tone and Style

Week 11:

Select from the following Reading Options:

- *On Writing*: Donna Steiner’s “Sleeping with Alcohol”
- *On Writing*: Terry Tempest Williams’ “Why I Write”

Select from the following Discussions and Writing Exercises:

- Workshop Paper 3 Draft 1

- You may want to conduct a class workshop where everyone shares their draft and idea. This has been really effective in helping the entire class think about ways to construct their anti-ads in order to communicate their desired message.

Select from the following Journal Options:

- **Journal 9** (option 1)

- What are some ads (in magazines, TV, road signs, commercials, etc.) that you remember? Or that you like? What ads do you not like? How does the ad catch your attention? How much are we responsible for our own critical thinking? Can we blame the companies for capitalizing off our absence of critique?

- **Journal 9** (option 2)

- What advertisement or topic are you going to explore in your paper? Are you choosing an ad that you dislike or a current trend like Facebook or the iPhone? How will you spoof this? Will you create an anti-spoof ad?

- **Journal 9**

- What do Steiner and Lee suggest about stereotypes? Did you stereotype them while reading? Did your perception of them—as authors and people—change?

Select from the following Inkwell Exercises:

- [Writing About Various Media](#)

- Advertising Influence—Thinking and Writing about Cultural Influences
- Classroom Blogging—Documenting Classroom Events
- Commercial Break!!: Creative Play With Media Influence
- Repainting the Starry Night: Visual/Textual Analysis

Week 12:

Select from the following Reading Options:

- *On Writing*: Brent Staples’ “Just Walk on By: A Black Man Ponders His Power to Alter Public Space”

Select from the following Discussions and Writing Exercises:

- Workshop Paper 3 Draft 2

Select from the following Journal Options:

- **Journal 10**

- Read and respond to Brent Staples’ “Just Walk on By.” You might think about how your current assignment is similar to Staples’ essay.

Select from the following *Inkwell Exercises*:

- [Revising Drafts](#)
 - Make it Interesting/Make me Want to Read it: Catchy Openings
 - Play It Again, Sam: Analysis vs. Summary
 - Proofreading Pitfalls Handout for Self-Editing
 - Stylistic Revision: Maximizing Clarity and Directness

Week 13:

Select from the following *Reading Options*:

- *The McGraw-Hill Handbook*: the section on “Oral Presentations” (refer to index)

Select from the following *Discussions and Writing Exercises*:

- Paper 3 Final Draft Due
- Group Workshop

Select from the following *Journal Options*:

- **Journal 11**
 - Discuss your experience in and outside of class with creating an anti-advertisement. After looking at the adbusters.org site, how did you feel about creating an anti-ad? What were some possible ads and issues you were considering for the last assignment? Did you enjoy creating it the best or did you enjoy thinking up the idea? Was creating an anti-ad harder than you expected?

Select from the following *Inkwell Exercises*:

- [Grammar, Punctuation, and Mechanics](#)
 - Sprinkle in those Comma and Semicolons
 - 1101’s One-of-a-Kind Apostrophe Test
 - Chaos is (not) our Friend (?) - Editing for Clarity
 - Proofreading Pitfalls Handout for Self-Editing
 - The Exquisite Corpse: Fun With Syntax

Week 14:

Select from the following *Discussions and Writing Exercises*:

- Discuss ideas and tips for presenting your anti-advertisements and magazines
- Group Workshop

Select from the following *Journal Options*:

- **Journal 12**
 - Based on what you’ve learned so far this semester, what has changed in your writing? What will you continue to do that you’ve learned and what will you choose not to do? What have you learned about media? Do you analyze different types of media more than you used to?

Week 15:

Select from the following *Discussions and Writing Exercises*:

- Group Presentations
- If you are doing portfolio evaluation, those should be due by Monday of final exam week to give you time to evaluate them and submit final grades.

Other Activities:

- Course Evaluations.