

WRD 110 Composition & Communication I - Fall 2018

Instructor: Jeremy Flick**Section 110-050:** TR 8am-9:15pm **Location:** JSB 213**Office:** 1302 Patterson Office Tower (POT)**Email:** jeremy.flick@uky.edu (the best way to reach me)**Office Hours:** TR 11:00am-12:30pm**Course Description**

- Composition and Communication I focuses on critical inquiry and research. Throughout the course, students are encouraged to explore their place in the broader community and engage in reflective thinking and analysis. WRD 110 asks students to write and speak effectively about local issues not only for their classmates but also for audiences beyond the classroom. WRD 110 places special emphasis on the skills of conducting primary and secondary research, as well as how to use visuals and online resources to enhance writing and oral presentations. Over the course of the semester, we will work independently, with partners, or in small groups to investigate, share findings, and compose presentations of our research. We will focus our attention throughout the semester on thinking about what it means to ask questions and do research, and we will pay close attention to questions about how one presents that research to public audiences as well. We will explore definitions of and strategies for research through class readings, writing assignments, ongoing critical inquiry, and oral presentations.

Student Learning Outcomes

By the end of the semester, students will be able to:

- compose written texts and deliver oral presentations that represent a relevant and informed point of view appropriate for its audience, purpose, and occasion in an environment that reinforces the recursive and generative nature of the composition and delivery rehearsal processes.
- demonstrate an awareness of strategies that speakers and writers use in different communicative situations and media, and in large and small groups; learn to analyze and use visuals effectively to augment their oral presentations; to employ invention techniques for analyzing and developing arguments; to recognize and address differing genre and discourse conventions; and to document their sources appropriately.
- find, analyze, evaluate, and properly cite pertinent primary and secondary sources, using relevant discovery tools, a part of the process of speech preparation and writing process.
- develop flexible and effective strategies for organizing, revising, editing, proofreading, and practicing/rehearsing to improve the development of their ideas and the appropriateness of their expression.
- collaborate with peers, the instructor, and librarians to define revision strategies for their essays and speeches, to set goals for improving them, and to devise effective plans for achieving those goals.
- engage in a range of small group activities that allow them to explore and express their experiences and perspectives on issues under discussion.

Required Materials

As of fall 2016, all sections of WRD 110, 111, and 112 use our homegrown textbook, the *Town Branch Writing Collection* (<http://store.van-griner.com/content/town-branch-writing-collection>) edited by the Director of Composition Jim Ridolfo, and our student reader *The Engaged Citizen* (<http://store.van-griner.com/content/engaged-citizen>). Any proceeds from either book go back directly to the department to support its mission.

Again, the required textbooks are:

- *Town Branch Writing Collection*. 4th Edition (2018-2019) ISBN 9781617406195
- *The Engaged Citizen*. (2018-2019) ISBN 9781617406126

Attendance and Participation

- University Senate Rules state that students who accumulate excused absences equal to 20% of class contact hours can be asked to withdraw from the course. **If you have unexcused absences equal to 20% of class contact hours, you cannot receive credit for the course and will receive a grade of E if you do not withdraw. For a course meeting twice a week, 20% is six classes.** That means you will receive an E in this course upon the sixth

unexcused absence if you do not withdraw. To have your absence excused, you will need to provide official documentation within one week of returning to class. If you have a combination of excused and unexcused absences equal to 20% of class contact hours, your instructor may also encourage you to withdraw. Please see University Senate Rules (<http://www.uky.edu/StudentAffairs/Code/part2.html>) for further explanation of excused absences.

- You can accrue up to two (2) unexcused absences without penalty. In a TR course, that's an entire week, but think about it—a week is a long time in a course! Unexcused absences beyond your two “free” absences will begin to count towards the 20% rule discussed above.
- All the rules above are important, but I want you to take away most is this: our class is grounded in the importance of discussion, collaboration, and healthy class participation. None of these things are possible if you don't come to class, and it will only hinder your success in other areas of the course if you are not here as often as possible, prepared, and ready to work with others.

Classroom Policies and Other Information

- You should read each week's assigned reading **before** the date on which it's assigned. There will be weekly quizzes about the readings we do for class. They will be short and concise, and they will be administered to make sure we are on the same page. Sometimes I will give you a free write opportunity instead of a quiz. Come to class prepared, do what's expected of you, and you should be fine.
- Students at the college level are accountable and responsible for their education. I am always pleased to help you, but I will not force you to let me help you. When it comes to education, you get back what you put in.
- Activities that distract me or other students during course hours will not be tolerated. While we will use and explore technology in our class, and while I respect its importance in our daily lives and to the research we will conduct and the genres we will present in, its use can also become an overwhelming distraction. I will designate when it's appropriate to use things like computers, smartphones, or headphones. Otherwise I expect devices to be out of sight. I don't like to make use of it, but I reserve the right to ask you to leave if you continue to distract me or others.
- I'm always happy to meet or field questions, but if you miss class, please don't expect me to distill an entire class's content into a few sentences through email. Two of the questions I am asked most frequently in emails about missing class are “Did I miss anything?” and “Are we doing anything important today?” Consider these questions from the perspective of your audience—*of course you're missing something important!* The syllabus tells you what we're doing from class to class. If you have specific questions, I am happy to answer them, but otherwise you should refer to the schedule if you want to know what's happening on a particular day. One of our goals in this class is to think critically about how messages are put together, and this extends to genres of communication like emails too.
- This is a writing *and* communication course, which means that discussion between you and your peers, and between you and me, will be crucial to each class. When I ask a question, I don't usually have a pre-packaged answer in mind. Instead, I'm asking you to help me think through my question. Speak up and contribute. If you have concerns about contributing to class discussion, please feel free to meet with me so we can talk about strategies to make sure your voice is heard.
- Respect for ideas is important. This is especially true for ideas that are different from yours, and especially in places like a writing and communication classroom, where it is likely that you might eventually land against ideas that are different from the ones that you hold dear. Treat others with respect, even if you disagree—i.e., the Golden Rule.

Late Assignments

- All major assignments are due on the date specified. For each day late, I'll apply a 10% penalty to your assignment. Please note, though, that you are still expected to submit all assignments, even if they are late. If your assignment is three days late, for example, you should still aim to submit the best work possible and receive a maximum of a 70%, which is way better than opting for a 0. Additionally, if you are absent on a day when a task is due or when your speech is scheduled, I can accept your work *only* if the absence is officially excused.
- I want you to submit your best work. I also understand that sometimes life itself interferes with our best laid schemes. You may ask for an extension on one (1) formal assignment (except for your research talk at the end of the semester—there will be no time to make that one up). You should contact me to organize the terms of your extension **BEFORE** the assignment is due.

Plagiarism

- Part II of Student Rights and Responsibilities states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. See section 6.3.1; online at: <http://www.uky.edu/StudentAffairs/Code/Section%20VI.pdf>
- In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.
- Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.
- Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phrasing intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.
- You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class, including a previous CIS or WRD 110 course.

Recommended Resources

- **Writing Center** - Located in W.T. Young Library Hub B108B; www.uky.mywconline.com
- **Media Depot** - Located in W.T. Young Library Hub; www.uky.edu/ukat/mediadepot
- **Counseling Center** - Located in Frazee Hall; www.uky.edu/StudentAffairs/Counseling

Students with Special Needs

- If you are registered with the Disability Resource Center (DRC) and require special accommodations to complete the work for this course, you must produce a letter from the DRC that details what you need before I can grant you these accommodations. Special accommodations cannot be granted retroactively. This is a non-negotiable class policy. Please contact the DRC at 257-2754 if you have questions about your eligibility for special accommodations.

Grading Scale

Grade ranges and breakdown:

A= 90-100%

B= 80-89%

C= 70-79%

D= 60-69%

E= 59% and below

Grade Questions: Due to federal privacy policy (FERPA), no grades will be discussed over email. This is the policy of the Division of Writing, Rhetoric, and Digital Studies. If you wish to discuss any grades, from individual projects to your final semester grade, you will need to make an appointment to speak with me in person or stop in during office hours.

Grade Breakdown and Major Assignments

Reading Quizzes	5%
Participation / In-Class Work	10%
Research Journal	10%
Critical Analysis of Research	15%
Audio Essay Podcast Pitch	10%
Audio Essay Podcast Prospectus	10%
Research Presentation Press Release	10%
Audio Essay Podcast and Research Presentation	30%

Descriptions of Major Assignments

* Reference to MLA formatting means that the document should include the following features: 12 pt. Times New Roman font, 1-inch margins, a header, double spacing throughout, and a works cited page for all sources referenced.

Reading Quizzes – 5%

You can expect reading quizzes. These quizzes will be drawn from the readings I post on Canvas or from the *Town Branch Writing Collection* and *The Engaged Citizen*. They will be concise and not tricky. I administer them to make sure we are all on the same page, and sometimes I might give you an opportunity to free write instead. Come to class prepared and you will be fine.

Participation / In-class Work – 10%

I've already noted the importance of attendance and participation in this course. Because I value your cooperation, it makes up a reasonably large part of your final grade. Your success in this class depends on your regular attendance and active participation in our daily conversations and activities, like discussions, group work, and peer review. Since this is a process-driven course, and since teamwork will be an integral part of the course, you must be present, on time, alert, and prepared.

Research Journal – 10%

One of our major goals in this class is to reimagine what research is and who researchers are. You were probably a researcher long before you came to this class, even if you've never thought of yourself in that way before. I want us to reevaluate what research means, and I want us to rethink how we determine what's worthy of research. I also want us to think about research as an on-going, ever-evolving process—not just something that happens in the 12 hours before a final paper is due. With that in mind, we're going to keep a research journal through the "Discussion" feature in Canvas. I'll offer a tutorial in how to get started with this in Canvas in week 2. Each Sunday, I'll post a question or prompt that has something to do with where we are in the class that week. You should create a discussion post by Friday at 11:59pm of that same week. Except for the first week of class, we will submit one of these entries every week (unless I note otherwise). Early questions will be designed to help you think about topics and ideas that you might end up working with later in the semester. You won't be graded for spelling, correctness, or style; instead, this is a chance for you to raise questions, talk about what's going well, or note where you're struggling. As I hope my questions and prompts will show, this is designed to be helpful as we think about what it means to research and share knowledge. I will occasionally respond in writing, but not every week—however, I will read your entries every week. Feel free to be as creative or as reflective as you want, and as long as I see substantial effort from week to week (i.e., you submit on time, you take my questions or prompts seriously, and you provide the level of substance or detail that the prompts ask of you), you'll receive full credit.

Critical Analysis of Research – 15%

You will become an active researcher early in this course, and you will eventually capture some of this research in your own audio essay podcast, which you will also present about at the end of the semester. However, one of the most crucial things that good researchers do is learn from other researchers. Before you think about presenting your own research and commentary, this assignment asks you to summarize and analyze the ways in which someone else's research has been represented. After some general searching, I want you to find a research topic that interests you and look for a text in which that research is being transposed for a public audience. Please note that the word "text" here is meant to be construed broadly, as is the word "research": your text can be an article in, say, *The Atlantic* about [new research on the subject of sleep](#), or it might be a [TED Talk by an economist](#) on her research into the inability of capitalism to stimulate real economic growth. Whatever your interest is, select one (1) text and do the following:

- Briefly summarize the text. What kind of text is this, and what kind of forum has this been shared in? What is the research about? What does the writer or speaker want us to understand about the research?

- Analyze the text itself. What kinds of rhetorical strategies does the writer or speaker employ to help her audience understand the research? What impact does the genre of the text have on the research? (E.g., what kinds of strategies accompany a public presentation like a TED Talk that are similar to or different from an article published online?)
- What did you learn, either about the research itself, or about how research can be presented to the public? What might you take away from this as a researcher? (Think about your own position in this course, in which you're gathering research now to present in a public forum—our classroom—in the coming weeks.)

Requirements: Before you begin writing, you will select your text and submit a link to it via Canvas for instructor approval/feedback. Once approved, you can begin drafting. Your final draft of the critical analysis essay should be **800-1000 words**. The essay should be formatted according to MLA guidelines. No additional sources beyond your text are necessary.

Audio Essay Podcast Prospectus – 10%

In this prospectus, you will discuss your idea for the subject of your eventual audio essay podcast in a written, formal proposal. Your idea for the subject of your podcast should grow out of the research journal that you'll start keeping at the beginning of the semester, responding to (and building on) our readings and topics each week. The same week that you submit this prospectus, you will also deliver a pitch to the class, which will serve as an oral presentation of this prospectus. This written proposal should: (a) describe your chosen space in detail; (b) explain how your chosen space has connections to an issue of both local and national concern; (c) clarify why you are interested in this space; (d) and, finally, you should include at least **six (6)** trustworthy secondary sources, **annotated**, that you plan to explore and possibly use in the audio essay podcast itself. Annotations should briefly **summarize** the source's content (its main ideas, its claims), and they should also **analyze** the source's credibility (Who made this source? How do you know it is trustworthy? How will this source be useful to your research process?). The prospectus should be a minimum of **1800 words**, including annotations (annotations should be at least 100 words per source). MLA formatting throughout.

Audio Essay Podcast Pitch – 10%

This is your first opportunity to take the research notes you've been collecting so far this semester and "pitch" your ideas to a public audience—in this case, that audience is your class. You will submit your written audio essay prospectus the same week you deliver your pitch. The pitch itself is an oral presentation of your written prospectus, though that **does not mean that you should stand and read your prospectus off the page**. Instead, you are tasked with thinking about how you will take the contents of your written pitch and transpose that material for a public audience in a public talk. Recall our discussions of genre and genre conventions. Like the prospectus, your pitch should: (a) describe your chosen space; (b) explain how your chosen space has connections to an issue of both local and national concern; (c) clarify why you are interested in this space; (d) and, finally, you should verbally cite or reference at least **two (2)** of the six sources you have annotated for your written prospectus. Your pitch should be **3-5 minutes** in length, and you should include at least **one (1) visual**—e.g., a picture of your space, or an image that helps your audience understand your topic. No slides (except for your visual). You may use 3x5 notecards.

Research Presentation Press Release – 10%

As I've noted already, we will spend a great deal of time this semester thinking about how we take information or research and transpose it into different genres for different audiences. One of the genres we will think about, among several, is the research press release—they are produced and disseminated every day, though like many genres they are easily overlooked. We will examine and analyze examples of how some researchers have had their own research transposed into public press releases, and we will think about the kinds of choices that accompany this kind of transposition. In the weeks leading up to the submission of your audio essay podcast and the delivery of your research presentation, you will compose a press release that announces your upcoming research presentation, briefly summarizes your research and your commentary, and draws clear connections between your space and an issue of local and national concern.

You should adopt the conventions of the press releases we examine this semester. You should aim for (a) clarity (consider that your audience is wide-ranging and uninformed about your space and research), (b) brevity (your press release should be **400-600 words**), and (c) utility (you have a limited amount of time and space to hook your reader—include only the most important, concise, and necessary information that you need). You should also include **one (1) visual** that represents your space and/or the issue to which it's connected, as well as the date and time for your upcoming research presentation.

Audio Essay Podcast (15%) and Research Presentation (15%) – 30% total

In this final project, I'm asking everyone to compose an audio essay, or "podcast," that highlights your chosen space and how it can be connected to an issue of both local and national concern. The project pitch and prospectus will be your first opportunity to introduce the space and issue you are interested in, though your choices should come from your research

journal that we'll begin keeping at the beginning of the semester. We will listen to podcasts throughout the semester to help you get a sense of the genre conventions before you actually begin recording your own, and you will get feedback on your pitch and proposal before you start recording as well. Like the "Rest Stop" and "24 Hours at the Golden Apple" podcast episodes we will listen to, your podcast will fluidly integrate interviews with people you encounter in your space, commentary from yourself, and secondary research that connects your topic to both local and national interests.

Your goal for this assignment is to delve deeper into your chosen space to discern different perspectives on the meaning your space embodies for other people. By interviewing different people, you will learn more about the life, atmosphere, "aura," or cultural experiences that your space offers to others. Once you have learned about these different perspectives, you will compile your various interviews into a coherent audio essay podcast. This entails including direct quotations from your different interviewees, commentary on the interviewees' words, and recorded sounds from the space that help to "set the scene." In other words, your podcast will inform your audience of the "human interest" or "human aspect" of your space in detail. Once you have delved deeper, you will then broaden your focus outward—how does this space and the experiences of the people within it connect to an issue of both local and national concern?

For example: Say that I choose my favorite coffee shop as the space I'll research. I go there often, and while I understand why I like it (it's not a chain, it's got great space for working, and the coffee is fair trade), I'm interested in how other people experience the coffee shop too. I might start by getting to know some of the baristas and frequent customers, and I might make a habit of taking notes about what I notice while I'm there—these notes might also come from or make up entries in my research journal as well. Once I have compiled some observations about what I find interesting about my space, I can also begin to think about how the space itself is connected to broader concerns. Take the issue of fair trade coffee, for example. This draws me in, and it seems like an interesting topic with both local and national significance, so I'll do some secondary research about fair trade and what it really means. Once I have done some background research, I can (politely) ask some of the baristas/customers if I can interview them about the space. In addition to thinking about what this space means to my interviewees, I might broaden my focus and ask the folks I interview whether an issue like fair trade is important to them, or I might ask them what it means to them, and I might also think about what this means for other coffee shops across the nation (as well as the countries from which the coffee is purchased). After I have completed my interviews and captured some soundscapes from the coffee shop to set the scene, I can also begin to weave my own commentary (supported by research) between interviews and soundscapes. My secondary research will become helpful during the commentary, and so will my initial research observations. Not unlike Catherine Savini's process, I am asking you to first take notice what you see around you; make notes about what you find curious; ask fruitful questions; and find out what's at stake.

Requirements: The podcast should be **7-10 minutes** in length. You must include audio recordings of parts of 1 - 2 conversations that you have had with interviewees. You must get written, signed permission from each interviewee, and submit those permission slips with your final project. You may interview a peer that is either (a) familiar with your space/issue, or (b) researching a similar space/issue. In addition to using the audio from your interviews, you must include your own narration that offers commentary on your interviewees' words and/or the space itself. Essentially, you will explain the deeper meaning and significance of your interviewees' dialogue by connecting their stories and experiences to others, as well as to the larger issue you are exploring through your space. In your commentary, you should also make reference to and verbally cite at least **three (3)** sources from your research. These sources may come from the sources you annotate for the audio essay prospectus (ideally, they should), but they can also be new sources as well.

To help prepare the podcast, you will compose a **1000-1200 word** transcript. This transcript will contain your interviewees' exact language, your commentary, and a list of the different recorded sounds you include in the audio essay. You should also include a works cited page with your minimum of **three (3)** sources. MLA formatting is required.

The second part of the final project is a public presentation about your podcast and your research. This talk is intended to be an opportunity to first summarize some of your key insights from your podcast/commentary, after which you can pull back the curtain and go behind the scenes of your podcast in a public presentation about the process of making it. In other words, you will be asked to spend some time highlighting your main takeaways from the podcast and our research process before also discussing why you made the choices you did, and you will offer some final reflections about your experience.

Questions to consider in your research presentation: Why did you interview the people you interviewed? How did you choose interviewees? Why did you make the specific rhetorical choices that you did? What would you do with more time or unlimited resources? What kinds of challenges did you encounter? What surprised you? What was easy? What did you learn about yourself? Your research presentation should be **6-8 minutes** in length. While you may not play your entire podcast in the place of your presentation, you may play small clips of sound to emphasize or introduce your discussion points (no more than 2 minutes of podcast sound all together). You may use 3x5 notecards and/or visuals to supplement your talk (images preferred, avoid [Death By PowerPoint](#)).

COURSE SCHEDULE

NB: This schedule is a useful guide, though it may not include reference to everything we will do in each class. All reading should be completed **before** the stated class each week. I will follow the schedule and keep the Canvas version as up-to-date as possible, and I will notify you if I need to make changes, but please remember that this schedule is ultimately subject to change at my discretion. R indicates a reading; EC indicates that a reading comes from *The Engaged Citizen*; TBWC comes from the *Town Branch Writing Collection*; all other readings will come as links or PDFs through Canvas. All due dates are by 11:59pm on the date listed unless otherwise specified.

Week	Date	Class topic	Read/Due/Review
1	R 8/23	- Introductions; syllabus and course overview - The rhetoric of email exercise	Review the syllabus and familiarize yourself with our course in Canvas Due: send Mr. Flick an email introducing yourself by 11:59pm on Friday, 8/24
2	T 8/28	- Critical inquiry and research—what is it? - Overview of the research journal; examples of research exercise - Overview of the critical analysis of research essay	R: Savini, “Looking for Trouble” R: TBWC, “Research”
	R 8/30	- Rhetoric and rhetorical appeals; introduction to primary and secondary source research; working with sources	R: TBWC, “Rhetoric”; “Citation” Due: Post your first research journal entry on Canvas by 11:59pm on Friday, 8/31. All subsequent journal entries will be due by 11:59pm on Friday each week, unless otherwise noted
3	T 9/4	- Genres of research – from press releases to TED Talks	R: TBWC, “Understanding Genres” R: Kerry Dirk, “Navigating Genres”
	R 9/6	- Genres of research – writing skills and rhetorical moves	R: TBWC, “Strengthening Your Writing Process” Due: submission of the text you’ve chosen for the critical analysis of research essay due on Canvas
4	T 9/11	- Field trip to the Special Collections Research Center (SCRC)!	R: Friedersdorf, “The Case for Subversive Monuments” Last day to drop without a W is Wednesday, September 12
	R 9/13	- Writing skills and rhetorical moves – bring a draft of your critical analysis essay for peer review - Overview of the audio essay project pitch and prospectus	R: TBWC, “Reading and Responding” R: EC, “Rhetorical Analysis of Peter Singer and Martin Luther King Jr.”
5	T 9/18	- Overview of the audio essay project pitch and prospectus; Overview of the audio essay podcast and research presentation; charting the remainder of the course - Introduction to annotated bibliographies - Credible sources activity	R: Inskip, “A Finder’s Guide to Facts” R: EC, “The Power of Exercise” Due: critical analysis of research essay
	R 9/20	- Introduction to public speaking	R: TBWC, “Public Speaking”
6	T 9/25	- Genres of research – the rhetoric of podcasts and radio	R: <i>This American Life</i> , “Rest Stop”
	R 9/27	- Genres of research – the rhetoric of podcasts and radio	R: <i>This American Life</i> , “24 Hours at the Golden Apple”

7	T 10/2	- Genres of research – the rhetoric of podcasts and radio - Recalling the rhetoric of audience awareness; soundscapes and scenes - Low stakes and high stakes public speaking	Review TBWC, “Public Speaking” R: <i>This American Life</i> , “Americans in Paris”
	R 10/4	- Workshopping pitches and proposals – bring a draft of your proposal; Q&A - Visiting the Media Depot	
8	T 10/9	- Workshopping pitches and proposals – bring a draft of your proposal; Q&A	
	R 10/11	- Workshopping pitches and proposals – bring a draft of your proposal; Q&A - Q&A about the audio essay podcast and research presentation	R: EC, “Be the Change” Due: audio essay prospectus and annotated bib (by 11:59pm on Friday, 10/12)
9	T 10/16	- Pitch presentations!	
	R 10/18	- Pitch presentations! - Looking ahead	
10	T 10/23	- Outlining and framing the podcast - Media Depot podcast workshop	R: Hempel, “If Podcasts Are the New Blogs, Enjoy the Golden Age While It Lasts”
	R 10/25	- Visual rhetoric and design - Overview of the research presentation press release - Interviewing etiquette and best practices	R: TBWC, “Visual Rhetoric and Design” R: <i>Serial</i> , Episode I
11	T 10/30	- Rhetorical appeals – pathos, ethos, logos, and kairos in composing	R: <i>Radiolab</i> , “Rodney vs. Death”
	R 11/1	- Rhetorical appeals – ethos and credibility in research	R: <i>Serial</i> , Episode II
12	T 11/6	Workshop and Q&A	
	R 11/8	- Workshop and peer review – bring a draft of your research presentation press release	
13	T 11/13	- Workshop and Q&A	Due: research presentation press release
	R 11/15	- Workshop and peer review – bring a draft of your podcast transcript	
14	T 11/20	- Workshop and Q&A - Public speaking refresher	Review TBWC: “Public Speaking”
	R 11/22	THANKSGIVING HOLIDAY	
15	T 11/27	- Workshop and final Q&A	

	R 11/29	- Audio essay podcast and research presentations	Due: audio essay podcast (by 11:59pm on Wednesday, 11/28)
16	T 12/4	- Audio essay podcast and research presentations	
	R 12/6	- Audio essay podcast and research presentations	
Please note: there is no final exam in this course.			

SYLLABUS ADDENDUM

UK Reflective Activity

As part of a university-wide initiative to understand students' attitudes about school, and help students be more successful in college, all students will be required to take part in a UK Reflective Activity for this course. You are asked to do this activity in our WRD class because it involves several brief open-ended writing prompts. The activities are all based on your opinions, and there are no right or wrong answers. You are required to complete the activity for our class, but your answers are confidential, so you should feel free to express yourself honestly. **To meet the requirement, complete the activity by Friday, September 14, 2018.** The activity will be open on Monday, September 3. You will be sent a link in class. You must login with your UK credentials to complete the task.

If you have any questions about the assignment or encounter any difficulties, please contact Ms. Yin Chen at uksurveyhelp@gmail.com. You will receive a reply within 24 hours on weekdays (M-F).