

Request for Undergraduate Course Addition

1. Prepare one paper copy and obtain signatures from the Department Chair/Head, Librarian, and College Dean. 2. Submit the form to your College Curriculum Committee. 3. After attaining the signature of the College Curriculum Chair, send the paper copy to Bernice Bullock in the Faculty Senate office. 4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in PDF format by email to bullock@marshall.edu.

College: Liberal Arts Department/Division: English Alpha Designator/Number: ENG 200 Graded: CR/NC:
 Contact Person: Chris Green Phone: 6-6269

NEW COURSE DATA:

New Course Title: <u>Texting the World</u>																													
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T	e	x	t	i	n	g		t	h	e		W	o	r	l	d		(C	T)								
Course Description (Limit of 30 words):	<u>This class brings together literary and non-literary texts and considers how the same theme plays through them via analysis, evaluation, and creation of said texts.</u>																												
Co-requisite(s): <u>none</u>	First Term to be Offered: <u>Fall 2010</u>																												
Prerequisite(s): <u>none</u>	Credit Hours: <u>3</u>																												
Course(s) being deleted in place of this addition (<i>must submit course deletion form</i>): <u>Required Gen-Ed Add</u>																													

CHECKLIST/REQUIREMENTS

1. After completing this two page form in its entirety, include a complete syllabus and route through the departments/committees below.
2. A complete syllabus can be from when this course was previously taught as a special topics course or by creating a new, intended syllabus to use with the course. The sample syllabus must at a minimum address the following areas:
 - a. COURSE OBJECTIVES
 - b. COURSE OUTLINE
 - c. SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATE
 - d. INSTRUCTIONAL METHODS (Lecture, Lab, Internship, Practicum, etc...)
 - e. EVALUATION METHODS (Unit/Chapter, Midterm, Final, Projects, etc...)
3. If this course will replace a course that is required by another department, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. If this course will be similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
5. Send a copy of this completed form to the Marshall University Catalog Editor.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: _____	Date: _____
Registrar: _____	Date: _____
Librarian: _____	Date: _____
College Dean: _____	Date: _____
College Curriculum Chair: _____	Date: _____
University Curriculum Committee Chair: _____	Date: _____
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science _____	Date: _____

Request for Undergraduate Course Addition - Page 2
Additional Information Required for Undergraduate Course Addition

College: Liberal Arts Department/Division: English Alpha Designator/Number: ENG 200

Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

1. Identify by name the faculty in your department/division who may teach this course.

Any English tenured or tenured-track faculty who have undergone training in teaching CT courses (this training will be conducted by CTE but has not yet been offered)

2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.

na

3. If this course will be required by a department/division other than your own, identify by name.

na

4. If there are any agreements required to provide clinical experience, attach details and signed agreements.

na

5. If library resources are deemed inadequate, attach a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

na

6. EQUIPMENT/SUPPLIES NEEDED TO TEACH THIS COURSE (this does not refer to additional equipment/supplies that need to be purchased; simply what materials are needed in order to teach this course successfully.):

na

7. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE OR GRADUATE COURSE (please also submit to Graduate Council course addition for 5xx graduate component):

na

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).

PEDAGOGICAL METHODS

Variety of methodologies:

Student Centered Learning:

1. The syllabus is directed toward student literacy and concerns;
2. Students will bring in own "texts" on Aug 28, will build a communal read of text on Aug 21 and Sept 2;
3. Students will be working in small groups the week of Sept 14;
4. Students will engage teenage and young adult literacies when doing "PopCulture Ungame Posts" (Sept. 18 and Nov 11).
5. Students will have four "workshops" where they evaluate and respond to each other's learning products (see Sept. 21 and 25; Oct 5 and 9; Nov 9 and 11; and Nov 20 and 30).
6. Students will decide focus of second half of the class (see Oct 7, Oct 12 and Oct 14).

Writing-to-learn WAC techniques as applied to course literacies:

This class will be a writing intensive class, and the assignment sheet details how students will engage in writing that generates and plans, revises, reflects, evaluates, and analyzes, and respond. These assignments are a mixture of both low and high stakes outcomes; some are graded on a completed (or not), holistically, and other guided by rubric. Please see assignments on pp. 3-4 of the syllabus.

CLASSROOM ASSESSMENTS

Measurements of higher-order critical thinking skills:

The assignments list on pp. 3-4 of the syllabus note the type of higher-order critical thinking skills at play. These are also reflected in the learning outcomes on page 2.

Theoretical Explication utilizes analysis

Letters of Advice and Bullets utilize evaluation

Worldly Texts utilize synthesis, creation, and analysis

Formal Essays utilize analysis and evaluation

Reflective Journals and the Exit Essay utilize reflection (a type of self-evaluation)

Variety of assessments:

Diagnostic: Misc Writing, Marginalia (see Assignments on pp. 3-4 of the syllabus)

Formative: Reflective Journals, Letters of Advice, PopCulture Unquestions; Exit Materials (see Assignments on pp. 3-4 of the syllabus)

Summative: Wordly Texts, Theoretical Explications, Formal Essays (see Assignments on pp. 3-4 of the syllabus)

Texting the World
(Critical Thinking, Writing Intensive)
ENG 200, Fall 2010, Corbly xxx, MWF 1:00-2:00

Professor: Dr. Chris Green
Office Hours: T 2-4, W 8-10 & app.
Office: Corbly Hall 446
Mailbox: Corbly Hall 346

Phone: 696-6269 (during office hours)
Email: greenc@marshall.edu (include "ENG 200" first in the subject line; I'll return email as soon as I can, but I do not check after 5:00 p.m.)

You can find my office by going to fourth floor of Corbly, taking a left off the stairs (or elevator), going through the first double doors to your left, going straight and taking a left in the next hall; my door is three down on the right (with lots of magnetic poetry around it, which you're invited to use!). My mailbox can be found on the third floor: go right from the elevator, take the first double doors to your right, & mailboxes are on your left. My mailbox is located under my name.
To learn more about me, visit my webpage: <http://mupfc.marshall.edu/~greenc/index.htm>

This course is going to take you into the weird world of how meaning works in the real world. We are going to start by learning to analyze how meaning is created in that textual medium called "the t-shirt," and we'll create t-shirts along the way. We will go on to focus on a topic of class choice wherein we will select three different mediums of representation to consider. We will then find examples, research how the medium works, and learn about how to make things happen. This class is very much driven by your initiative and interest!

I'd also like to welcome you to one of the first Critical Thinking Courses on MU's campus. The key domains we'll be focusing is *oral, written and visual communication* with a good dose of *ethical and historical thinking* and *aesthetic, creative, and artistic thinking* thrown in. And don't worry—in the process, we'll touch on most of the others too; after all, you can't write a good essay without using reason and you'll need information literacy to research your projects!

Required Materials

- MuOnline (www.marshall.edu/muonline) & MU Email
- Three-ring binders (one for class, one for Exit Portfolio). This class has A LOT of handouts & you will be overwhelmed unless you organize them from the start.
- Copies of work for peers to review & copies of letters of advice

Required Texts

- *Course Reader*. Available on reserve at Drinko or via WebCT. Copy Required.
- Massik, Sonia and Jack Solomon. *Signs of Life in the USA: Readings on Popular Culture for Writers*. 4th ed. New York: Bedford/St. Martin, 2009. ISBN: 0-312-47812-7.¹
- Reserve essays and chapters available at Drinko Circulation or WebCT. Copies required.
 - Lynn, Steven. "Opening Up the Text: Structuralism and Deconstruction." *Texts and Contexts: Writing About Literature with Critical Theory*. 5th ed. New York: Pearson Longman, 2008. 106-43. 032144907X.
 - Barry, Peter. "Structuralism" and "Post-structuralism and Deconstruction." *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester, UK: Manchester University Press, 2009. 38-77. 0719079276

¹ This text teaches semiotic analysis of texts in popular culture.

LEARNING OUTCOMES

I know a whole page of listing the skills that you are going to learn seems like a lot (and I guess it is), but really it's no more than I regularly do in my classes—I'm just being honest by sharing details with you on the theory that if you know our goals, you'll remember how to get there on your own when you leave class.

So hold on to your hat, pack a good lunch, and as the esteemed book *The Hitcher's Guide to the Galaxy* explains, "DON'T PANIC."

By the end of this course you will have learned how to

1. Analyze, evaluate, and create texts.
 - a. Analyze and evaluate representations in a variety of genres and mediums
 - b. Analyze, evaluate, and anticipate rhetorical circumstances;
 - c. Conduct close-reading and explication;
 - d. Plan, create, revise, evaluate, and edit interpretive essays;
 - e. Plan, create, revise, evaluate, and edit creative representations;
 - f. Use a variety of writing forms (journals, blog responses, group analysis, free-writing, etc.).
2. Use basics of semiotics and structuralism.
3. Become an able member of the academic classroom
 - a. Conduct articulate discussion;
 - b. Participate fully in group work;
 - c. Manage course materials.
4. Develop your skills with Marshall's six approaches to critical thinking. (For details see *Course Reader*, pp. xx)
 - a. Core Domains (via utilizing their terms to frame the work we undertake)
 - b. Reasoning (via analysis and arguing your cases for interpretation)
 - c. Cultural Judgment (via grappling with texts' roles in culture)
 - d. Representation (via creating and analyzing them)
 - e. Reflection (via narrating your learning process)
 - f. Information Literacy (via research)
5. Smile with the joy of doing hard, good work!

This class will practice many of the "Goals of Study for Graduating English Majors" (see *Course Reader*, p. xx), including

- 1.1 (genre & culture)
- 2.1 (textual analysis)
- 2.2 (ability to use theory)
- 2.3 (formal essays)
- 2.4 (professional research tools)
- 2.5 (writing for varied purposes and audience)
- 2.6 (evaluating texts)

SUCCEEDING IN CLASS

My goal is that you'll learn not only about the how texts make meaning but that you'll also write with more skill and joy than ever before. I will be teaching you whole new sets of skills, and I will ask you do to a lot of writing that will help you to discover, understand, and explain literature, the world, and yourself.

The trick to getting a good grade is to get the work done and get it in on time. Here's some inspiration. My father-in-law was reading a book about how the Panama Canal got built & he shared this quote with me about how the head engineer was told to make things happen: "You won't get fired if you do something, you will if you don't do anything. Do something if it is wrong, for you can correct that, but there is no way to correct nothing" (David McCullough, *The Path Between the Seas* 469).

Here's another way of thinking about it: imagine you were training to climb a mountain, and I were you coach. If you do all the workouts, eat good meals, and practice the skills, it might be hard climb, but you'll make it up. However, it will show if you choose to eat twinkies instead...

If you follow through, it is definitely within your capacity to get a "B" or maybe, with skill, an "A" but only if you keep up and follow through. Let me be straight up: this class might demand more work than most other 200-level courses, but I think it's worth the effort. I'm a professor with high expectations, but I'm also a committed coach who will help you to succeed.

FORMAT

The standard format below is required & will make your work look professional.

- 12-point times new roman font, double-spaced, titled, with one inch margins.
- Staples must be used.
- Name, date, the course, & my name in the upper left hand corner (single spaced).
- Page numbers must placed in the upper right hand corner.
- All work must be titled.

GRADING

Most assignments and your final grade will be computed using the following table. With individual assignments, if no number grade is generated using a rubric, convert the grade awarded to a percentage using the table.

A+	100	B+	88	C+	78	D+	68	F=%
A	95	B	85	C	75	D	65	according
A-	92	B-	82	C-	72	D-	63	to how
A/B	90	B/C	80	C/D	70	D/F	60	awful

ASSIGNMENTS

5% PopCulture UnQuestions	10% Theoretical Explications	20% Letters of Advice
5% Misc. Writing	20% Formal Essays	5% Exit Portfolio
5% Marginalia	10% Worldly Texts	5% Exit Essay
5% Reflective Journals	10% Rhetorical Strategies	

PopCulture UnQuestions (5%) Twice during the semester, you will be responsible for posting responses to the "PopCulture UnQuestions" to the course website & for responding to others at least four times. Posts are worth 1.5% and will be holistically graded based on enthusiasm of entry, and responses are worth .5% a piece and are holistically graded based on the quality of the communication (see LOA).

Miscellaneous Writing (5%): Several times during the semester, you will be asked to write discussion prompts, pre-writing exercises, group work, build rubrics, grade example essays, etc.

Marginalia (5%): I expect students to write on their reading. I depend upon it. Instead of giving quizzes, I will call on you to take us to places in the text to which you responded strongly—and those places must be marked with words and symbols. When something's confusing you, circle it and put a question mark next to it. (?) ~~When you feel bored, cross it out!~~ When you're excited put an exclamation point in the margin. When something seems essential, underline the text and put a star next to it. Similarly, write down your responses and your ideas in the margins. The weird work of marginalia has been conducted by readers for a thousand years, so get ready to write if you read! After you finish a text, I will collect your reading and judge how effectively you've conducted marginalia.

Reflective Journals (5%): four times, I will ask that you type a two-page (double spaced) reflection upon your learning experience with our four major projects (the two formal essays and the creations of Worldly Texts).

Theoretical Explication (10%, 5% apiece): Twice times during the semester, I will ask you to compose short pieces (2-3 typed, double-spaced pages) in which you practice analyzing the meaning of texts with theoretical tools. These analyses will be graded holistically based on your effective deployment of terminology, display of evidence and analysis, skill with citation, and proper use of MLA style.

Letters of Advice and Bullets (20%, 5% apiece): You will be responsible for writing four sets of 1-2 page letters, each of which gives advice to another student about how she/he might improve her/his papers and get a higher grade. I grade will grade your letters based on "Chris's Maxims on How to Compose and Use a Letter of Response," available in the course reader. Each "Bullet" submitted can either add or subtract 2% to your letter grade (-6% if not turned in).

Formal Essays (20%; 10% apiece): During the semester, we will be writing two essays (each 5-6 pages) that evaluates the effectiveness of how well selected text communicates. Essays will be graded based on the rubrics provided in "How Papers are Graded" available in the *Course Reader*. The second essay will use research to support its conclusions.

Drafts: You must bring in five drafts of formal essays the day when the draft is due. Failure to do so will result in a -2% on your assignment grade for each draft not brought to class. Furthermore, if you do not then email each member of your group (and CC me) a copy of your draft within the next 24 hours, another -5% will be taken off your grade.

Texts (5% for each "text" and 5% for the rhetorical strategy essay accompanying each): Twice during the semester, you will be asked to create a text that might be found in the world. The first text you will create will be a t-shirt, you may choose the genre of the second. These will be graded based on a rubric to be built by the class and the quality of your rhetorical strategy essay that analyzes the rhetorical situation for which your text is designed.

Exit Portfolio (5%): The last day of class, I'll ask that you turn in a portfolio (collected in a three ring binder) of all the writing (including drafts and materials you've not turned in) you've done for class, organized chronologically by type of writing. These will be graded based on (A) quality of the content map, (B) inclusiveness, (C) order, and (D) neatness.

Exit Essay (5%): This essay (2-3 pages) will need to describe and reflect on your experience with writing, experience, and knowledge in this course. The essay will be graded based on fulfilling the essay's goal, skill in recounting details of experience, style, organization, and diction.

Marginalia?
What a great
idea!!! →



GRADE TRACKING AND TABULATION

Because this course combines many different kinds of writing and grades, the space below is provided for you to keep track of where you stand in this class's "Wheel of Death." (BTW, a "wheel of death" is another name for the carnival ride where people stand against the inside wall of a cylinder and then it whirls then around so fast that they rise into the air against the wall. It's also the name of an amazing song by Richard Thompson!)

Reflective Journals Average: _____ x .05 = _____ (% of course grade)

1. _____ 2. _____ 3. _____ 4. _____

Misc. Writing Average: _____ x .05 = _____ (% of course grade)

1. _____ 3. _____ 5. _____ 7. _____ 9. _____
2. _____ 4. _____ 6. _____ 8. _____ 10. _____

PopCulture UnQuestions Post 1. _____ x 0.15 = _____ (% of course grade)

Post 2. _____ x 0.15 = _____ (% of course grade)

Response 1. _____ x 0.05 = _____ (% of course grade)

Response 2. _____ x 0.05 = _____ (% of course grade)

Response 3. _____ x 0.05 = _____ (% of course grade)

Response 4. _____ x 0.05 = _____ (% of course grade)

Marginalia Average: _____ x .05 = _____ (% of course grade)

1. Signs of Life 1 _____ 5. Self-selected essay 3 _____ 9. "Structuralism" _____
2. Signs of Life 2 _____ 6. Self-selected essay 4 _____ 10. "Post-Structuralism" _____
3. Self-selected essay 1 _____ 7. Self-selected essay 5 _____
4. Self-selected essay 2 _____ 8. "Opening the Text" _____

Letters of Advice (LOA) 1. _____ 2. _____ 3. _____ 4. _____

Average: _____ x .10 = _____ (% of course grade)

Essays

Theory Explication 1 _____ x .05 = _____ (% of course grade)

Theory Explication 2 _____ x .05 = _____ (% of course grade)

Formal Essay 1 (t-shirt evaluation) _____ x .10 = _____ (% of course grade)

Formal Essay 2 (evaluation of ???) _____ x .10 = _____ (% of course grade)

Creative Worldly Texts

Worldly Text 1 _____ x .05 = _____ (% of course grade)

Rhetorical Strategy Essay 1 _____ x .05 = _____ (% of course grade)

Worldly Text 2 _____ x .05 = _____ (% of course grade)

Rhetorical Strategy Essay 1 _____ x .05 = _____ (% of course grade)

Exist Materials

Exit Portfolio _____ x .05 = _____ (% of course grade)

Exit Essay _____ x .05 = _____ (% of course grade)

COURSE POLICIES

Citizenship: Course citizenship can be summed up in one word: **respect**. I will evaluate your contribution to class based on your preparation, attentiveness, honesty, courageousness, and kindness. Taken together, these five attributes equal RESPECT. When dealing with literary texts and history, **participation** is only possible if you've carefully read the materials and are **attentive** to our discussion, so I ask students to write all over their reading assignments and bring a copy of the readings to each class. Next, you need to be **honest** about your reactions to our readings and about other students' opinions. There are two kinds of honesty—**honesty** about your insight into issues and **honesty** about what you don't understand or agree with. This kind of response takes **courage**. In this class, we're going to be sharing aspects of our world-views, experience, and thought that everyone may not understand or agree with. I expect everyone to listen attentively to others and reply to them with **kindness**. Being **kind** does not mean being cuddly, stifling your dissent, or lying. **Kindness** means being honest, direct, and well spoken. No easy task! But neither is earning someone's **respect**. If you feel disrespected, let me know, and together we'll find a solution.

Learning/Disabilities: If you have a learning/disability which will affect you or your work in this class, please schedule a conference with me. You are expected to register with the appropriate office and provide documentation to receive accommodation. See: www.marshall.edu/disability

Punctuality: Each time you are late or leave early, 1/3rd an absence will be tallied. However, everyone gets three "free" ones.

Attendance: The day you return from being absent, I expect you to have completed the assignment due. Email one of your student contacts, if you have questions. Each student can miss two classes, but the fourth absence, if unexcused, will result in having 3% subtracted from your final grade. For each unexcused absence thereafter, 3% will also be lost. When one is unexcused, work that is due will be counted as late. Excused absences are defined in the *Undergraduate Catalogue*. There are three types of excused absences: university-sponsored activities, religious holidays, and personal illness or death in the family. The first two of these excuses must be okayed beforehand. For personal illness, illness of an immediate family member, or an immediate family member's death, "documentation is to be submitted to the Dean of Student Affairs upon the student's return to class. The dean will notify faculty that the absence(s) meets the criteria to be excused." See *Undergraduate Catalog 2007-2008*, 128-130. The Dean of Student Affairs can be found in the MSC 2W38.

Late Assignments: Assignments are due at the beginning of the hour. If you are unable to attend, you may email me a copy of the assignment, for details about how to see "email" under course materials. However, it must be in my inbox before class starts to count as being on time. One letter grade will be subtracted for each day of class period an assignment is late (including any brought in after the start of the hour). If excused, I will give you ample time to prepare the assignment with no late penalty.

Plagiarism/Academic Honesty/Academic Integrity: I abide the Academic Dishonesty policy as described in the *Undergraduate Catalog*. I encourage you to read this policy carefully because you will be responsible for following it. Plagiarism is the intentional or unintentional use of another's language or ideas without properly citing the original source. If you plagiarize, you will fail the course and it will go on your permanent record. So if you're worried about accidentally plagiarizing, see me. For details see the *Undergraduate Catalogue* 101-104. Numbers of students that I failed for plagiarism: 1. † 2. † 3. † 4. † 5. † 6. † 7. ??? Please don't be number seven! Talk to me instead, and we'll figure out how to help you succeed.

Schedule

(which is tentative and likely to change as we get a sense of what we're doing!)

Week 1

M Aug 24: Intro

W Aug 26: *Signs of Life*, Intro

F Aug 28: Read: the history of T-Shirts; Bring in own T-shirt with description; diction work

Week 2

M Aug 31: Read Dr. Green's t-shirt

W Sep 2: Further work with semiotic terms & Dr. Green's t-shirt, build communal evaluation

F Sep 4: Examples of student writing semiotic analysis of popular culture; discuss claims, evidence, and analysis

Week 3

W Sep 9: Theory Explication of t-shirt due; handout Essay One assignment: Evaluating T-Shirts

F Sep 11: How to Research Signs & Systems; how to cite & use MLA

Week 4

M Sep 14: Two research examples due; summaries due; working thesis due

W Sep 16: Pre-Writing on contexts, cultures, systems & signs due; how-to workshop on commas

F Sep 18: PopCulture Ungame Posts #1 Due

Week 5

M Sep 21: Draft of Essay #1 Due; How to grade essays & write LOA

W Sep 23: Grading of Example Essay Due; Reflection #1 Due

F Sep 25: LOA #1 due; Workshop (responses to PopCulture Ungame #1 Due)

Week 6

M Sep 28: Essay #1 Due; brainstorm ideas for Real World Cloth Creations; Dr. Green shares examples

W Sep 20: Continue to discuss, invent, create

F Oct 2: Work on Rubric & layout requirements for rhetorical strategy; Reflective Journal #1 Due

Week 7

M Oct 5: Draft of Real World Cloth Creation & rhetorical strategy essay due

W Oct 7: Looking forward & generate ideas about focus for second half of semester

F Oct 9: LOA #2 Due; workshop

Week 8

M Oct 12: Final of cloth creation & rhetorical strategy essay due; discuss focus of second half of semester

W Oct 14: Vote on topic; discuss example of said topic in three mediums; Reflection #2 Due

F Oct 16: Steven Lynn's "Opening Up the Text: Structuralism and Deconstruction."

Week 9

M Oct 19: Examine, evaluate, discuss example #1; consider pre-writing

W Oct 21: Research on example #1 (each student brings in article & posts citation to mu-online)

F Oct 23: Read & discuss Peter Barry's "Structuralism";

Week 10

M Oct 26: Examine, evaluate, discuss example #2; consider pre-writing

W Oct 28: Research on example #2 (each student brings in article & posts citation to mu-online)

F Oct 30: Read & discuss Peter Barry's "Post-structuralism and Deconstruction."

Week 11

M Nov 2: Examine, evaluate, discuss example #3; consider pre-writing

W Nov 4: Research on example #3 (each student brings in article & posts citation to mu-online)

F Nov 6: Students bring in pre-writing on contexts, cultures, systems & signs about their "text" of choice

Week 12

M Nov 9: Draft of Essay #2 Due

W Nov 11: PopCulture Ugame Posts #2 Due;

F Nov 13: LOA #3; workshop

Week 13

M Nov 16: Final of essay #2 due; discuss options for Creating Worldly Texts

W Nov 18: Discuss Exit Essay and Portfolio; (responses to PopCulture Ugame #2 Due); Reflection #3 Due

F Nov 20: Draft of Worldly Text & #2 & Rhetorical Strategy piece due

Week 14

M Nov 30: LOA #4 Due; Workshop

W Dec 2: Work on Exit Essay & Portfolio

F Dec 4: Final of Worldly Text #2 & rhetorical strategy essay due (show them off); continue work on exit materials

Week 15

M Dec 7: Exit Materials Due, including reflection #4; show off, sigh, and let steam ooze from ears

Finals: Pick up exit materials & Worldly Text #2

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TEXTS FOR STUDENTS

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JACQUES DERRIDA (b. 1930) 1815: *Of Grammatology* 1822 (Exergue 1822, The Exorbitant. Question of Method 1824); *Dissemination* 1830 (Plato's Pharmacy 1830, 1. Pharmacia 1831, 2. The Father of Logos 1839, 4. The Pharmakon 1846, 5. The Pharmakeus 1863, *From* 9. Play: From the Pharmakon to the Letter and from Blindness to the Supplement 1866)

HELENE CIXOUS (b. 1937) 2035: The Laugh of the Medusa 2039

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ROLAND BARTHES (1915–1980) 1457: *Mythologies* 1461 (Soap-powders and Detergents 1461, The Brain of Einstein 1462, Photography and Electoral Appeal 1464); The Death of the Author 1466; *From* Work to Text 1470

ROMAN JAKOBSON (1896–1982) 1254: *From Linguistics and Poetics* 1258 (Two Aspects of Language and Two Types of Aphasic Disturbances 1265, V. The Metaphoric and Metonymic Poles 1265)

CLAUDE LEVI-STRAUSS (b. 1908) 1415: *Tristes Tropiques* 1419 (Chapter 28. A Writing Lesson 1419)

TZVETAN TODOROV (b. 1939) 2097: Structural Analysis of Narrative 2099

PEDAGOGICAL SOURCES

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Rosenblatt, Louise M. *Literature As Exploration*. New York: Modern Language Association of America, 1995.

Shor, Ira. *Critical Teaching and Everyday Life*. Chicago: University of Chicago Press, 1987.

Slevin, James F., and Art Young. *Critical Theory and the Teaching of Literature: Politics, Curriculum, Pedagogy*. Urbana, Ill: National Council of Teachers of English, 1996.

Active, interdisciplinary, and problem based learning

Creating Learning Centered Classrooms - Vol. 26 Number 4, Stage, Muller, Kinzie, Simmons, 1998

Creating Significant Learning Experiences, L. D. Fink, 2003

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Becoming a Critically Reflective Teacher, S. Brookfield, Stephen, 1995**

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Teaching study skills

Becoming A Master Student- 11th Edition, D. Ellis, 2006

How to Improve Student Learning/30 Practical Ideas, R. Paul & L. Elder, 2002