

Teaching Philosophy

When I finish teaching for the day, I often scribble in a journal, reflecting on what happened in my courses and wondering about the future. *Essay writing and digital design—did students find the common ground? Maybe I need to push unit three’s research project back a week. I should invite a journal editor to be guest speaker.* And when I look back on several journals of such scribbles, I see a teaching philosophy driven by my commitment to quality and engaging instruction across courses. My commitment is guided by three concepts: responsive teaching, rhetorical flexibility, and community building.

Responsive Teaching. As I have learned from teaching first-year seminars and writing courses, students arrive to classes with diverse literacies, interests and abilities (in the broadest sense of the word). Responsive teaching means welcoming possibilities by asking for student input on readings, designing lessons that usher in several modes (e.g., alphabetic, visual, aural) and adjusting a course schedule when students need more or less time on a project. How should I rework an upcoming lesson plan when I know students are struggling with rhetorical analyses, for example? My responsiveness might begin with a classroom conversation—what worked, what didn’t and what should happen next. What I learn about and from students is just as powerful as what they learn from me. It’s a reciprocal exchange that can make every course unique.

Rhetorical Flexibility. In classrooms and social media platforms, students enact rhetorical thinking and genre knowledge when they compose texts, navigating contexts and audience expectations. Rhetorical flexibility emphasizes assignments for which students think critically about styles, materials, formats, and sensory appeals (e.g., sight, sound) that shift between projects. It also emphasizes roles that many students are expected to embody in the digital age: writer, arranger, designer, curator. In recent iterations of composition and professional writing courses, for example, I have assigned a project that invites students to remix two seemingly disparate genres and texts. When a student remixes a lab report with a digital comic book, what are the implications for format and writing style? What is lost and gained in the process, and how does it affect her understanding of genres—or, in broader terms, the values, audiences, and conventions embedded within them? Put differently, remix projects invite cross-cultural dialogue and heighten a student’s awareness of rhetorical choices across genres. To succeed at a range of rhetorical tasks is to integrate genre knowledge and available means of persuasion.

Community Building. Every semester I interact with a number of students and colleagues, and our connections amount to a network of teaching and learning. A constructive, one-on-one conference with a student can illuminate issues obstructing her success. A day of playing board games in the classroom can bond teams of learners, who at times learn more from each other than from me. A coffee hour with a fellow faculty can lead to an interdisciplinary collaboration, coordinated “learning communities,” or courses networked by faculty, themes, and lessons. By and large, the relationships I form in and outside of the classroom are vital to my teaching and research.

When I look once again at my journal and reflect on the aforementioned concepts, I see myself as a teacher who treats a course schedule as an artifact always under construction; who views classrooms as spaces for challenging rhetorical and genre expectations; and who values supportive relationships with students and faculty.

Summary of Teaching Effectiveness from the portfolio of Rich L. Shivener

As the following excerpts from student evaluations across technical and professional writing courses as well as composition courses indicate, my teaching evaluations call attention to specific qualities of my teacher-identity: responsive teaching (attending to students' needs and interests); rhetorical flexibility (emphasizing everyday and future writing situations), and community building (creating a supportive environment).

Responsive Teaching:

Student in Technical and Scientific Writing (ENGL 4092): "Prof Shivener was an invaluable resource throughout the term. He was open to trying new things and getting feedback from students and really connected with the class. His obvious experience with the topic at hand made his feedback very thorough and legitimate."

Student in Desktop Publishing (ENGL 3070): "I felt that I came into the class with little to no information about Adobe products and ended up learning and greatly expanding my portfolio. I am not only interested in the subject matter but am more confident in what I can do. Rich made us work very hard and that is a good thing."

Student in Intermediate English Composition (ENGL 2089): "Professor seems very intelligent. Definitely knows what he is talking about. He also is very available to the student. I try to be a proactive learner when I'm enrolled in classes and never fall behind, so I found myself exchanging emails with Prof Shivener from time to time and he was always very understanding and good at explaining things if I asked for supplemental instruction."

Rhetorical Flexibility

Student in Technical and Scientific Writing (ENGL 4092): "Rich was helpful, understanding, and informative during the course and provided lots of different activities that felt relevant to an eventual job I may take."

Student in English Composition (ENGL 1001): "Before this course, I always spent so much time on the first draft to ensure that it was "perfect" but in reality there are no perfect first drafts so I was just putting in too much time and effort into a paper that wasn't finalized. Another important aspect or lesson that I've learned about writing from taking this course is that our writings can be changed into other mediums for other audiences to read and enjoy our pieces."

Student in Intermediate English Composition (ENGL 2089): "The activities that integrated images, audio, etc. into the text were very helpful, because they stimulated my thinking about using more than just words to tell a story. Also, assignments that required some tie-in to the assigned readings were helpful, because they challenged me to really comprehend what I was reading and apply it."

Community Building

Student in Technical and Scientific Writing (ENGL 4092): "Great overall. Very supportive & positive environment. I was surprised that I enjoyed a writing class every time I showed up."

Student in Desktop Publishing (ENGL 3070): "I loved this course! Rich liked for us to explore programs and try to understand them before showing us specific demonstrations. I enjoyed this because it didn't stunt our creativity."

Student in English Composition (ENGL 1001): "I enjoyed that the class was largely discussion and analysis based. I felt very confident and able to share my thoughts and opinions, and there was no hatred or judgement for differing thoughts and opinions."

WRIT 3001: Intermediate Digital Authoring

Made with Sound, Video, and Web Design

The Syllabus

 [RShivener](#)  [January 7, 2022](#)  [Uncategorized](#)  [Edit](#)

| All the digital things....

Intermediate Digital Authoring (AP WRIT 3001 3.0)

Winter 2021 – Section M

Thursdays, 11:30-2:30 PM

Location(s) for the course:

- **Remote (Jan. 13, Jan. 20, Jan. 27, Feb. 3, Feb. 10 meetings);**
- **McLaughlin room 001/MC 001 (Feb. 17-April 7 meetings).**

Course Instructor: Dr. Rich Shivener

Office: S Ross 355

Email: richshiv@yorku.ca

Synchronous Office Hours 9:00-11:00AM EST Thursdays. Looking for another time? Feel welcome to email me and arrange another time.

WRIT 3001: Winter 2022 Welcome



Course Description

The course considers authoring in the context of online environments and theories of such work. It introduces strategies for composing, editing, and promoting one's writing online. Collaborative online platforms will be demonstrated and analyzed. Topics considered include blogging, copyright law, social media, creating media-rich environments, and the skills writers need to find and reach a particular audience.

Learning Objectives (in accordance with YU's Professional Writing program)

1. Explain complex theories of digital rhetoric and writing with clarity
2. Be critical and ethical producers and consumers of digital writing
3. Reflect on composing processes for digital authoring platforms
4. Apply strategies for collaborative writing in professional contexts
5. Execute effective digital authoring projects

Required Books and Materials

- Internet access
- York U email address (through Google), and access to Google Drive
- You may also use a personal Gmail if you are comfortable
- A laptop, smart phone or tablet for online, synchronous discussions and in-person learning
- Computer access for composing digital texts
- Readings as listed on course site. Readings may be subject to change over the term in response to specific issues and/or current events.

Course Structure

- Checking the class schedule:
<https://writ3001yu.wordpress.com/2022/01/06/schedule/>
- Communicating during discussions and workshops: in-class and/or YouTube Live.
- Uploading course materials (workshops, projects, quizzes): See the course schedule for Google Drive links.

As this is a seminar, this course's schedule will include a mix of active discussions and workshops related to theoretical concepts and digital authoring practices. Ahead of our meeting time at 11:30AM EST on Thursdays, complete any readings and assignments listed under homework on the course schedule.

On Thursdays from 11:30-2:30pm, we will hold discussions and workshops related to your projects. You must be present at the time of the workshop to receive credit. Major projects and quizzes will be completed at your own pace before each deadline.

Projects and Grading (Updated 1/11/22)

All projects and assignments are due at 11:59PM EST on Wednesdays (the evening before our Thursday class meetings (see Course Schedule)). Each project will be rendered through digital media and include several components, such as a proposal and transcript.

Project 1: Sonic Essay (20%). This project invites you to compose a 3-5 minute sonic essay about one of your digital authoring practice or practices. This sonic project will include a transcript of your project.

Project 2: Video Essay (20%). Building on the previous project, this video project invites you to transform your sonic essay into a 60-second video. In class and for homework, we will work toward unique ways of conveying your message in this medium, drawing from images, footage, sound and more. This video project will include a proposal and transcript of your project.

Project 3: Hand-coded web portfolio (25%). This final project invites you to compose a web portfolio that builds on the previous texts you created. Combining alphabetic writing and communication through digital tools, your portfolio will appear as a small, hand-coded website and consider future employers and clients. This project will include a proposal and final submission memo.

Class-Time and In-Person Participation: Weekly Discussions and Workshop

Activities (15%). Held during our class meeting time, these informal discussions and workshops will take place in class and be uploaded to a Google Forms link or sent via email. For full credit, you'll be required to participate in discussions (making at least two substantial comments) and complete the workshop activities during the class period. Workshop activities include but aren't limited to brainstorming projects, completing peer reviews, and explaining the goals and choices of your work. If you show progress on a workshop activity during class but would like more time after class, you may consult with me.

Per university guidelines, the above activities will take place remotely during Jan. 13 Jan. 20, and Jan. 27, then take place in our in-person classroom from Feb. 3 to the end of term. As such, I will gear such activities toward remote learning and our location, MC 001. Please make every effort to attend while staying safe and healthy. Alternative arrangements can be made through Student Accessibility Services and/or in consultation with me and the Writing Department in advance of meetings.

Weekly Reading Quizzes (20%). Written responses to assigned readings will build theoretical frameworks and strategies for composing digital texts in and outside of class. In short, much of your reading and quiz work all be done outside of our regular class time.

Grading

Assignments will be graded according to York's grading system, but for clarity:

- A+ to A work gives the reader a positive impression of excellence in all listed standards.
- B+ to B work gives the reader a positive impression of general superiority in all listed standards.
- C+ to C work is average in each standard.
- D+ to F work is seriously deficient in one or more of the listed standards.

York's grading system by percentage

Grade	Grade Point	Per Cent Range	Description
A+	9	90-100	Exceptional
A	8	80-89	Excellent
B+	7	75-79	Very Good
B	6	70-74	Good
C+	5	65-69	Competent
C	4	60-64	Fairly Competent
D+	3	55-59	Passing
D	2	50-54	Marginally Passing
E	1	(marginally below 50%)	Marginally Failing
F	0	(below 50%)	Failing

Course Policies

COVID-19, Accessibility, and Flexibilities

According with York's mission, let's be "a community of faculty, students, staff, alumni and volunteers committed to academic freedom, social justice, accessible education, and collegial self-governance." This mission very much includes supporting each other in these trying times.

That said, be open, kind, and fair with one another and with me. Holding office hours and appointments, I invite you to talk about your writing and about the class. You and your well-being are the most important, and I invite you to talk with me without a need to disclose your circumstances about adjustments that can help you be successful in this course. I promise to listen and respect you.

The class is flexible and subject to change because I ask for your input and gauge our progress as we go. If you want information about future assignments for planning, just ask. I truly love writing, teaching writing, and learning, so I absolutely welcome your ideas for making the class a better experience for all of us!

Finally, know that you have the right to take reasoned exception to views offered in the

classroom; however, please be respectful and courteous in class discussion and in writing, including email messages and posts. It is the right thing to do—and respecting one’s audience goes a long way when one hopes to be persuasive!

Course Communications

Course updates will happen on our course WordPress site, so check weekly and during class.

For course correspondence, I will be emailing your York U email address as well as your preferred email address. In the beginning, this approach ensures I reach all of you. If you prefer me to select one address over the other (or perhaps another that isn’t listed on our roster), just let me know and I’ll mark it down.

Eclass for Grading

I enter grades on eclass. My plan is to file grade updates every three weeks. If you’re seeking an update before then, free to email me.

Absence from Workshops

Absences are tied directly to your weekly workshop participation grade (15%/12 meetings) and can affect other components of the course (e.g., quizzes). If you know you are going to be absent for a class, be responsible; email me ahead of time and ask about opportunities to contribute to class. Depending on the activity, it may or may not be possible. If you cannot let me know ahead of time, then email me as soon as possible.

Late Penalty

You lose a letter grade per day for late final assignments. I’ll grant an automatic one-day extension with advanced notice. Unless accommodations are in place (see below), no other exceptions will be permitted.

Plagiarism

Plagiarism is the action of using without due acknowledgement the thoughts, writing, scholarship, or the inventions of another. It is often the result of carelessness or ignorance: a person does not fully understand the importance of the issue or does not know the appropriate procedures for acknowledging sources. Sometimes, however, a person is fully aware of submitting ideas or work belonging to someone else. York University considers plagiarism a serious moral issue and a form of academic dishonesty.

In my courses, the penalty for plagiarism, even if it is not intentional, is an automatic grade of F for the course and a letter detailing your plagiarism in your academic file. Therefore, if you are unsure about whether or not you have cited all of your work properly, ask me before you submit your paper.

Campus Resources

Student guide to Class – York’s online learning platform:

<https://lthelp.yorku.ca/student-guide-to-moodle>

Digital learning resources at York: <https://going-digital.laps.yorku.ca/>

Student Accessibility Services: <https://accessibility.students.yorku.ca>

If you have a disability and require assistance of any kind, please provide me with the appropriate form from this office. This holds me accountable for adapting assignments and projects as needed, which I’m happy to do.

Writing Centre: <http://writing-centre.writ.laps.yorku.ca>

If you would like a trained writing instructor to help you get started on your writing assignment or review your writing, make an appointment or stop in during the centre’s drop-in hours.

Computers for Days: <https://student.computing.yorku.ca/computer-labs/>

During regularly scheduled terms, York has a score of computer labs & printers across campus.

Student Counselling & Development:

<https://counselling.students.yorku.ca >

As noted on the office’s site, “Student Counselling & Development (SCD), through its professional staff, strives to provide a range of essential psychological services to the York University Community in order to optimize the quality of the scholarly and communal life of the university.

 [RShivener](#)  [January 7, 2022](#)  [Uncategorized](#)  [Edit](#)

[WRIT 3001: Intermediate Digital Authoring, Blog at WordPress.com.](#)

Writing in Digital Cultures

Fall 2021 Syllabus Overview

AP WRIT 2004 3.0 Fall 2021, Section C Writing in Digital Cultures

Remote and Asynchronous Delivery (Live-streams Wednesday 3:30-5PM EST)

WordPress: <https://writdc2004.wordpress.com> (<https://writdc2004.wordpress.com>)

Slack: https://join.slack.com/t/writ2004writi-vjy4215/shared_invite/zt-vbe1o39y-xxbTI~ZmySGtkVyJdqg77g (https://join.slack.com/t/writ2004writi-vjy4215/shared_invite/zt-vbe1o39y-xxbTI~ZmySGtkVyJdqg77g).

Course Instructor: Dr. Rich Shivener

Email: richshiv@yorku.ca

Office: S Ross 355

Office Hours: I will be available on Slack and Zoom during our meeting hours when not live-streaming. I'm rather flexible this term, so feel free to reach out for a meeting Monday-Friday from 9-5

Zoom room for office hours and appointments: <https://yorku.zoom.us/j/98063928722>
(<https://yorku.zoom.us/j/98063928722>).

Course Description

This course develops students' critical analysis, writing and design strategies for digital environments. Students will analyze the impact of digital products through current theory and global issues, then write, design, and implement their own digital product. Areas of study include questions such as power, gender, audience, identity, language, accessibility, and knowledge construction.

Learning Outcomes

The expected learning outcomes of the course include the development of critical understandings of and essential skills for writing in digital cultures. Students have the potential to develop:

- critical understandings of digital writing and rhetorical theory
- enhanced understandings of digital cultures as they are practiced and experienced by a diversity of writers and audiences
- strategies, tactics, and skills for producing responsible and innovative digital texts
- critical awareness of the ways commercial interests and algorithms shape, enable, and constrain cultural practices, norms, and values in relation to writing
- best practices for producing digital texts that are ethical and accessible

COVID-19, Accessibility, and Flexibilities

According with York's mission, let's be "a community of faculty, students, staff, alumni and volunteers committed to academic freedom, social justice, accessible education, and collegial self-governance." This mission very much includes supporting each other in these trying times.

That said, be open, kind, and fair with one another and with me. Holding office hours and appointments, I invite you to talk about your writing and about the class. You and your well-being are the most important, and I invite you to talk with me without a need to disclose your circumstances about adjustments that can help you be successful in this course. I promise to listen and respect you.

The class is flexible and subject to change because I ask for your input and gauge our progress as we go. If you want information about future assignments for planning, just ask. I truly love writing, teaching writing, and learning, so I absolutely welcome your ideas for making the class a better experience for all of us!

Finally, know that you have the right to take reasoned exception to views offered in the classroom; however, please be respectful and courteous in class discussion and in writing, including email messages and posts. It is the right thing to do—and respecting one's audience goes a long way when one hopes to be persuasive!

Required Materials for Remote Learning

- Internet access
- York U email address (through Google), and access to Google Drive
- o You may also use a personal Gmail if you are comfortable
- A laptop, smart phone or tablet for online, synchronous discussions
- Computer access for composing digital texts

Required Readings

In the spirit of digital culture, all readings will be freely available from public sources (legally!) and on our course site. Readings may be subject to change over the term in response to specific issues and/or current events.

Required Academic Style

All essays and major projects will use the Modern Language Association (MLA) Style, 8th Edition. For reference, please see this fantastic resource:

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/

[mla_formatting_and_style_guide.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)

(https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html)

In-text citations and a Works Cited page are required for each essay and project.

Remote Course Structure: Asynchronous and Some Synchronous

Short essays and major projects will be completed asynchronously, meaning you can complete at your own pace before each deadline.

On Wednesdays from 330-5PM EST, I will hold 1.5-hour live streams on YouTube to discuss the course, its concepts, and demonstrate practices. All links will be available on our course schedule and on Slack. Feel free to tune in during the stream, or watch it later (see below for some incentives).

Projects and Grading Scale (100 points total)

All weekly and major projects are due at 11:59PM on due dates listed on the course schedule.

Short Essays (40 points; 10 points apiece): You will submit 500-word essays and/or related activities in response to a reading or activity. Prompts and due dates are available on the course schedule.

- Each essay will be assessed for critical thinking, integration of sources, and stylistic moves that demonstrate your comprehension of the course content. Please see the grading scale below.
- In addition, if you attend and participate in least five live-stream discussions held on YouTube, I will drop one of these essays from your final grade. Participation means asking questions, commenting in chat, etc.

Peer responses (10 points): During Weeks 1-10, you will respond in Slack to the work of peers. (No responses during Week 12, for example). Pick two new people to which you'll send a 100-word response. Each response to a peer is worth 1 point of your grade.

Major digital media project (25 points): This major project invites you and partners to compose a digital argument (e.g., website, interactive media) about a problem in digital culture. As professional writers working with(in) digital cultures, we have a responsibility to be timely—in other words, to respond to pressing cultural problems in local and global contexts. That said, we will take positions on problems, thereby raising awareness about them. You will draft a 100-word proposal and sketch or prototype of your project, then expand on and revise it significantly after feedback from me and your peers. By doing so, you'll be able to explain theories of digital rhetoric and draw on relevant examples to make sense of those theories.

Take-home exam (25 points): Held during fall exam days, this take-home exam will ask you to analyze and critique a digital text through the lens of digital rhetoric and theories we discussed this term. The prompt and instructions at the start of the exam period.

Assignments will be graded according to York's grading system, but for clarity:

- A+ to A work gives the reader a positive impression of excellence in all listed standards of the assignment.

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York's grading system by percentage

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[A WordPress.com Website.](#)

WRIT 3008: JOURNALISM ETHICS

A Theoretical and Practical Approach

Syllabus

Posted on September 9, 2019December 2, 2019 by RShivener

AP WRIT 3008 3.0 Fall 2019

Journalism Ethics: A Practical and Theoretical Approach

Mondays, 11:30-2:30 PM @ ACE 011

Course Instructor: Dr. Rich Shivener

Office: S Ross 355

Email: richshiv@yorku.ca

Office Hours: After class or email for an appointment; I'm generally on campus before and after class.

Course Description

This course considers the social/cultural role of journalism and of the journalist. What duties and responsibilities has the journalist to subjects, sources, stories, editors, employers, readers? What potential conflicts are there among these interests and how ought these to be considered? How do we approach ethical decisions in this digital era?

Course credit exclusion: AP/EN 4701 3.00 (prior to Fall 2017); AS/EN 4703 3.00 (prior to Fall 2009).

Course Learning Objectives

Students will gain a critical perspective on the theories and practices of journalism in the 21st century, including model approaches, different means of assessing ethical issues, and the stakeholders involved. Special emphasis is given to issues of our digital era.

Students will learn to:

- Develop a critical understanding of “ethics” in journalism and a variety of approaches to it
- Critically assess and analyze a range of social and cultural issues in case studies and in “current”

news

- Critically assess and analyze different media and the specific issues they raise
- Practice a range of approaches in assessing these issues and media

Textbooks and Required Texts

Required Textbooks

- Gene Foreman. *The Ethical Journalist: Making Responsible Decisions in the Digital Age*. (2nd edition). ISBN 978-1119031734 – AVAILABLE ONLINE at Amazon via Kindle; also available at VitalSource. Also available on reserve in the library.
- Kelly McBride and Tom Rosenstiel. *New Ethics of Journalism*, ISBN: 978-1-604265-61-3

Other readings: As listed. Readings may be subject to change over the term in response to specific issues and/or current events.

Recommended

Nicholas Russell. *Morals and the Media*, 2nd edition: Ethics in Canadian Journalism [Paperback] ISBN: 978-0774810890

Denis Muller. *Journalism Ethics for the Digital Age*. ISBN: 978-1922070951. Also available on Kindle.

Required Reading, Listening, Watching: One News Organization

You must follow at least one reputable news organization about national events and one reputable source about international events daily throughout the term. You may do so in any medium, but you will need to go beyond headlines and Twitter to read in-depth stories. You must also ensure that you are up-to-date about national and world events to get the most from this course. Many means are available for you to do so; for instance, you may choose to have specific news agencies email headlines to you, you may go to specific news agencies online daily, you may listen to podcasts or broadcasts, or you may read an online or print newspaper.

If you choose a news organization that leans towards a specific political perspective, then you must also choose a second news organization that leans in the other direction so that you obtain more than one perspective. For instance, if you choose a conservative-leaning news org, then you must also choose a liberal-leaning news org, and vice-versa.

You can find a host of suggestions on our course website (following first week).

Course Structure

This is a seminar-style course, so your participation is essential. Each week, expect an active, participatory discussion of specific case studies and the ethical alternatives for resolving them. Each week, we will also discuss current issues, some of them brought in by students. Come prepared with the readings on hand. Attendance and active participation are mandatory.

Assignments and Grading

All assignments are due via Dropbox at the start of each class.

Assignment 1: Set case study. Total worth: 25%.

- Draft: 5%. Due September 23th.
- Final paper: 20%. Due October 7th
- For more details, refer to the assignment description.

Assignment 2: Direct from the news case study. Total worth: 60%

- Proposal. 15%. Due October 28th.
- Case study presentation: 15%. Performed in class Nov 25th, or Dec 2rd. Submit your slides via Dropbox. Please speak to Rich about alternatives well ahead of time if you cannot present in class.
- Case study paper: 30%. Due December 3rd.
 - For more details, refer to the assignment description.

Class participation: 15%. Note that your presence is not sufficient; you must actively contribute to class discussions each week to obtain a passing grade.

Grading Standards

All final written assignments must:

- Explore and develop a critical analysis in a coherent, interesting way;
- Have a thoughtful beginning, middle, and end;
- Be grammatically correct; and
- Have a tone appropriate for the intended audience and context.

Assignments will be graded according to York's grading system

(<http://calendars.registrar.yorku.ca/2012-2013/academic/grades/>), but for clarity:

- A+ to A work gives the reader a positive impression of excellence in all listed standards.
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C+	5	65-69	Competent
C	4	60-64	Fairly Competent
D+	3	55-59	Passing

D	2	50-54	Marginally Passing
E	1	(marginally below 50%)	Marginally Failing
F	0	(below 50%)	Failing

Course Policies

Assignment formatting: Each assignment should be double-spaced in Times Roman or New Roman in 12-point font and contain one-inch margins. Name, course, and assignment number at the top of the first page; title centred on first page. Please use APA style. In-text citations REQUIRED. References section REQUIRED. All references given in the References section must include author or (if no byline) corporation name, article title, publication information, page number (if pages are numbered), URL if from an online source. References that consist only of a URL with no other information are not acceptable.

Academic Honesty: You are responsible for knowing and abiding by York’s policy on Academic Honesty. Academic honesty is central to both academic and journalistic integrity. Do not go the way of Janet Cooke and Jayson Blair: cite all sources of words, thoughts, ideas, images, and statistics, in print, online, or in any other medium. Use quotations marks. Paraphrase in your own words, not by making small changes to another writer’s work. Live by the principles of journalism ethics: verify your facts and name your sources; don’t lie; don’t steal someone else’s work; don’t make things up; don’t repeat your own work when you’ve promised original work.

Website: <http://www.registrar.yorku.ca/calendars/2012-2013/policies/honesty/>
(<http://www.registrar.yorku.ca/calendars/2012-2013/policies/honesty/>)

Respectful and Inclusive Practices for You and Me

According with York’s mission, let’s be “a community of faculty, students, staff, alumni and volunteers committed to academic freedom, social justice, accessible education, and collegial self-governance.”

Be open, kind, and fair with one another and with me. I’ll read your writing projects with enthusiasm and return papers in a timely manner. Holding office hours and appointments, I invite you to talk about your writing and about the class. I promise to listen and respect you.

Finally, know that you have the right to take reasoned exception to views offered in the classroom; however, please be respectful and courteous in class discussion and in writing, including email messages and posts. It is the right thing to do—and respecting one’s audience goes a long way when one hopes to be persuasive!

Absence from Class

If you know you are going to be absent for a class, be responsible; email me ahead of time and ask about opportunities to contribute to class. (Depending on the activity, it may or may not be possible.)

If you cannot let me know ahead of time, then email me as soon as possible. Legitimate reasons for absences include religious holidays, documented illness, and family emergencies. You must make arrangements to complete work that you have missed.

Late Penalty

You lose a grade per day for late final assignments.

And, finally, a product disclaimer ...

The class is flexible and subject to change because I ask for your input and gauge our progress as we go. If you want information about future assignments for planning, just ask. I truly love writing, teaching writing, and learning, so I absolutely welcome your ideas for making the class a better experience for all of us!

Campus Resources

Student Accessibility Services: <https://accessibility.students.yorku.ca>
(<https://accessibility.students.yorku.ca>)

If you have a disability and require assistance of any kind, please provide me with the appropriate form from the Disability Services office.

Writing Centre: <http://writing-centre.writ.laps.yorku.ca> (<http://writing-centre.writ.laps.yorku.ca>)

If you would like a trained writing tutor to help you get started on your writing assignment or review your writing, make an appointment or stop in during the centre's drop-in hours.

Computers for Days: <https://student.computing.yorku.ca/computer-labs/>
(<https://student.computing.yorku.ca/computer-labs/>)

York has a score of computer labs & printers across campus.

Student Counselling & Development: <https://counselling.students.yorku.ca>
(<https://counselling.students.yorku.ca>)

As noted on the office's site, "Student Counselling & Development (SCD), through its professional staff, strives to provide a range of essential psychological services to the York University Community in order to optimize the quality of the scholarly and communal life of the university.



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BLOG AT WORDPRESS.COM.

ENGL 3070 – Desktop Publishing

Spring 2018 – Mondays 4:40 p.m.–7:30 p.m.

Instructor: Rich Shivener
Office Location: 220 McMicken Hall
Office Hours: Mondays 1 p.m.– 4 p.m. & by appointment
Email: shivnrh@mail.uc.edu
Mailbox: McMicken 241
Phone: (513) 556-6173; email me if you need my cell.

Textbooks

Williams, Robin. *The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice*. 3rd Edition. Berkeley: Peachpit Press, 2008.

Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors & Students*. 2nd Edition. New York: Princeton Architectural Press, 2007.

Required Materials

- Flash drive (at least 5g recommended)
- A Lynda.com account (available for free to UC students)
- Adobe Photoshop, Illustrator, & InDesign (see below)

Our classroom and lab computers are equipped with Adobe Creative Cloud, which hosts Photoshop, Illustrator, and InDesign. Although you will be able to use class time to create your documents, it would be helpful to have personal access to Adobe Photoshop, Illustrator and InDesign

Prerequisite

English Composition (ENGL 1001)

Overview

Every professional must communicate on the job, and design is a fundamental component of that communication. The wide availability of digital tools and resources makes becoming a document designer much easier than in years past, but to be a good document designer takes a combination of theory and practice.

Your goal in English 3070: Desktop Publishing (DTP) is learning to use digital tools to publish professional documents for multiple purposes and audiences. You will learn how design – the purposeful arrangement of elements – makes meaning. You don't have to be technological experts to succeed in this class; class goals emphasize process and improvement. Throughout the term, you will focus on strategies for evaluating and developing documents that engage and inform readers and users in a variety of circumstances.

Projects include hands-on work that results in the creation of flyers, brochures, presentations, posters and magazine layouts.

Your general objectives are to:

- Understand basic design principles used in developing documents for professional publication.
- Understand the relationship between design principles and written communication.
- Learn to discuss your work in critically informed ways.
- Develop basic competence in using DTP software.
- Develop confidence in the ability to learn and employ new knowledge and skills for the design of professional publications.
- Conceive and carry out a design project.

Attendance

Our classroom is a computer lab, and often, you will be allowed to use the available workstations to create class projects with the assistance of your professor and peers. In addition, part of your responsibility as a class member is to offer feedback to your peers; therefore, attendance is critical.

You get one freebie (one week). Missing more than two classes (the equivalent of two weeks) will lower your course grade and missing five classes will necessitate withdrawal from the course. Finally, habitual tardiness will result in a lower grade.

Academic Misconduct

Please review the University's description of Academic Misconduct (http://www.uc.edu/conduct/Academic_Integrity.html).

If any student is caught plagiarizing on any assignment at any stage (homework, draft, peer review, final), s/he will receive an F for the assignment and, possibly, the course. If in doubt, ASK ME!

Homework & Participation

You will complete three major projects, competency quizzes, and numerous homework assignments. To pass this course, you must complete each assignment on time and receive a passing grade. In general, I will not accept late assignments, although I reserve the right to accept late papers and assign acceptance conditions in the case of an emergency.

Assignments	Points Possible
Project #1: Photoshop	100 points
Project #2: Illustrator	150 points
Project #3: InDesign	200 points
Quizzes	200 points
Homework Assignments	200 points
Class Participation & Attendance	50 points
Revision &/or ePortfolio Posting	100 points
Total	1000 points

Overall total percentage will be assigned a grade based on 100-point scale. Dividing your total number of points by 10 will calculate your final grade percentage. Your letter grade can then be determined as follows:

93-100 = A

90-92 = A-

87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C

70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
0-59 = F

Additional Policies

UC Email

All communications will come from my UC email and to your UC email.

Good Citizenship Rules for You and Me

Attend class and participate in discussions, activities and workshops. Please come to class prepared and ready to interact with your peers and me. Also, refrain from using electronic devices for purposes unrelated to class. Let's share this time together without external distractions.

Be open, kind, and fair with one another and with me. I'll read your writing with enthusiasm and return papers in a timely manner. Holding office hours and appointments, I invite you to come to my office to talk about your writing or about the class. I promise to listen and respect you.

Finally, know that you have the right to take reasoned exception to views offered in the classroom; however, please be respectful and courteous in class discussion and in writing, including email messages and posts to Blackboard. It is the right thing to do—and respecting one's audience goes a long way when one hopes to be persuasive!

Holding Myself Accountable ...

If I'm going to stress the importance of deadlines, I need to hold myself to the same standards. That said, whenever you submit an assignment for a grade, I will grade it, and include comments in some cases, within two weeks of submission. If I have an issue, I will be sure to contact you in advance.

Revision Policy

You may revise any of your major assignment as often as you wish after you've turned them in to me and I've evaluated them. However, you must meet with me, in conference, to discuss your revision plan. Revision is **not** editing but instead a thoughtful process wherein you re-think and re-see your writing; therefore, I'll expect more than superficial changes to your work. All revisions must be submitted with previous drafts, new drafts, all informal writing toward revision, and a NEW writer's note that reflects on your revision process.

Severe Weather Policy:

If UC is open, class will be held. Please check the UC Web site for information, sign up for alerts and check your email. As the university states: "During periods of severe inclement weather, public emergency, or other crisis, the president or a designated cabinet officer may announce, through the University of Cincinnati electronic mail system and through the local news media, that some or all of the university's offices and facilities are closed for part or all of a day."

MENU

English Composition

Syllabus

English 1001-010

Fall 2018 Syllabus

Meeting times: 9:05 a.m.-10 a.m. Mondays, Wednesdays, and Fridays.

Room number: Braunstein 326

Class website: <https://eng1001rich.wordpress.com> (https://eng1001rich.wordpress.com)

Instructor: Rich Shivener

Email: shivenrh@mail.uc.edu (mailto:shivenrh@mail.uc.edu)

Office number: McMicken 220

Office hours: 10:30 a.m.-noon Monday and Wednesdays; by appointment as well.

Mailbox: McMicken 241

Phone: (513) 556-6173 is our English department phone; email me if you need my cell.

Course Description & Goals

English Composition 1001 emphasizes critical thinking and persuasive writing skills. We will learn to read critically and analyze a text's content as well as its rhetorical strategies. In addition, we will be immersed in research writing practices, including how to integrate source material into our papers, evaluate sources, and position our ideas in relation to published research. This course aims to develop confident writers who know how to pursue and develop a relevant, consequential line of inquiry.

After successful completion of the course, students should be able to:

- To improve your critical thinking abilities, and therefore your ability to develop complex yet clearly stated written arguments and analyses.
- To introduce you to the composing process and the notion of rhetorical context, and to help you develop strategies for invention and revision.
- To teach you how to develop an appropriate research project, discover and read sources, and writing convincingly and persuasively on that subject.
- To encourage you to read and write more carefully now and throughout college and your career.

Required Materials

Student Guide to English Composition 1001, edited by Kelly Blewett, Chris Carter, Joyce Malek, and Rich Shivener. Plymouth, MI: Hayden-McNeil, 2018.

Internet access for UC email, project writings, and digital handouts.

Funds for printing class documents and drafts

Course Grading

Including individual essays, the following grade breakdown illustrates that your class work and daily assignments impact your final grade in a significant way and should be given the appropriate consideration.

Attendance	10%	Research Argument Essay	30%
Short Assignments (informal writing, in- class work, Etc.)	15%	Recast Project	20%
Texts in Action	20%	Reflection Essay and Portfolio	5%

Grade Scale:

Possible course grades include A, A-, B+, B, B-, C+, C, C-, NP (Not proficient), W (Withdrawal-no participation), and WX (Official withdrawal-No participation).

Overall total percentage will be assigned a grade based on 100-point scale: A (100-95), A- (94-90), B+ (89-87), B (86-83), B- (82-80), C+ (79-77), C (76-73), C- (72-70).

Instructor Availability: Feel welcome to send me emails, call me or visit me during office hours (noted above). If you e-mail me and I don't answer within 24 hours, please send a polite follow-up e-mail. Regarding drafts and any complex issues, we should talk in person. Come by during my office

hours, set up an appointment, or catch me after class. I'll do my best to help you.

Major Assignments

English 1001 begins by examining how texts are constructed to achieve certain responses. The first assignment, *Texts in Action*, introduces you to concepts of rhetoric and strategies of analysis (3-4 pages).

The second part of the course is the *Research Steps*, which focus on the development of a research project, including research, argument, and writing strategies. You will complete a topic proposal, annotated bibliography with sources supplied and a detailed outline.

Third, you will compose *Researched Argument* essay (8-10 pages). This will grow directly out of the research and development from *Research Steps* and will utilize the rhetorical strategies studied in *Texts in Action*.

Finally, in the *Recast* project, you will recast your *Researched Argument* essay through different genres and media directed towards a public audience. You will also respond to other recasts.

At the very end of the semester, I will ask you to write an informal reflection paper (1-2) pages in which you comment on your journey as a writer over the semester.

Course Policies

Good Citizenship Rules for You and Me

Attend class and participate in discussions, activities and workshops. Please come to class prepared and ready to interact with your peers and me. Also, refrain from using electronic devices for purposes unrelated to class. Let's share this time together without external distractions.

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ENGL 2005, Topics in Rhetoric:

Beer and Cincinnati

Meeting times: 3:30PM-4:50PM Tuesday and Thursday.
Room number: McMicken 26

Class website: <https://eng2005beer.wordpress.com>
Instructor: Rich Shivener
Email: shivenrh@mail.uc.edu

Office: McMicken 220

Office hours: 12-3 p.m. Tuesday and Thursday

Mailbox: McMicken 241

Phone: (513) 556-6173

Welcome to Topics in Rhetoric!

This course will focus on the literacies, rhetorics and writing practices that surround and shape beer culture in the Cincinnati area and beyond.

In recent years, Cincinnati's craft beer scene has exploded, with breweries and beer bars opening and growing across the city. In this course, we focus on the literacies, rhetorics and writing practices within and outside local breweries and those who participate in them—from brewers and social media teams, to brewery visitors and fans who talk all things beer on the web. By tapping into the city's beer, materials (e.g., beer cans), spaces and websites, we will think critically about the incredible amount of writing that shapes Cincinnati's beer industry. Equipped with definitions and concepts in rhetoric and writing studies, we will conduct research at local breweries, dialogues with those who participate in beer culture, and compose a final project on local breweries. Let's raise a glass to the suds of the Queen City.

Student Learning outcomes in Topics in Rhetoric

- To introduce students to rhetorical concepts and their rich history
- To apply those concepts in the creation of diverse texts (including multi-media texts)
- To explore the relationship between rhetoric and the production of meaning and communication in varying contexts
- To become critical consumers of rhetorical discourse in contemporary life

- To shape texts using effective rhetorical strategies

Locally crafted outcomes:

- Recall histories, key terms and locations specific to Cincinnati beer
- Describe the media, genres and writing practices that shape Cincinnati's beer culture and beer culture writ large
- Draw on local beer knowledge and rhetoric and writing concepts to interpret texts produced by local breweries and their fandoms
- Compare and contrast the composing practices of local breweries
- Produce a comprehensive research project on local breweries or a local issue regarding beer

Required Materials

Internet access

Laptop/computer access

Funds to purchase beer, print documents, pay for tours

Verification that you are 21 years of age

Beer readings as assigned

Assignment Descriptions

Participation (15%/150 points):

Attendance and participation in-class discussions, peer response sessions, short writes, quizzes and other activities all factor into your grade here. You get points every week—so try not to miss!

Beer and writing inventory (5%/50 points):

This brief assignment (1,000 words) invites you to analyze and reflect on your skills and attitudes toward beer and writing. Possible discussion topics include but aren't limited to: the types of writing you do; the types of beers you enjoy; the degree to which beer has factored into your writing process (if at all); your impressions of writing that occurs in breweries, in media, etc. This is a low-stakes assignment that will help us shape the course as needed.

Cans and Plans (15%/150 points):

In the beginning weeks of this course, we'll describe and analyze the writing and materials that breweries use in their production of cans (and bottles, in some cases).

An Evening at the Brewery (20%, 200 points)

For this assignment, you'll attend a local brewery's taproom, narrate your experiences and observe the rhetoric and writing practices in the brewery. To cover several breweries in the city, we'll divide up who goes where. In addition, we will attempt to schedule a visit to a brewery in order to practice this assignment.

Beers in Circulation (20%, 200 points):

For this assignment, you will follow the ways in which breweries engage fans on social media and circulate their branding, messages and various rhetorical strategies through digital networks. We will also examine the ways in which fans and professionals discuss beer through websites, such as RateBeer and BeerAdvocate. To cover several breweries in the city as well as digital networks, we'll divide up who observes what.

Remixing Cincinnati Beer (25%, 250 points):

After exploring and evaluating Cincinnati beer, this final assignment invites you to compose a multimodal project in which you remix Cincinnati beer for the purposes of creating a new brewery. Breweries are known for building on each other's knowledge and practices, including their marketing and communication strategies. Due to the nature of this course, you will compose in media and genres you have evaluated.

Course Policies

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