English 200: Graphic Text
Remembering the Holocaust through Multimodal Composition
Fall 2013
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The Official Course Description (from the Course Catalog): Work on developing mastery of the rhetorical principles of planning, executing and revising prose. Emphasis on strengthening analytical writing, both expository and argumentative; valuable for writing on the job.

What Our Writing Will Look Like (the Modes we'll be Using in this Course): This course will introduce students to composing in a multimodal fashion in an effort to, as Mickey Hess writes, "expand people's[sic] thinking about composing" (29). This will, hopefully, encourage individuals to use "all available rhetorical means" (30) when determining the most effective way to communicate a particular idea. Though most are familiar with the traditional essay (8.5" x 11" typed word document), this mode is not always the most effective or pragmatic medium to convey an idea. Thus, this course looks to introduce and teach how to communicate and compose in other, multimodal media. This course will introduce a handful of composing modes including photo-essay, blogs, wikis, PowerPoint, and web pages/documents; along the way, you will learn how to not only create documents in the aforementioned media, but also analyze existing documents in these media for rhetorical effectiveness; these analyses will take the form of class discussion, blogs, and on occasion, electronic discussion boards.

What We Will Be Writing About: Recent events in Rwanda and Darfur have evoked images and memories of the tragedy known as the Holocaust; such comparisons have caused some individuals to re-examine the Holocaust—including the events leading up to and following the Holocaust. This course will participate in this re-examination. Certainly, English 200 is not designed to provide an exhaustive history of the Holocaust and is first and foremost a writing course, but you will be asked to craft arguments, design documents and critically examine a few issues that arise from studying the Holocaust. To that end, we'll discuss (briefly) how the Holocaust is relevant today, Nazi and Holocaust propaganda—including examining revisionists who believe the Holocaust never occurred—and survivor stories. The final project in this course will look to update a woefully under-developed and under-researched wikibook on the Holocaust.

Required Texts:
Parallel Journeys by Eleanor H. Ayer with Helen Waterford and Alfons Heck

Photographing the Holocaust by Janina Struk

Maus I and *II* by Art Spiegleman

Compose, Design, Advocate (abbreviated *CDA* on syllabus) by Anne Frances Wysocki and Dennis A. Lynch

Holocaust Wikibook [http://en.wikibooks.org/wiki/The_Holocaust]

Any additional texts I'll provide to you through Moodle

Other Materials You'll Need:

An Empty Flash Drive for the creation of your web document.

Another storage device (another flash drive, Dropbox, etc.) for all other work done in this class.

How You'll Be Graded (Assessing Your Work)

This class uses individualized learning plans. This means that during the first week of the semester—after everyone has had a chance to closely examine the syllabus —each student will meet with me one-on-one to create a document that outlines what s/he wishes to gain by taking this class; that is, I'm asking you to articulate what you hope to learn by the end of this semester and how you plan on meeting your goals. Naturally, we'll want to discuss grades, so I ask you to think what grade you wish to obtain in this course and how you plan on earning this grade. Collaboratively, we will negotiate goals for you that will culminate with your individualized learning plan, while also deciding on an individual basis what you need to do in order to earn the grade you desire. To that end, with the distribution of each new unit, you'll be asked to confer and collaborate with me to create an individualized rubric that will be used to assess the assignment associated with the unit. We will work together in an effort to tailor each assignment to meet your learning goals, while also fulfilling the objective of the assignment. However, these discussions will be prefaced by large-group discussions that we have in class that look to isolate criteria that we as a class deem important for each individual assignment.

This approach recognizes that everyone is coming into this class with different skills, interests, and goals. By creating an individualized learning plan and subsequently creating individualized rubrics, this method of assessment will hopefully allow you to best utilize this course and my mentorship. This is, I cannot emphasize enough, a collaborative process; I encourage you to think about why you took this course and what can be gained from this course. If you have questions about this method of assessment, please do not hesitate to ask. I recognize that this approach is different than a standard point-based system.

Course Policies
Attendance: Because so much of the learning process takes place in the classroom—and because much of our time will be spent workshopping and learning new composing modes—attendance is an integral part of this class. Additionally, I value all voices in the classroom and enjoy the dynamic a full class offers. That said, I understand emergencies do occur and that individuals have a life beyond academia. Thus, I ask that you do not miss more than 10% of class (roughly three or so classes). If you miss more than 10% of class, the offending individual and I shall have a mini-conference to determine the best course of action.

Tardiness: Try to be on time. I'm a punctual sort of fellow, and I tend to get class started at the scheduled time. When people come in late, it disrupts the flow of class and more importantly, the late individual will miss key information from the beginning of class. If tardiness becomes a problem for a particular student, I will talk with that person individually.

Late Assignments: I do not accept late work unless prior arrangements have been made. This is a non-negotiable policy; however, if you have questions or are worried about completing an assignment on time, talk to me well before the due date and we can come up with a plan of action. Note: "well before the due date" does not mean 24 hours before the assignment is due. I generally like to hold these sorts

of conferences a week ahead of the due date. If someone contacts me 24 hours before a project is due, my response may not be very favorable.

Food: Because we meet in a computer lab, I'm going to ask that food not be brought into class. However, beverages with a screw-top lid are allowed.

Plagiarism: Plagiarism occurs when one person presents another person's words or ideas as her/his own. It is a serious offense which can result in an F for the course. Please see me if you have any questions concerning plagiarism. This is something we will discuss at length throughout the course.

Respect: My goal is for everyone to feel welcome and comfortable in the classroom, so please treat everyone in this class with respect. This should be a friendly, positive environment open to discussion and feedback. To that end, there is no tolerance for individuals who intentionally disrupt class or contribute to a hostile learning environment. Examples of disruptive behavior include (but are not limited to) talking or texting on a cell phone, speaking out of turn, facebooking, emailing, checking fantasy sport teams, swearing excessively, sleeping, attacking individuals verbally or physically, or staunchly refusing to participate. Additionally, I recognize that we meet in a computer lab and the temptation to visit a myriad of websites (email, the aforementioned facebook, and more) is great. However, I ask that you resist the temptation to visit sites other than the ones we are discussing in class.

If you have any questions or concerns regarding these policies, let me know and I'll be happy to answer any questions.

Major Assignments:
Argumentative/Connections "Hybrid" Essay: Due 9/20
Analyzing Propaganda Photo Essay: Due 10/13
Profile of Holocaust Survivor Web Document: Due 11/10
Holocaust Wikibook Project: Due 12/8

Short Assignments:
Technology Biography: Due 8/30
Informal Presentations: 12/8

**Note: Assignment sheets will be distributed for ALL major and short assignments.

Weekly Responses [Blogs]

Once a week, students will be required to **blog**. I have set up a blog at blogger.com, and you should have already received an invite to the course blog; see me if you have not. I will have the link to the blog on our BlackBoard page. Though the first week I have given you a writing prompt, most weeks you will simply be asked to compose a response to our readings; these thoughts can range from what you liked/disliked to your expectations for the graphic novel. You can also use the blog to compare what we are reading in class to other comics/texts you have read. I'm less worried about mechanics and more concerned with thoughtful, engaging content. Each student response should be around 200-300 words (about one page, double spaced word document). Please look at each partial syllabi for when the blogs are to be completed.

Work Cited

Hess, Mickey. "Composing Multimodal Assignments." *Multimodal Composition*. Ed. Cynthia L. Selfe. Cresskill, NJ: Hampton Press, 2007. 29-37. Print.

Day-to-Day Activities/Homework
[Note: This schedule is tentative and may be changed to suit our needs]

Tentative Day-to-Day Agenda	Assignments for Next Class
Tuesday 8/23 • Introductions • Hand-out Course Syllabus • Begin Discussing Assignment One • Distribute Sign-Up Sheet for Conferences	• Locate three websites that discuss the Holocaust that you believe to be a "solid" website. Add the urls to our blog. Be prepared to discuss your criteria in small and large groups. • Begin Working on Your Technology Biography
Thursday 8/25 • Small group activity: What is composition? What is multimodal composition? • Discussion of Holocaust Websites	• Read *Parallel Journeys* pages 1-63 • Finish your Technology Biography, due next class.
Tuesday 8/30 • **Technology Biography Due** • Begin Discussing Assignment Two • Creating Criteria of Hybrid Essays	• Read Chapter 1 of *CDA* (18-31) • Sign-up for a short assessment conference • Locate two articles—newspaper or magazine—that make use of images in conjunction with the alphabetic text
Thursday 9/1 • Group rhetorical analysis of the articles people bring in. • Revisiting our Criteria of Hybrid Essays	• Read *Parallel Journeys* pages 64-120 • Respond to the prompt on our course blog
Tuesday 9/6 • How would YOU define the Holocaust? • Discussion of *Parallel Journeys*—reactions, questions, using blogs as a starting point.	• Read *CDA* 33-41 and 50-51. Be ready to discuss. Bring a working draft of your essay to class.
Thursday 9/8 • Working on "Statement of Purposes" (from *CDA*) and "Testing Your Work" (from *CDA*) • Refresher on argument and forms of argument	• Read *Parallel Journeys* 121-185 • Respond to the prompt on our course blog
Tuesday 9/13 • Group Activity: Using the websites from our Blogs (collected way back in week one) and the photos supplied by Kirchoff, create a photo time-line of the Holocaust • Discussion of time-line and, if time,	• Read *CDA* 80-85

Parallel Journeys	
Thursday 9/15 • In-class Workshop	• Read *Parallel Journeys* 186-228 • Respond to the prompt on our course blog
Tuesday 9/20 • **Hybrid Essay Due** • Begin Discussing Assignment Three • Creating Criteria for Photo Essays	• Read Chapter 11 in *CDA* 347-379 • Sign-up for a short assessment conference
Thursday 9/22 • In-Class Demonstration: Photoshop	• Read *Photographing the Holocaust* 28-73 • Respond to the prompt on our course blog
Tuesday 9/27 • Small Group Activity: Examining Nazi Propaganda: cartoons, posters, speeches • Large Group Activity: Where do we see Propaganda today?	• Anthony J. Blair's "The Possibility and Actuality of Visual Arguments" (provided by Kirchoff)
Thursday 9/29 • In Class Demonstration: Megazine • The "Delivery" of Photo Essays • Discussion of Blair and Visual Argument	• Read *Photographing the Holocaust* 74-123 • Respond to the prompt on our course blog
Tuesday 10/4 • The Holocaust as Propaganda? "Revisionists" and the denial of the Holocaust	• Read David S. Birdsell and Leo Groarke's "Toward a Theory of Visual Argument" (provided by Kirchoff)
Thursday 10/6 • In-class Workshop	• Read *Photographing the Holocaust* 151-210 • Respond to the prompt on our course blog
Tuesday 10/11 **No Class**	• **No Class**
Thursday 10/13 • **Photo Essay Due** • Begin Discussing Assignment Four • Creating Criteria for Websites	• Read *Maus* 9-40 • Respond to the prompt on our course blog • Sign-up for a short assessment conference
Tuesday 10/18 • Discussion of *Maus*, using Blogs as a starting point • Defying Genocide Video and Discussion	• Read *CDA* 263-273
Thursday 10/20 • In Class-Demonstration: Dreamweaver • How to create a visual ethos	• Read *Maus* 41-94 • Respond to the prompt on our course blog
Tuesday 10/25 • Examining Personal Histories from Holocaust Survivors—thinking about presenting these in an ethical, tasteful manner	• Read *CDA* 274-284
Thursday 10/27 • In-Class Demonstration: KompoZer	• Read *Maus* 95-end • Respond to the prompt on our course blog

Tuesday 11/1 • In-Class Work Day • Short discussion of *Maus* and Holocaust Survivors	• Read *CDA* 285-313
Thursday 11/3 • Visual Ethos, Pathos, Logos	• Read *Maus II* 9-74 • Respond to the prompt on our course blog
Tuesday 11/8 • In-class Workshop	• Finish Working on your Profile, due next class.
Thursday 11/10 • **Profile Due** • Begin Discussing Assignment Five • Creating Criteria for Wikibooks	• Read *Maus II* 75-end • Respond to the prompt on our course blog • Browse through the Holocaust Wikibook and think about a) which sections need the most updating and b) which sections you would like to work on.
Tuesday 11/15 • Library Research Day	• Read *CDA* 144-160 and 173-174 • Familiarize yourself with the Wikibooks: Policies and Guidelines Page: http://en.wikibooks.org/wiki/Wikibooks:Policies_and_guidelines • Create a Wikibooks username/account • Use your Blog to jot down any questions you have after reading through the Policies and Guidelines Page.
Thursday 11/17 • *Schindler's List* part I	• Research for your Wiki Project • Post to your blog a reaction to the first part of *Schindler's List*. Be sure to respond to other posts.
Tuesday 11/22 • *Schindler's List Part II*	• Read "Community and Communication" from *How Wikipedia Works* (provided by Kirchoff) • Post to your blog a reaction to the second part of *Schindler's List*. Be sure to respond to other posts.
Thursday 11/24 **No Class**	• Research for your Wiki Project
Tuesday 11/29 • The joys of wiki writing: Public vs Private writing • Wikibooks vs textbooks	• Read "Disputes, Blocks, and Bans" from *How Wikipedia Works* (provided by Kirchoff)
Thursday 12/1 • Final Discussion about the Holocaust— what have we learned and how can we apply it to today?	• Research for your Wiki Project
Tuesday 12/6 • Final Discussion about Multimodal Composition—how does it vary from	• Finish working on your section of the Wikibook and be prepared to present to the rest of the class your work.

alphabetic, traditional essays?	
Thursday 12/8 • ***Wikibook* Project Due** • Informal presentations on Wikibook projects	• Sign up for an Assessment conference if you have not already done so.
Tuesday 12/13 • Assessment Conferences	• Finals Week
Thursday 12/15 • Assessment Conferences	• Finals Week; Enjoy winter break

Technology Autobiography
adapted from Karla Kitalong et al.[l]
Length: Will be Discussed
Due August 30th, 2011

Why do we love technology? Why do we hate technology? This assignment asks you to recount, explain, or interrogate your experiences with technology (broadly defined) in a short biography. Because this is a course that deals extensively with multimodal composition—and the composing we'll be doing will be through "technological" means— it is important to assess our relationship with this ambiguous term. Additionally, this will be an excellent way for me to learn your comfort level with technology so I can make this course as useful, relevant, and enriching for everyone as possible.

I'm purposefully keeping this project vague, as I'm excited and curious to see what sorts of texts you choose to create. I'm offering a set of questions to get the brainstorming process started, but don't feel confined to answering these questions. Use these as a spring-board to explore this assignment. I'm hoping for honest accounts of your attitudes and experiences with technology. Be creative.

Format: Use whichever medium you feel MOST comfortable with. This could be pencil and paper, MS Word, film, podcast, photo essay, PowerPoint, website, comic book or something not mentioned here. The important thing is that you choose a medium that you not only are comfortable using, but also one that will effectively convey your ideas.

Assessment: As always, we will determine the grading criteria on an individual basis based on your learning contract. I will provide you with a set of proposed learning outcomes for this assignment, and together, we will create the grading criteria. We will also discuss how long these essays should be in these individual meetings.

Some Questions to Consider—do not try to answer all of these questions. Choose one or two that strike you:

1. What were your earliest experiences with technological devices? What do you remember about using them?

2. What were popular "gadgets" in your house while growing up? Who was allowed to use them? Why?

3. In your opinion, what does it mean to be technologically literate? Do you consider yourself technologically

literate? Who is the most technologically savvy person you know?

4. What technologies do you use now? Why?

5. What technologies are you afraid of? Why?

6. What's the technological gadget that you most desire? Why?

7. Where do you think technology is headed? Predict a future for technology.

8. What advantages and disadvantages are there to using technology?

9. How do you learn to use a new technology? Why do you use this method?

Note: Do not limit yourself to answering these questions. Feel free to approach this assignment from a different lens, if you so choose.

[l] Kitalong, Karla, et al. "Variations on a Theme: The Technology Autobiography as a Versatile Writing Assignment."
Teaching Writing with Computers: An Introduction. Eds. Pamela Takayoshi and Brian Huot. Boston:
Houghton Mifflin, 2002. 219-233. Print.

Connecting the Holocaust with Current Events: A Hybrid Essay
Length: 5-7 pages
Due 9/20

"In recent years, the Holocaust has come to occupy a position of tremendous power in the American imagination."
　　　—Simone Schweber

As we have discussed in class, the Holocaust has (rightly or wrongly) taken the role of an oft-used cautionary tale of what happens when one person, or group of people, assumes too much power; it has, in effect, become the unfortunate example of the axiom "Power corrupts; absolute power corrupts absolutely." However, as we have noted in our discussions, several other issues closely associated with the Holocaust are still entirely relevant today. This essay asks you to further explore the links we have made to the Holocaust and current events in a "hybrid" essay that combines alphabetic text with photographs and other images.

Some possible areas for exploration include:
- Should there be limitations to free speech? What exactly does the First Amendment guarantee? Do people have the right to tell lies? To teach lies? To promote hate? Many historians cite Hitler's command of rhetoric to espouse his ideology that lead to the Holocaust. Should such hateful speech be restricted by law?
- What, if any, are the parallels between the genocide of the Holocaust and the genocide in Rwanda and Darfur?
- Given the recent death of Dr. Jack Kevorkian, the debate of euthanasia has intensified again; how, if at all, does the euthanasia that individuals such as Dr. Jack Kevorkian advocates compare to Hitler's euthanasia program during the Holocaust? If you believe that such a suggestion (i.e. that there are parallels) is utterly preposterous, you can argue that as well.

Do not feel restricted to these topics; these are only meant to be idea starters. If there is another issue that we have discussed in class that you would like to tackle—or maybe you have an idea that hasn't been brought up in class—that is not listed here, feel free to pursue it. We can chat about your ideas during conferences. As always, I'll be available to answer questions.

Format
For this essay, not only will you be constructing an alphabetic argument, but I am asking that you insert 3-5 images (pictures, graphs, charts, illustrations, etc) that enhance your argument. We'll spend time in class talking about finding appropriate images and how to properly integrate them into an essay. Think about finding images that will seamlessly add to your argument.

As far as length goes, strive for 5-7 pages. Obviously, this essay will not exhaustively argue every conceivable angle of your topic; think of this essay as an exploration into a potentially bigger project. You're still looking to make an argument, but you're also in "exploratory" mode.

Look to incorporate five scholarly sources in this essay.

Remember to include principles of academic writing and argumentation in this essay: introduction, thesis statement, transitions, conclusions, counter-arguments, support, citations, and so-on. We'll discuss this further in class.

Lastly, think about your audience. Who are you trying to persuade here? How will that influence which images you use? How will that influence the language you use? How can you articulate your argument in such a way that will not offend your target-audience? Remember, arguments can be directed to skeptics, interested but uninformed individuals, or any other host of options. Think carefully about who you are writing for as you begin this project.

Assessment
As always, we will determine the grading criteria on an individual basis based on your learning contract. I will provide you with a set of proposed learning outcomes for this assignment, and together, we will create the grading criteria.

Analyzing Propaganda: A Photo Essay
Length: To Be Determined
Due: 10/13

"The Jews are undoubtedly a race, but they are not human."
        —Adolf Hitler

This unit explores the use of Nazi propaganda to promote derogatory ideas/practices and biased information. Specifically, we'll be examining radio programs, speeches, posters, cartoons, and articles that the Nazis distributed during World War II. However, there are others—individuals called "revisionists"—who argue that the Holocaust never happened and that the images of the Holocaust are merely part of Jewish propaganda to increase sympathy for the Jews. Thus, this unit will also discuss this aspect of the propaganda discussion.

This essay, then, asks you to analyze a series of propaganda images in a photo essay. We will be reading about analyzing images from both *Photography of the Holocaust* and *Compose, Design, Advocate*. Feel free to use the models provided in these texts to start your own analysis.

While our last essay used images as a supporting aspect of your essay, the images should dominate this particular essay. I'm asking you to use ten to twelve images that support your overall analysis/argument regarding the use of propaganda during the Holocaust. The text should clarify and describe the images, but think carefully about image selection and how they support your overall point.

Format
10-12 images
75-125 word captions
Length: This depends on how you wish to present your photo essay. Do you want to use MS Word? MS PowerPoint? Prezi? Megazine? We will be going over how to use the following programs while discussing the overall merits of these programs for presenting a photo essay. Think about design, image size, font, text size, etc., as that will all go a long way to crafting your analytical argument.

Be sure to cite where you find your images. I suggest looking at the United States Holocaust Memorial Museum website for some starter images, but you can find images/examples of propaganda in a host of textbooks on the Holocaust and on the web. Choose your images carefully.

As always, think about your audience. Who are you trying to convince? Revisionists? Students studying media? Skeptics who believe the media has no influence over us?

Assessment
As always, we will determine the grading criteria on an individual basis based on your learning contract. I will provide you with a set of proposed learning outcomes for this assignment, and together, we will create the grading criteria.

Remembering Holocaust Survivors: A Web Profile
Length: To be Discussed
Due: 11/10

"The life stories of Holocaust survivors transcend the decades and remind us of the constant need to be vigilant citizens and to stop injustice, prejudice, and hatred wherever and whenever they occur."
    —United States Holocaust Memorial Museum

We have already read the account of one Holocaust survivor in *Parallel Lives*, and we'll be reading a much different survival story in Art Spiegelman's *Maus I* and *II*. Through these survival stories, we become more aware of the suffering, hatred, and injustice that took place during the Holocaust; moreover, we can make personal connections and parallels to other injustices that are currently taking place.

Recent years has seen an influx of easily-accessible Holocaust survivor stories; thanks to the digital explosion, numerous websites exist that document each unique, individual story. This assignment asks you to contribute to this ongoing database of survivor stories.

The United States Holocaust Memorial Museum have a bevy of interviews transcribed (and podcasted) available for free. Select an individual who is interviewed to create an interactive web profile of the Holocaust survivor. As you create this document, be sure to think about:
- What information from the interview and/or survivor story to include.
- What images to use.
- What links to include.
- What design would create for the most effective profile.
- What color scheme/typeface is appropriate for this profile.

Be sure to cite your sources; you may wish to do additional research if the survivor you choose references people, places, or events you are unfamiliar with.

In class, we will go over how to use DreamWeaver and KompoZer (an open source web design software); additionally, I will provide you with some documentation and helpful hint handouts from our very fine Student Technology Center. Some of you may have extensive experience creating web pages and may even know code. If this is the case, I hope you will be willing to share your knowledge with the rest of the class. I understand we are all at different levels with web design, and I'm not looking for anything too fancy. This assignment is meant to "get your feet" wet; or, if you are already familiar with web design, it is meant to afford you the opportunity to try something new or something you've always wanted to try. And again, I hope we will all be willing to share what we learn so we all have new tools and tricks to add to our proverbial toolbox.

Assessment
As always, we will determine the grading criteria on an individual basis based on your learning contract. I will provide you with a set of proposed learning outcomes for this assignment, and together, we will create the grading criteria.

The Wiki Book Project
Project Due: 12/8
Length: To Be Discussed

Wikipedia—the online, WYSIWYG, anyone-can-edit Encyclopedia—is everywhere. More times than not, when an internet user types in a search phrase, the first "hit" will be the *Wikipedia* entry on the search term. On the English *Wikipedia* main page, it claims to have over three million articles (entries) with around 91,000 active contributors. An off-shoot of *Wikipedia* is *Wiki-Books*—book length, open source endeavors on topics ranging from Composition to, you guessed it, the Holocaust.

Unfortunately, the Holocaust *Wiki-Book* is not very complete. Oddly, it has not been updated since 2010, and most entries have not been touched since 2008; most of the categories (the equivalent of chapters) are one to two paragraphs long, and under the bibliography, only one source is listed—the *Penguin Atlas of World History*. Each category ends with a "To add" section, but given the stagnant edit history, the necessary additions have not been made. This is problematic for several reasons, with the foremost reason being the sheer prevalence of *Wiki-Books*; individuals looking to learn more about the Holocaust who turn to the normally reliable (and easily accessible) *Wiki-Books* would receive incomplete, and in some cases incorrect, information. We, as a class, are looking to remedy this.

In a nutshell, then, here is the assignment:
1. In groups of four or five, choose one of the sections that interest you in the Holocaust *Wiki-Book*.

2. As a group, engage in further research on this section—try to become mini-experts. I'll be in steady contact with each group and can help as much or as little as needed. I'm asking you to determine the following: What's missing from the section? What didn't make sense to you when you read it? How can you clarify this? In your research, locate some additional texts that can be cited. Which authors can you add? You may also want to keep an eye out for any mechanical errors.

3. As a group, collaborate and edit the wiki page. Please keep track of your edits in a separate document that you can turn in at the end of this project.

4. This is an ongoing project. At the end of the project, provide a list of things that need to be done. Are there are other sections that need to be added? Are there other sources you know need to be examined that you didn't get a chance to read?

5. At the end of the semester, you'll be asked to present (informally) the work you did on this project.

If you are unfamiliar with contributing to *Wikipedia* or *Wiki-Books*, do not panic. We will spend some time talking in class about "Wiki Writing" including creating ethos and the ethical concerns of *Wiki-Books*. Moreover, we'll go over the nuts and bolts of how to contribute. If you have any questions, feel free to ask.

Assessment: As always, we will determine the grading criteria on an individual basis based on your learning contract. I will provide you with a set of proposed learning outcomes for this assignment, and together, we will create the grading criteria. I do expect some substantive edits for this assignment, but we can discuss specifics in a collaborative, group meeting.