

Arts 140, Information and Analysis: Bullshit, Argument, the Universe, and Everything



*SIA: Would you? Could you? In a car?
Eat them! Eat them! Here they are.*

ARN: I would not, could not, in a car.

*SIA: You may like them. You will see.
You may like them in a tree!*

—Dr. Seuss

Tuesday, Thursday, 2:30 PM-4:00, QNC 1507

Course conductor: Randy Harris, x35362, raha@uwaterloo.ca

Office hours: Monday, 10:00-11:30, Thursday, 10:00-11:30

Objectives

The objectives of Arts 140 are the ongoing objectives of education generally, and liberal arts (arts-of-liberty) education specifically: the enhancement of critical thinking in both the **private sphere** (exercising judgement) and the **public sphere** (engaging society and culture). We will pursue them by building and refining our **facility with language**. If you do this with energy and focus, you should also gain more understanding of, and competence in, the ways and means of **communication**.

All this is made more challenging and more important because we live in an information-suffused universe with **too much bullshit** and **not enough argumentation**.

Course epitome

We are going to **answer one question**, a rather messy one, but one which should help you define your thinking, your communicating, and your life as both human and citizen: what, in the name of **Sam-I-Am**, is all that information making of me?

Learning outcomes

You should expect to come out of this course with new and improved abilities to

- Access information and practice navigating library resources, including indexes and databases.
- Recognize, define, and reflect on the meaning of quantitative and qualitative data.
- Practice writing and speaking in iterative communication assignments in a variety of genres and for a variety of audiences, including the design and effective presentation of quantitative or qualitative information.
- Collaborate with peers and provide, incorporate and reflect on feedback.
- Demonstrate an ability to reflect on the knowledge-making function of information, analysis, and communication.
- Assess, examine, and evaluate the uses and purposes of information, including distinguishing between facts and values.

Digital base of operations

For a variety of electronic services, we will be using the UW Learn platform. We will also engage twitter for some assignments and general housekeeping. Use the hashtag [#UWArts140W18](#). (If you don't have a twitter account, please get one—though, of course, you are welcome to engage in whatever strategies you choose to avoid data-exploitation and/or privacy violations, so long as you tell me your handle, so I know which account I can associate with your name.)

Texts

Black Panther. Directed by Ryan Coogler. Performances by Chadwick Boseman and Lupita Nyong'o. Marvel Studios, 2018. (Released 9 February.)

Floridi, Luciano. *Information, A Very Short Introduction*. New York: Oxford University Press, 2010.

McCloud, Scott. *Sculptor*. New York: First Second Books, 2015.

Shanley, John Patrick. *Doubt: A Parable*. New York: Theatre Communications Group, 2005.

Toye, Richard. *Rhetoric, A Very Short Introduction*. New York: Oxford University Press, 2013.

Requirements (information)	worth	due
Lexical entries (3 written, 1 also oral)	15%	9, 23 January; 6 February
Argument critiques (3 written, 1 also oral)		1, 20, 27 March
Tell a joke, Narrative	5%	16-18 January
Dialogue	5%	30 January
Tweets, Movie Review	5%	18 February
Essay Proposal	5%	8 March
Book Review	5%	15 March
Abstract	5%	29 March
Research Essay	25%	3 April
Engagement	10%	all the livelong day
Final exam	20%	9 April, 12:30-3:00 PM

Requirements (value)

Communication is a moral question: Who is to make more effort, the person sending the message or the person receiving it?

—Umberto Eco

For all assignments, **word count is important and will be factored directly into your grade**. You can over- or under-shoot the counts by 15%; beyond that, your grade goes down. In extreme cases (over or under by 50% or more), I may return it to you or I may just fail the assignment.

Two sets of assignments, the lexical entries and the argument critiques will be posted to discussion boards for everyone else to read, comment upon (optional) and vote upon (mandatory). The voting scheme is a binary upvote-downvote system. You must vote on several students' posts (minimally, four per assignment), which I will track as **part of your course engagement evaluation**.

[Lexical entries \(due 9 January, 23 January, 6 February\)](#)

These submissions include two lexical entries each, at roughly 150 words per entry, posted on the Learn site. Choose the words from the text, from the lectures, from outside readings, from outside viewing, wherever. Write the definitions yourself,

though you can quote and paraphrase as necessary (giving sources). Use the following format:

Word, category

Definition, ...

“Example, example, example, example, example, example, example, example, ...”
(Source)

Commentary, ...

Works consulted: Work1, Work2, ...

Here’s an example:

Axiological, adjective

From *axiology*, the study of values, based on the Greek words *axia*, "value, worth" and *logia*, “study, discussion,” the quality of having values, being good or bad according to beliefs, desires and aversions.

“A critical analysis should always have (in fact, cannot avoid having) axiological dimensions.” (Harris, Randy. Arts 140 class, 4 January 2018)

I was curious about this word because I thought it meant something like ‘axiomatic,’ but figured that couldn't be right because of the way it was used. It turns out to be related to ‘axiomatic,’ because that word is also based on *axia* (I checked it out while I was researching *axiological*). Just thinking about the word has made me realize how almost everything has some kind of value, even if that value is just ‘boring.’

Works consulted: *Oxford English Dictionary* (oed.com), *Wikipedia* (en.wikipedia.org)

Pointers

- the definition should be **brief and clear and focus on direct meanings** (if there are secondary meanings that seem important, put them in the commentary)
- include etymology (with gloss)
- in your commentary, point out what the word means to you

What you should get out of this assignment

- an understanding the genre of dictionary entry
- an understanding of the range and interconnection of words
- the values of economy and precision in communication

Evaluation for Lexical entries and for Argument critiques: They are due by midnight, posted to the relevant discussion forum on the Learn site. They are worth 15% in total, but they will not be graded. If you complete them all, on time and to spec, you get a

full 15% of your final grade. If you miss one, you will get 10%. If you miss two or more, you will get 0% (yep, zero).

Oral presentations

One of the sets of lexical entries and one of your argument critiques must also be delivered orally. Write up and submit your posting as usual, but also present it orally to the class. You need to sign up for the days you want to give these. They will usually be on Thursdays, no more than three per class. I will provide an appraisal of the presentation, in the sense of letting you know what went well, what went less well, and what you should work on. But the grade is only for your reference; it might bump your engagement grades up a bit, depending on how well you do, but it will never reduce that grade, and your presentations will have no effect on your lexical-entry / argument-critique grade, unless you fail to deliver them.

Speaking and writing are quite different beasts: **you should not read your posting**. Make some notes to cue you, if you like, and even read something that requires considerable specificity (a quotation, for instance, or the wording of a definition). But you should **speak to the class directly**, in a natural, unforced, way, not read your posting verbatim, or read 'a speech' off a page or a device.

Your presentation will last for **no more than six minutes**, including any time you leave for questions (which is not mandatory).

Pointers

- rehearse: the presentation should be polished and professional; you don't achieve those qualities by just winging it
- especially practice your timing
- relax; it's just a few words to people who like you and are interested in what you have to say
- slow down; almost everyone speaks way too fast
- look around the room, making eye contact (then breaking it) with audience members on both sides and the centre; rinse and repeat; do not fixate on one audience member, particularly not the professor

What you should get out of this assignment

- confidence speaking in a professional setting
- improved invention and planning for presentations
- practicing and timing skills
- improved body and vocal control

Appraisal will depend on how effectively you develop and deliver your presentation, according to the following rubric:

Delivery (eye contact, posture, composure, enunciation, timing)	30
Style (diction, sentence structure, coherence, cohesion, flare)	30
Content (relevance, accuracy, sufficiency, information & value quotients)	40

[Argument critiques \(therebel.media critique due 1 March, The National Post critique due 20 March, The Guardian critique due 27 March\)](#)

Write a critique of the argument featured in the associated reading. An argument is a claim with a structure of reasons supporting it. A critique is a judgement, with a structure of **reasons (prominently including evidence)** supporting it. That is, a critique is an *argument*, so your assignment is to write an argument about an argument. Arguments can sometimes be messy (not yours, of course, but the ones you're looking at). There are often multiple claims, and sometimes the main claim is covertly stated; sometimes claims are presented as reasons when they are not relevant or coherent with other claims, or true. It is entirely possible for you to believe the central claim but for the argument to be weak, and vice versa. (300 – 500 words)

The critiques should follow this format

Standpoint: One sentence summarizing the claim, possibly quoted directly from the argument.

Main reasons: A few sentences, one per reason.

Evaluation: Your judgement about the argument followed by an analysis of the argument that supports your judgement.

Pointers

- identify the major claim (or *conclusion*)
- plot the structure of claims. which ones support other claims (that is, which ones are *reasons* or *premises*)? which are independent of other claims?
- **identify the evidence**, if any, for the claim(s)
- state clearly whether the major claim is right or wrong
- state clearly whether the argument is **weak or strong**
- consider other reasons that support or undermine the major claim
- make sure to critique the *argument*, not the *article*; they are different

What you should get out of this assignment for Assignment

- critical reading skills
- understanding of the components of an argument: standpoint, reasons, and that special type of reason, **evidence**

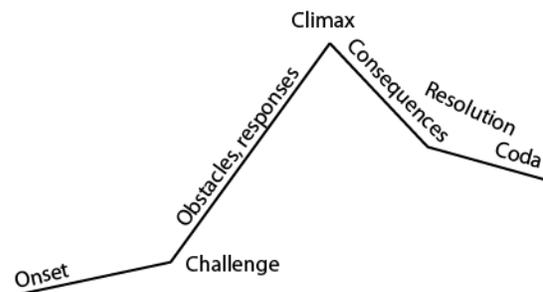
- improved reasoning for or against a claim

Evaluation: See [Lexical entries and for Argument critiques](#), above, p. 4

[Tell a Joke + A narrative \(due 16/1, 18/1\)](#)

Joke: Come to class on 16 January prepared to tell your favorite joke about language to the class (in fact, bring three or four, in case someone ahead of you tells your first choice). Stand up, clear your throat, tell your joke, await laughter. (1-2 minutes)

Narrative: Write a short narrative, drawing on your experience, about telling a joke for some significant purpose—a talent contest, an effort to impress a date, an attempt to defuse an awkward situation, ... It can be partly or wholly fictional. It should be in first-person and follow **the typical narrative arc** diagrammed here. Include dialogue, indicate the emotional states of the narrator, and explain a 'moral' learned by the narrator from the experience. (300 - 500 words)



Pointers

- research your joke; get a good one
- *perform* the joke (gesture, move; if there are different people, use different voices)
- timing is everything (sometimes a little pause makes the whole joke)
- think about your audience
- for the narrative, think about the narrator's sense of audience (maybe it goes wrong)
- think about the the narrator's timing of the joke (maybe it goes wrong)
- think about the **narrator's expectations** and how they match the joke's reception

What you should get out of this assignment

- understanding of the elements of a joke: context ('the premise'), timing, incongruity, performance
- understanding of the elements of narrative: sequence, character, setting, resolution
- understanding of the impact of audience, context, and purpose *inside* a story as well as *to* the story
- understanding the differences in genre between telling a joke and building a narrative around the event of telling a joke

Evaluation (for the narrative only; all the evaluation you will need for your joke is whether the class laughs appreciatively) will depend on the rendering of the characters and their development (the narrator, at least, should change in awareness from the beginning to the end), the depiction of the setting, and the narrative structure, along the following metrics:

Character development	20
Setting	20
Structure (satisfaction of the arc)	30
Style and grammar (sentence and paragraph structure, submission conventions, diction, spelling, punctuation, agreement,...)	30

Dialogues (due 30 January; 300 - 500 words)

Write two short dialogues: one between you and an older, skeptical relative, and one between you and a much younger and enthusiastic relative, about why you are in university, and explain some concept you have learned.

The dialogues are short, but each should have **a beginning, a middle, and an end** and tell at least a relatively complete story.

Pointers

- make up scenarios (context); maybe the older relative thinks you should be apprenticing in a trade, the child thinks you are the smartest person in the world
- remember that 'you' are a fictional creation in the dialogue, speaking to very different people in each of these scenes: adapt what you say and how you say it to the needs, interests, and abilities of the person with whom you are speaking
- remember, too, that the other characters will have different voices and attitudes, which the dialogues should reflect

What you should get out of this assignment

- understanding the roles of audience and context in decisions about what to say, **what to leave unsaid**, and how to say it
- understanding of the impact of audience, context, and purpose on content, diction, structure, and frame

Evaluation will depend on the rendering of the characters' voices, the naturalness of the exchange, and the effective organization of the dialogue, along the following metrics:

Character personality	20
Structure (beginning, middle, end)	20
Topic development	30
Style and grammar (utterance and turn-taking structure, submission conventions, diction, spelling, punctuation, agreement, ...)	30

[Movie review and tweets \(A-H\); Tweets and movie review \(J-Z\) \(due 18 February\)](#)

If your last name starts with a letter between A and H, inclusive, you will review the Ryan Coogler movie, *Black Panther*, which is commercially released on 15 February, and after your review is completed and submitted, you will publish three tweets about the movie.

If your last name starts with a letter between J and Z, inclusive, you will publish three tweets about the movie, and afterwards write your review.

Tweets are very **brief public declarations of value**, often accompanied by images, videos, or links, and often participating in specific threads (twittervations) with hashtags. Yours will express your opinion of the movie and participate in both the movie thread and the Arts 140 thread. In effect, you will tweet a microreview of *Black Panther*.

Reviews are the domain of taste, the subjective evaluation of cultural worth. A good review expresses the reviewer's taste in a way that invites readers to appreciate or depreciate the artefacts under review; that is, to share in the reviewer's taste. **Taste is not whim or shallow gratification**. It is an aesthetic, moral, and personal sensibility, based on experience and knowledge. The judgement at the heart of any review needs to be supported by **evidence** from the artefact.

[Pointers \(movie review; 500 – 700 words\)](#)

- you might want to see it twice, once to 'experience' the movie, once to 'judge' the movie aesthetically and to reflect on the emotional experience the movie created for you (and to take notes)
- make and defend a judgement about the movie
- identify the contributions of the crucial elements: writing, direction, and acting
- avoid spoilers
- write in the present tense (you are not describing your experience of watching the movie, but the movie as a cultural artefact; Miles Davis's "So What" **is** beautiful; not **was** beautiful the last time you heard it)

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Pointers (tweets; ≤280 characters)

- include a judgement
- isolate one aspect of the movie
- be economical, but get attention
- if needed, use conventional abbreviations
- use appropriate hash tags (minimally, #blackpanther and #uwarts140w18)
- address the tweets to @profraha

What you should get out of this assignment

- understanding of the elements of an evaluation: **judgement, criteria, evidence.**
- awareness of the cultural dimensions of personal taste.
- understanding of the genres of microblogging and popular reviewing
- understanding of the impact of audience, context, and purpose on content, style, and structure

Evaluation of tweets will depend on your satisfaction of the attention-getting and economical-expression constraints of microblogging, and your use of twitter's generic features, along the following metrics:

Attentional strategy	20
Succinctness	20
Clarity of judgement	20
Evidence	20
Style and grammar (diction, spelling, punctuation, agreement, as fitting to the genre, use of hashtags, ...)	20

Evaluation of review will depend on the expression and support of your judgement, the effective organization your writing, and overall rhetorical appropriateness of the review, along the following metrics:

Articulation of your judgement	20
Reasons and evidence	30
Structure	20
Style and grammar (sentence and paragraph structure, submission conventions, diction, spelling, punctuation, agreement, lack of spoilers, ...)	30

Book review (due 15 March; 500 - 700 words)

I could either cut and paste the remarks above under the movie review assignment, or I could ask you to go back a page and read them. Could you please go back a page and read them?

Back so soon? Well, then, the main difference between a book review and a movie review is simply in the **material differences** between the two modes: the more sensually mediated experience of image, motion, sound (including music), consumed largely as a single, continuous event, often with others, vs. the more directly cerebral and imaginative experience of language, consumed personally, often over many days, interspersed with other experiences. With *The Sculptor*, there is also the attendant static-visual and spatial experience of the graphics. So, your **evidence** is drawn from different material representations.

Pointers

- make and defend a **judgement about the book**
- identify the contributions of the crucial elements: linguistic and visual style, narrative and thematic development, and authorial stance
- avoid spoilers (this is a popular review, not an academic analysis)
- write in the present tense (you are not describing your experience of reading the book, but the book as a cultural artefact)

What you should get out of this assignment

- understanding of the elements of an evaluation: judgement, criteria, **evidence**.
- awareness of the cultural dimensions of personal taste.
- understanding of the impact of audience, context, and purpose on content, style, and structure.

Evaluation will depend on the expression and support of your judgement, the effective organization your writing, and overall rhetorical appropriateness of the review, along the following metrics:

Articulation of your judgement	20
Reasons and evidence	30
Structure	20
Style and grammar (sentence and paragraph structure, submission conventions, diction, spelling, punctuation, agreement, ...)	30

Abstract (due 29 March; 300 - 400 words)

An **abstract epitomizes** the thematic content and argumentative structure of an article. Many academic articles have them already, so there are plenty of examples you can

work from. Your assignment is to write an abstract for one of the research sources for your essay (one that doesn't already have an abstract).

Pointers

- identify the question it addresses and the answer it gives
- identify the major claims and themes
- identify the concepts and/or theorists it uses
- avoid judgement

What you should get out of this assignment

- an understanding of the genre of abstracts
- the values of summarization and succinctness in research
- the values of summarization and succinctness in communication

Evaluation will depend on the clarity, precision, economy, and effective organization of your writing, along the following metrics:

Succinctness	30
Clarity and precision	20
Structure	30
Style and grammar (sentence and paragraph structure, submission conventions, diction, spelling, punctuation, agreement, ...)	20

[Essay Proposal \(due 8 March; 300-500 words\) and Research Essay \(due 3 April; 2,000 - 2,500 words\)](#)

Your essay grade is the **largest and most important component of your mark**, for a reason: a research essay is the most important learning tool there is. Start thinking about your essay right away. I'm not kidding. It will not have to be very long (2,000 - 2,500 words), but it will have to demonstrate **thought, research, and craft**. You should work on your essay diligently. It should shape your thought and understanding as you shape it. I will work with you on all stages of its development—invention, arrangement, style and delivery. Feel free to bring drafts to my office hours to discuss and develop.

The Proposal is required a month before the essay is due; at this point, you need to move beyond the thinking about it / invention stage to the active researching stage.

I require **digital submission**, in **RTF or PDF only**; this makes the logistics much simpler, and also permits easier screening for originality/plaigiarism. Use the drop box on the Learn course site.

The essay will need to be a research-based critical analysis. You will have to **go beyond the course readings**, lectures, and discussions.

A **critical analysis** examines an object text (broadly construed) in terms of its informative and axiological dimensions. A typical text for analysis would be a speech, a political or cultural or scientific argument, a novel or play, perhaps a dialogic exchange. But a scene from a movie is perfectly acceptable too, or a website or a DVD interface, or a podcast, or the poster over your room-mate's bed, even a gum wrapper or a hockey game would work, depending on approach and execution. Remember though, critical analyses need to be **theoretically informed**, so you will have to draw on the concepts and positions explored in the class, in the textbooks, and on your own (that's where the research comes in).

What matters for your **understanding**, and consequently for your grade, is how you develop your analysis: what your examination yields in terms of explaining central aspects of the text and/or the framework you adopt, and how you demonstrate that yield (significantly including the research you marshal and deploy, and the cogency of your argument).

You will need **a minimum of five academic, peer-reviewed sources**, in addition to any popular-discourse sources (journalism, opinion pieces, wikis, ...), appropriately sourced.

Pointers

- think regularly and increasingly about this assignment throughout the term
- when you encounter materials in the texts or classes that seem especially interesting or valuable, think about object texts you might explore with them, and do some research
- think about the essay in terms of a clear developmental structure, from introduction to conclusion, but that is **not the same as the writing process**
- in your research, write and refine your notes in ways that might be inserted into relevant portions of the essay (or saved for another day)
- talk to your peers and professor about your ideas (and theirs)

What you should get out of this assignment

- an enhanced ability to reason through problems and find solutions, with the written word
- more coherent and deeper thinking
- improved research abilities
- an understanding of the social and personal dimensions of knowledge

The **proposal** should be a one-page essay plan, with a preliminary bibliography of sources you think might be helpful, including at least two academic sources (the bibliography can be on a separate page). The proposal should identify the **thesis** you will be arguing (for instance, that *Nip/Tuck* is a critique of the commodification of beauty, or that Barack Obama's Cairo speech exhibits the classic features of

Aristotelian ethos, or that Halo 5 induces a greater degree of identification than previous versions, giving it more power to inculcate its values in players). You will need to do preliminary **research** on your thesis: on both critical analyses of the artefact (should there be any) and on the theoretical framework you are applying. Identify the **Style Guide** you are following.

Pointers

- develop and clearly state a thesis
- develop and outline an approach
- outline your early research and project remaining research
- outline an argument
- be sure to mention which Style Guide you are following

What you should get out of this assignment

- improved invention and planning for essay writing
- enhanced research strategies
- understanding the proposal genre

Evaluation of the proposal and essay will depend on the soundness, analytical sophistication, research depth, and rhetorical appropriateness of your work, along the following metrics:

Proposal

Articulation of your thesis	20
Justification of thesis (why the investigation makes sense)	40
Research outline	20
Style and grammar (sentence and paragraph structure, submission conventions, diction, spelling, punctuation, agreement, citation fidelity, ...)	20

Research Essay

Articulation and framing of your thesis	10
Research (quality and relevance)	25
Use of evidence (research and analysis)	25
Quality of argument	25
Style and grammar (as above)	15

Engagement

Come to class, contribute to discussions, participate in the development of the course, and maintain a presence on the discussion boards. You need to be engaged in the

topics and themes of Arts 140 every time you're in class (and you need to be in class).

Pointers (for getting a good grade)

- ask **relevant** questions
- make salient observations
- point out **connections** in the material
- use the concepts we encounter

Pointers (for getting a mediocre/poor grade)

- stay away from class (of course, but also, if you are present)
- make long **irrelevant** commentaries
- treat your fellow students with notable **disrespect** while they are commenting to class
- read your e-mail, **text** your friends and enemies, review the calls on your cell phone, ...

What you should get out of this component

- **a better education**
- a better university experience
- good habits

Evaluation rubric

Regular presence in the class	20
Regular engagement with the class (following the appliance-aversion commandment; only talking briefly and relevantly with your neighbours, if at all; attending respectfully to each other, not just to me; always voting and sometimes commenting your peers' discussion posts)	20
Active contribution to the success of the course (see "Pointers (for getting a good grade)" above)	60

Final Exam, 9 April, 12:30-15:00, RCH 205

You will have to know both "facts" and "ideas" for this course. To test the former, the final exam will include multiple-choice, true/false, short-answer questions. The facts will come mostly from the readings. You need to read carefully, take clear, thorough notes, ask any questions that surface, talk to each other; most of all, think about and apply what you read and hear. If you use the information, it will stick. For the "ideas" quotient, there will be essay questions which require you to apply some of the

concepts to a problem or a text (you can count on the questions involving both 'information' concepts and 'values/rhetorical' concepts)

The final exam will cover the entire course.

Pointers

- skim the exam quickly before you start answering
- read the questions carefully before answering; there are no 'trick questions,' but you will often have to make inferences, rather than just retrieve facts
- manage the clock; there should be lots of time, but you always have to be wary of getting bogged down or preoccupied with certain questions
- remember that essay questions are essay questions, not information dumps; you do better when you formulate (and articulate) a thesis, plan your answer, structure it with an introduction and a conclusion.

What you should get out of this component. Exams aren't just about demonstrating knowledge or skills, though they provide you the opportunity to do both. Preparing for an exam helps you solidify your command of the course content and thematic connection. Writing an exam helps you to work efficiently, prioritizing tasks and contextualizing responses.

Notes

Do the readings **before** the assigned class; it is often a good idea to read the assignments after the class as well.

If you have any questions, please make sure you **ask them**.

A commandment

Thou art kindly requested not use computational appliances (phones, tablets, laptops, mainframes) in the class, unless

1. counselled to do so by a health professional, from whom you have a writ, and/or
2. the course content requires you to use such an appliance (for instance, the text we are discussing is on your hard drive or a site you need to access)

Digital screening

Text matching software (Turnitin®) will be used to screen assignments in this course, in order to verify that use of all materials and sources in assignments is fully and properly documented. You have the option if you do not want your assignment screened by Turnitin® to submit your work directly to me by email.

If I could put my finger on the moment we genuinely fucked ourselves, it was the moment we decided that data was something you could use words like believe or disbelieve around.

— Jamie Sanderson
(a character in Paolo Bacigalupi's *The Water Knife*)

<h2>Schedule</h2>					
	Date	Assignments	Conceptual texts	Object texts	
Information	4/1			This syllabus	
	9/1	Lexical entry 1	<i>Information 1</i>		
	11/1		<i>Information 2</i>	Borowitz Report	
	16/1	Tell a joke	<i>Information 3,4</i>		
	18/1	Narrative		<i>feministfrequency.com</i>	
	23/1	Library visit: We will meet in Porter Library's Flex lab			
		Lexical entry 2	<i>Information 5,6</i>		
	25/1			<i>tmz.com</i>	
	30/1	Dialogue		<i>Doubt</i>	
	1/2				
	6/2	Lexical entry 3	<i>Information 7,8</i>		
	8/2			<i>upsidedownworld.org</i>	
	13,15/2	No classes this week			
3 tweets; movie review; due 18/2				<i>Black Panther</i>	

In business he who hinders the common task is a bad partner, and the same is true in argument; for here, too, there is a common purpose, unless the parties are merely competing with each other.

– Aristotle of Leontini

Schedule

	Date	Assignments	Conceptual texts	Object text
Values	20, 22/2	No classes this week		
	27/2		Rhetoric 1	
	1/3	Argument critique 1		<i>therebel.media</i> (top item in Need to Know list)
	6/3			
	8/3	Library visit: We will meet in Porter Library's Flex lab		
		Essay Proposal		
	13/3		Rhetoric 2	
	15/3	Book review		<i>The Sculptor</i>
	20/3	Argument critique 2		<i>The National Post</i> (hardcopy; topmost item on Issues and Ideas page)
	22/3		Rhetoric 3	
	27/3	Argument critique 3		<i>The Guardian</i> (online; topmost item on Opinion page, International edition)
	29/3	Abstract	Rhetoric 4	
3/4	Research essay	Course wrap-up & exam prep		

Object texts

Black Panther

Course text. It will be in all the big theatres as of 16/2/18, likely with reserve seating. Go with a friend. Have popcorn.

Borowitz Report

Updated sporadically. Use the most recent one as of 9/1/18.

Doubt

Course text. Available through campus bookstore and various online booksellers.

feministfrequency.com

Go to feministfrequency.com/video and watch the most recent (topmost, leftmost) video as of 16/1/18.

The Guardian

Read the top Opinion story, as of 25/3/18. This story or opinion piece is the subject of your Argument Critique assignment due 27/3/18.

The National Post

Use the paper version. There are plenty available on campus—in the Porter Library foyer, for instance, but buy one if you have to. Take the top editorial (“Issues and Ideas”) of the 18/3/18 paper. This story or opinion piece is the subject of your Argument Critique assignment due 20/3/18.

The Sculptor

Course text. Available through campus bookstore, many other bookstores, comic stores, and various online booksellers.

therebel.media

This one is paywalled, and it will try to get you to subscribe, but it has a variety of teaser stories to advertise its content. Watch the topmost video in the NEED TO KNOW column that you can access without a subscription as of 27/2/18. This story or opinion piece is the subject of your Argument Critique assignment due 1/3/18.

tmz.com

Immediately below the NEWS SPORTS ETC menu there is a series of boxes for slideshows, sometimes accompanied by brief stories. View/read the leftmost one as of 24/1/18.

upsidedownworld.org

Scroll down past the banner and past the “In the spotlight” box and read the leftmost story immediately below that box, as of 6/2/18.

Academic Integrity

Members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility.

The late policy is simple: **don't be**. If personal concerns, including health issues, prevent you from meeting a deadline, contact me ahead of time to make arrangements; if unforeseen circumstances prevent you from meeting a deadline, contact me when you are able and we can work something out. Please note that bad planning, conflict with assignments in other courses, and video-game addictions (to list a few attested reasons offered by students in the past) are not interpretable as personal concerns.

Discipline: You are expected to know what constitutes academic integrity [check [Academic Integrity at UW](#)] to avoid committing an academic offence, and to take responsibility for your actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offences and types of penalties, students should refer to Policy 71, [Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under Policy 70 ([Student Petitions and Grievances](#)) (other than a petition) or Policy 71 ([Student Discipline](#)) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 ([Student Appeals](#)).

Grievances: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, [Student Petitions and Grievances, Section 4](#). When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

Note for Students with Disabilities: UW’s [AccessAbility Services](#) collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.