**Composition and Communication I**

WRD 110.047

TR 9:30am-10:45am

CB 246

Instructor: Deirdre Mikolajcik

Office Location: POT 1222  
Office Hours: Tuesdays and Thursdays: 12:30pm-2:00pm, and by appointment  
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\*\*Emails received after 10pm will not be answered until the following day\*\*

“As I ate the oysters with their strong taste of the sea and their faint metallic taste that the cold white wine washed away, leaving only the sea taste and the succulent texture, and as I drank their cold liquid from each shell and washed it down with the crisp taste of the wine, I lost the empty feeling and began to be happy and to make plans.” **—Ernest Hemingway, *A Moveable Feast***

**Course Description**

In this course, we will think about place and knowledge gastronomically—how food helps comprise and shape culture and places. Approaching critical inquiry through food will help us think about how knowledge about culture is created, shared, our roles in that process, how we are affected by place, and how we are unavoidably interconnected with other people and places. We will consider several questions: How can we better recognize the ways that food is a part of culture—the ways discourses shape the world and vice versa? What roles does food have in the shaping of places, and how is food shaped by them? How do local actions and decisions affect other places and vice versa? As we work through these questions, we will gain a deeper comprehension of Lexington food culture and how it is tied to the food and culture of other cities/states/countries/cultures.

***Overview and Goals***

WRD 110 is a course in speaking and writing emphasizing *critical inquiry* and *research*. Our concept of research will go far beyond an ordinary (and, frankly, boring) idea of looking up information and plugging it into essays. Research is a creative, complex, and exciting process. You will engage in reflective thinking and analysis, conduct primary research in the community and secondary research using print and online resources, and learn how to write and speak effectively about a local issue not only for your classmates but also for audiences beyond the classroom. Your research will be presented in a number of media, including text, images, sounds, and speeches. You can expect to work independently, with a partner, or with a small group of classmates to investigate, share findings, and compose presentations of your research, as well as to practice and evaluate interpersonal and team dynamics in action.

***Student Learning Outcomes***

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

·   compose written texts and deliver oral presentations that represent a relevant and informed point of view appropriate for its audience, purpose, and occasion in an environment that reinforces the recursive and generative nature of the composition and delivery rehearsal processes.

·   demonstrate an awareness of strategies that speakers and writers use in different communicative situations and media, and in large and small groups; learn to analyze and use visuals effectively to augment their oral presentations; to employ invention techniques for analyzing and developing arguments; to recognize and address differing genre and discourse conventions; and to document their sources appropriately.

·   find, analyze, evaluate, and properly cite pertinent primary and secondary sources, using relevant discovery tools, as part of the process of speech preparation and writing process.

·   develop flexible and effective strategies for organizing, revising, editing, proofreading, and practicing/rehearsing to improve the development of their ideas and the appropriateness of their expression.

·   collaborate with peers, the instructor, and librarians to define revision strategies for their essays and speeches, to set goals for improving them, and to devise effective plans for achieving those goals.

·   engage in a range of small group activities that allow them to explore and express their experiences and perspectives on issues under discussion.

***Required Materials***

● *Town Branch Writing Collective Textbook (Will be provided by instructor)*

● *Pocket Style Manual: University of Kentucky Edition* and *Pocket Guide to Public Speaking* (Bundled at bookstore)

Other content for reading/viewing will be made available through Blackboard.

***On-Time Attendance and Participation***

Since participation in discussions and activities will be an integral part of the course, you must be prepared for class, on time, and offer productive comments based on the assigned readings.  Preparation involves not only reading but also making notes about the reading so that you are prepared to discuss issues in depth.  I reserve the right to add quizzes to the class agenda if too many class members appear to be unprepared.

**You can accrue two unexcused absences on a TR schedule, but your final course grade will be reduced by a half letter grade for each unexcused absence thereafter**. To receive an excused absence, you must provide official documentation; if for a sponsored University activity (such as intercollegiate athletics), documentation must be provided in advance. **Documentation of excused absences must be submitted within one week of missed class.** The University Senate and the Department of Writing, Rhetoric, and Digital Studies set a limit on total absences—**both excused and unexcused**—at 1/5th of the total class meetings (6 classes on a TR schedule, so you may miss a MAXIMUM of 5 classes—missing the 6th class fails you).

Students who are 15 minutes late will be marked absent for the day*.* That absence will become an unexcused absence, weighing against your total number of unexcused absences, if you cannot provide proper documentation**. If a quiz or any in-class assignment occurs, you can only make it up if you have a valid, documented excuse for your tardiness/absence.** Be prepared and on time!

***Late Assignments***

The assignments for this course, including speeches, essays, journals, and informal assignments, are due on the dates indicated in the class outline below or as indicated in class. **Late assignments are not accepted.** All assignments must be posted on Blackboard (unless otherwise noted), which applies a date/time stamp to them. They must be posted **before** the deadline in order to be marked as “on time.” You may request (**in advance**) one two-day extension of the due date on the *final draft* of a major written assignment (not drafts). **Late assignments are not accepted unless a two-day extension has been requested and approved *in advance* of the deadline.** If you are absent on a day when an assignment is due, your speech is scheduled, or an exam is given, you will be allowed to hand in or make-up that work ***only*** if the absence is officially excused.

***Grade Questions***

Due to federal privacy policy (FERPA), no grades will be discussed over email. This is the policy of the Division of Writing, Rhetoric, and Digital Media Studies. I am always happy to discuss your grades with you, from individual projects to your final semester grade, but you will need to make an appointment to speak with me in person.

***Plagiarism***

Part II of Student Rights and Responsibilities states that all academic work‚ written or otherwise‚ submitted by students to their instructors or other academic supervisors‚ is expected to be the result of their own thought‚ research‚ or self–expression. See section 6.3.1; online at

<http://www.uky.edu/StudentAffairs/Code/Section%20VI.pdf>

In cases where students feel unsure about a question of plagiarism involving their work‚ they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own‚ but which in any way borrows ideas‚ organization‚ wording or anything else from another source without appropriate acknowledgment of the fact‚ the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work‚ whether it be published article‚ chapter of a book‚ a paper from a friend or some file‚ or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own‚ whoever that other person may be. Plagiarism also includes using someone else’s work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information‚ you must carefully acknowledge exactly what‚ where and how you have employed them. If the words of someone else are used‚ you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization‚ content and phrasing intact. However‚ nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor‚ but when the actual work is done‚ it must be done by you‚ and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class, including a previous CIS or WRD 110 course.

***Class Conduct***

We will have fun this semester, and there will be a great deal of give and take in our discussions. But we will only have fun if you **conduct yourself with respect for yourself and others, including me**. I expect you to:

1) come to class prepared (do all reading and come prepared to discuss it; do all homework) and take pride in the work you do,

2) offer support and encouragement to your classmates,

3) listen to others carefully before offering your opinion,

4) talk to me outside of class if anything that happens during class bothers you.

In order to maintain a productive work environment, **I expect you to turn off your cell phone** or pager before each class period. Refrain from sleeping, reading irrelevant materials, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without permission. Students who engage in behavior so disruptive that it is impossible to conduct class may be directed to leave for the remainder of the class period**.** See the UKY's Code of Student Conduct for further information on prohibited conduct: http://www.uky.edu/StudentAffairs/Code/part1.html

***Writing Center / Multimodal Communication Lab***

The Writing Center is located in W. T. Young Library, in the Hub, room B108B (phone: 257-1368).  You can walk in or make an appointment online (http://web.as.uky.edu/oxford/). The staff can help you identify and correct problems with all aspects of your writing as well as work with you on visual design. If you have additional problems with your speaking, you may also go to the Multimodal Communication Lab in 106 Grehan (phone: 859-257-8370).  I recommend that you consider going to either location if you feel stuck at any stage of the communication process.

***Students with Special Needs***

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

***Grading Policy***

Only students who have completed *all components* of the major assignment are eligible for a passing grade in this course.

90 – 100%:                     A                 Participation 15%

80 – 89%:                       B                            Proposal Speech 15 %

70 – 79%:                       C                                       Food Journal 15 %

60 – 69%:                       D                                 Ethnography 25 %

59% and below:             E     TV Commercial 15 %

Discussion Board Posts 15 %

In addition to these assignments, you will be responsible for turning in a final portfolio with a reflective statement. While it will not *technically* be worth a percentage of your grade, **you must turn in this portfolio or you will receive an E for the semester.**

Additionally, as drafts are essential to improving our rhetorical skills, 20 percentage points will be deducted from your Ethnography grade if you do not have drafts in class during workshop days.

***Assignments & Major Project Descriptions***

**Food Journal** (15%)

Your Food Journal will be built throughout the semester and consists of 3 entries of 550 words each. Each entry does not have to be from your chosen restaurant, but it does have to be about a different dish and a different dining experience. For example, you may choose to write on your grandmother’s spaghetti, the Panini from Ovid’s, your favorite dish at your chosen restaurant, and a late night Taco Bell run. The goal of this food journal is to make you more aware of your eating habits and to further develop our writing and critical thinking skills. Each entry should include the dish, where/when you ate it, how you felt prior to eating, and how you felt afterwards. Include any information that you feel is relevant. For example, you might include if the meal usually a comfort food for you/who taught you to cook it and how your relationship with them was. Do you only eat it when your uncle from out of town comes to visit? Is it the same menu item you order every time and why is that? The journal entries will be collected throughout the semester and each will have a specific prompt. Each Food Journal is worth 5% of your grade, totaling 15% over the course of the semester.

**Requirements:** 3 entries, 550--650 words each (1650 words total); 1 picture *per* entry (3 pictures total); MLA formatting

**Research Proposal Speech** (15%)

Though it may seem counter-intuitive to write a description *before* proposing a trajectory for your semester-long inquiry, there is a dual purpose behind this: 1) it will give you the opportunity to change your restaurant if you found that working with one would not provide a culture interesting to you/you discover you don’t like the food and 2) the primary research conducted for your restaurant profile will help to bolster your proposal. In a 3-4 minute persuasive speech, you will identify your restaurant, providing your audience with a short background and why it is worthy of your study this semester. You will also preliminarily choose a theme that will form the foundational direction for your inquiry in this particular space. While you are by no means expected to have all the answers during this proposal, you should include some preliminary primary and secondary research to make your case. You should also include a research plan, detailing how you will move forward with your project. You will be required to make a PowerPoint to accompany your speech, showcasing your space and some of the initial cultural observations you have made. Following each speech, there will be a short Q&A about your project to answer student questions and think about how to move forward. Each student will be required to ask a total of two questions of their classmates during the speech days.

**Requirements:** 3-4 minutes; Powerpoint with a minimum of 3 pictures and three slides; 2 orally cited sources; Ask a total of 2 questions of your classmates during *their* Q&A sessions.

**Restaurant Ethnography** (25%)

The ethnography will be the final product that your semester project shapes into. Think of this project as giving an in-depth look of your chosen restaurant, your favorite dish there, and the culture both of the restaurant and the original culture which inspired your favorite menu item. This assignment must include an analysis and description of your restaurant (atmosphere, clientele, et cetera), the history of your chosen dish (where did it come from, how did it come to Lexington), and how the culture of your favorite dish there fits with the culture of the restaurant, or does not fit with it. In your research you may find that your favorite dish is completely out of place; that is okay, but you have to explain how and why it is out of place just as you will have to explain how and why it works with the culture of the restaurant. You may want to consider the surrounding neighborhood or the history of Lexington as well. You will then conduct a combination of fieldwork and more traditional primary and secondary research to inform your project. You will be allowed to reuse some of the material you have already developed throughout the semester, but the assignment will require finding and utilizing new resources as well.

**Requirements**: 2,500 words; 5 images & 5-7 sources, at least 3 scholarly; MLA Formatting

**TV Commercial** (15%)

In the final days of class you will work on and present a commercial for your restaurant of your own creation. This commercial must appeal to the type of customer you identified as the most common to frequent your restaurant during your primary research and assignments this semester. For example, if your restaurant’s typical customer is single women in their late-twenties trying to pick-up a date, your commercial needs to appeal to them. Because you will not be able to include all the information you learned about your restaurant/your favorite dish, you will have to pare down the information to what is most important for *your* target audience to learn about your space. The goal in these commercials will be to strike a balance between stereotype and inside joke. We’ll examine the stereotypes of our restaurants and target audiences for the complexities that lie beneath them. This is *not* a speech, but you will present your commercial to the class

**Requirements:** 30 second long video in a TV commercial format; Ask 2 questions of classmates during Q&A

**Discussion Board Posts** (15%)

You will be required to make discussion board posts on Blackboard throughout the entire semester. This will be used for a variety of writing assignments, including projects or field notes, smaller pieces that will be developed and worked into the projects, research summaries, and reflections on class readings. Discussion Board Posts will be announced in class on Thursday and will be due Sunday by 11:59 pm. If you post late, you will receive half credit if it is within 24 hours of the deadline, otherwise you will receive a 0. We will *not* have a post every week, so be sure to listen in class and check blackboard for the topic/word count each week.

**Participation** (15%)

Simply being physically present in class does not count as participation. **In order to receive an A for in-class participation, you’ll need to make sure you do the following *every class***:

* Bring your books/notes/materials
* Participate in class discussions: ask and answer questions,
* Avoid texting and web surfing—**If I see you on your cell phone or engaging in non-class related activities on your computer/tablet (i.e., Facebook) you will receive a 0 in participation for that day.**
* Pay attention/take notes
* Participate in all activities

In addition, the grades for any miscellaneous class activities, such as reading quizzes, will be grouped in with your participation grade.

***Schedule***

This schedule is tentative and is subject to change with prior notification at the discretion of the instructor.

Note: All readings must be completed **before** class. Come prepared. That means you need to bring the readings to class. Make notes on them and have questions/comments ready.

### Readings Abbreviation Legend

TBWC=*Town Branch Writing Collective Textbook*

PGPS=*The Pocket Guide to Public Speaking*

Bb = Blackboard

**Week 1**

**August 28: Introductions & Syllabus.**

\*\*Post brief introduction and what you are hoping to get from the course to BB Discussion Board by 11:59 pm on Sunday, August 31\*\*

**Week 2**

**September 2: Introduction to Rhetoric & Inquiry.**

* Review Restaurant Profile Prompt (Bb). Come prepared with questions/concerns.
* Read TBWC Chapter “Rhetoric”
* Read Chuck Klosterman, “The Lady or The Tiger” (Bb).

**September 4: Research and Description.**

* Read TBWC Chapter “Rhetorical Situation”
* Read Donald Hall, “Eating the Pig” (Bb).
* Read John T. Edge, “I’m Not Leaving Until I Eat This Thing” (Bb).

**Week 3**

**September 9: Fieldwork and Thick Description.**

* Read TBWC Chapter “Reading and Responding”
* Read Ehrenreich, “Serving in Florida”
* Read Hemingway, selection from *A Moveable Feast* (Bb)

**September 11: Researching and Writing a Proposal.**

* Review Proposal Speech Prompt (Bb). Come prepared with questions/concerns.
* Read TBWC Chapter “Research”
* Read Paula Mathieu, “Economic Citizenship and the Rhetoric of Gourmet Coffee” (Bb).

\*\*Restaurant Profile due on Blackboard by 11:59 pm on Sunday, September 14.

**Week 4**

**September 16: Case Study: Food and Politics**

* Read The Kitchen Sisters, “How Soviet Kitchens Become Hotbeds of Dissent and Culture “ (Bb)
* Read Sullivan, “Introducing Roma Cuisine, The Little-Known ‘Soul Food’ of Europe” (Bb)
* Read Prichep, “Gastrodiplomacy Gives Foreign Chefs A Fresh Take and Taste of America” (Bb).

**September 18: Preparing Your Speech.**

* Read p. 55-63, 85-124 in PGPS
* Bring materials to work on Outline/Organization during class.

\*\* Food Journal Entry #1 due on Blackboard by 11:59 pm on Sunday, September 21

**Week 5**

**September 23: Speech Delivery and Anxiety.**

* Read p. 126-140, 146-164 PGPS.
* In-class good idea/bad idea examples and exercises

**September 25: Proposal Speeches.**

* Formal Outlines and PowerPoints due on Bb BEFORE class.

**Week 6**

**September 30: Proposal Speeches.**

**October 2: Proposal Speeches.**

**Week 7**

**October 7: Rhetorical Analysis**

* Read TBWC Chapter “Rhetorical Analysis”
* Read Haspel, “Turkey Slaughter” (Bb)
* Read Dusselier, “Understandings of Food as Culture” (Bb)

**October 9: Analyzing Texts and Sources.**

* Read Safran Foer, “Against Meat” (Bb)
* Read TBWC Chapter “Writing Process”
* Read Berry, “Chinese Food Culture” (Bb).

**Week 8**

**October 14: Who’s in Control Here? Thesis Statements & Synthesizing Research.**

* Read TBWC Chapter “Style”
* Wallace, “Consider the Lobster” (Bb).

**October 16: Ethical Research & Library Day.**

* Read CDA chapter 4, p. 108-120.
* Bring list of 5 possible research focuses to class with you
* **Meet in William T. Young Library, Room B-108A**

\*\*Food Journal Entry #2 due on Blackboard by 11:59pm on Sunday, October 19

**Week 9**

**October 21: Revision & Peer-Review Workshop.**

* Read “How to Say Nothing in 500 Words” (Bb).
* Read and Annotate Student Essay Example (Bb).
* In-Class Peer-Review Exercise

**October 23: Putting It All Together—Ethnography.**

* Review Ethnography Prompt (Bb). Come prepared with questions/concerns.
* Read Domonoske, “It’s Not Tennessee Whiskey If It’s Aged in Kentucky” (Bb).
* Read Todd, “In a Coal Town Where Jobs are Few, Wild Ramps Are Plenty” (Bb).
* Read Ottenhoff, “Burgers, Beer, and Breakfast: An American Food Roadtrip” (Bb).

**\*\*Midterm Grades on October 24.**

**Week 10**

**October 28: Evidence and Citations.**

* Read TBWC Chapter “Using Evidence”
* Read TBWC Chapter “Citations”
* Read Hamblin, “Science Compared Every Diet, and the Winner Is Real Food” (Bb)

**October 29: Case Study—Structure.**

* Read TBWC Chapter “Genres”
* Read Read Robbins, “Kitchen Stadium: Inside LA’s Street Food Fest” (Bb).

**Week 11**

**November 4: Case Study—Introductions & Conclusions.**

* Read Lopez, “Taco Truck War” (Bb)
* Read Fulton “Hot, Sour, Sweet and Mobile: Loco Border Street Food” (Bb)
* Bring draft of ethnography introduction to class.

**November 6: Case Study—Transitions.**

* Read Alkon, “Growing Resistance” (Bb)
* Read Morin, “The Man Who Would Make Food Obsolete” (Bb)
* Bring two paragraphs from the body of your ethnography to class.

\*\*Food Journal Entry #3 due on Blackboard by 11:59pm on Sunday, November 9.

**Week 12 \*\*Conferences with Instructor\*\***

**November 11: Introduction to Visual Communication.**

* Read Marcus “Access to Good Food as Preventative Medicine” (Bb)
* Read Graslie “Social Supermarkets a ‘Win-Win-Win’ for Europe’s Poor” (Bb)
* Explore Pinterest page “My Imaginary Well Dressed Daughter” (Bb)

**November 13: Ethnography Workshop Day.**

* Full draft of ethnography due on Bb. Bring a printed copy to class.

**Week 13 \*\*Conferences with Instructor\*\***

**November 18: Visual Communication.**

* Read TBWC Chapter “Audience”
* Read Beck, “We’ll Enjoy Food More if You Don’t Instagram It” (Bb).
* Listen AND Read Ulaby, “For These Vegans, Masculinity Means Protecting the Planet” (Bb)

**November 20: Visual Communication.**

* Review Television Commercial Prompt
* Read Klosterman, “If You See It, Is It Real?” (Bb).
* Read AND Listen The Kitchen Sisters, “The Pizza Connection, Fighting the Mafia Through Food” (Bb)

\*\*Ethnographies due on Blackboard by 11:59 pm on Sunday, November 23.

**Week 14**

**November 25: Class cancelled for conferences. Be working on Commercial.**

**November 27: No class. Happy Thanksgiving!**

**Week 15**

**December 2: Reflecting on Yourself as a Writer & TV Commercial Work Day.**

* Bring your materials to work on your TV Commercial during class time
* Please bring your computer/tablet, if you have one, to class for completing Instructor/Course feedback

**December 4: Commercial Work Day.**

* Bring your materials to work on your TV Commercial during class time
* Please bring your computer/tablet, if you have one, to class for drafting a reflection for your Portfolio (due December 11)

\*\*Food Journal Entry #4 due on Blackboard by 11:59pm on Sunday, December 7

**Week 16**

**December 9: Commercial Presentations.**

* Formal Outlines for Commercial due on Bb BEFORE class starts

**December 11: Commercial Presentations.**

* Portfolios & Reflection Essays due in class.

**There will be no final examination for this class.**