

# Writing About Invention

ENC1145-7397, Spring 2017

Instructor: Madison Jones  
Email: madisonjones@ufl.edu  
Twitter: @mpjonesiv  
Class Hashtag: #UFIvention

MWF: Period 7 (1:55 2:45)  
Classroom: Matherly 0151  
Office: Turlington. 4341  
Hours: M Per 8 & by appointment.

## Description

Writer's block—the condition in which one is unable to invent new work—predates even writing itself. This frustrating phenomenon is familiar to both novice and expert writers. Even Socrates experiences it in Plato's *Phaedrus* dialog. Invention (from the Greek *invenire*, “to find”) was one of the five canons of rhetoric. It was central to Aristotle's definition of rhetoric, “discovering the available means of persuasion.” Indeed, some see it as the central force behind the other four: arrangement, style, memory, and delivery. Invention has also evolved alongside the shifts from orality to literacy—and from what Gregory Ulmer characterizes as the move from literacy to electracy.

This course traces conversations about rhetorical invention from ancient Greece (and before), to romantic conceptions of the genius, and finally to contemporary discourse on composition theory. Through the lenses of academic disciplines, new technologies, and legal restrictions, we will consider who owns the rights to creativity and invention. The course will also challenge students to consider the ways in which we relegate concepts of creativity to certain disciplines and individualize the process of invention. Drawing from influential composition theorists and from creative writers talking about how they invent, we will examine process- and product-based models for composing. The course will also examine the emerging potential of technologies to remix, revolutionize, and redefine the ways we compose, create, and invent in digital space. Students will unleash their inventive powers as writers and digital makers.

## Course Requirements

This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR). The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## Course Objectives

Throughout this semester, students can expect to:

- Employ methods and conventions of writing as well as techniques for text production
- Create compelling content for course projects which includes multiple forms of effective writing, different writing styles, approaches and formats; and methods to adapt writing to different audiences, purposes and contexts.
- Organize complex arguments in writing

- Learn a basic history of invention
- Discover strategies for knowledge production
- Understand the role of invention in copyright and plagiarism
- Write creatively across disciplinary contexts
- Analyze and interpret various forms of writing
- Develop senses of place, creativity, and remix
- Locate the role of rhetorics in a digital age

## Course Structure

This course will include weekly (if not daily) reading and writing. As we navigate the four units—each themed around one auxiliary rhetorical mode—we will blend scholarly and creative approaches to Writing Studies. Students are expected to use Twitter once a week to circulate relevant content using #UFIvention. The course will employ a workshop model, where students read and respond to other’s compositions and discuss them as a class during workshop.

Depending on class size, this will mean dividing into either two or three workshop groups. This approach will push us beyond thinking of the writing workshop in the product-oriented model common to Composition classrooms.

## Required Texts

- Flynn, Nick. *Another Bullshit Night in Suck City*. W. W. Norton, 2005.
- Lowe, Charlie and Pavel Zemliansky. *Writing Spaces: Readings on Writing*. Parlor Press, 2016 (Open-access online at <http://writingspaces.org/>).
- Classroom access to digital materials, as well as email and Canvas which should be checked daily.

## Recommended Texts

- Thoreau, Henry D. *Walden*. Yale University Press, 2006.
- Plato, *Phaedrus*. Oxford University Press, 2009.
- Anne Carson. *Nox*. New Directions, 2010.

## Assignments and Grading

### Points

### Sense of Place (1000 Words)

10

This assignment asks students to produce an analytical essay exploring the written relationship between place, process, and inspiration in a narrative style. Students will select an actual location to write about. The resulting essays will work to articulate a sense of place rhetorically, drawing on our discussions of emplaced techniques for rhetorical invention based on aspects of memory and style. Students will go beyond describing a place to attempt to define what that place means through observation, analysis, and description.

### Remix Essay (1700 Words)

15

This assignment asks students to produce an argumentative essay exploring the relationship between a poem and a contemporary advertisement featuring that poem.

Students will identify one of the four typologies of transformation from D.W. Edwards' essay and apply it to their poem and ad. Essays should draw from sources covered in class and additional research to explore the concepts of remix, copyright, and intellectual property. Essays will examine the relationship between making and reproducing in rhetorical invention based on aspects of style and arrangement in the poem and ad. Part of the assignment will involve students producing their own remix of a poem and advertisement.

**Mystory (1800 Words) 15**

Students will produce a website which weaves together the creative and scholarly writing experience they have gained throughout the semester. In many ways, this multimedia project will function like a research paper. However, the writing will blend informational detail with personal anecdote, forming complex patterns and connections. From this, students will compose a narrative using patterns rather than a traditional argument.

**Final Portfolio Reflection (1500 words) 15**

Students will compose an introduction to their portfolio which draws on the methods they employed during the process of invention and revision to describe their writing process in relation to the disciplinary context. Students will reflect on how their creative and inventive processes have evolved in relation to course content and peer feedback.

**Weekly Responses (250 Words) 15**

Students will compose a total of 14 responses to weekly prompts. These responses will cover a range of genres, from creative to analytical writing. The responses will be carefully organized, and students will use critical thinking to reflect on and integrate course concepts into the disciplinary context. Students are allowed to skip a total of two responses throughout the semester with no penalty.

**Memorization 5**

As part of our study of the relationship between memory and invention, students will memorize one brief piece of writing, either a poem or a short excerpt from an essay, and recite it.

**Class Participation 25**

Class participation includes workshopping, responding to classmates' discussion posts, in-class writing, preparedness for discussion, weekly twitter engagement and other activities related to class.

## **Course Policies**

### **Assignments**

You must complete all major assignments to receive credit for this course, including fulfilling the minimum word count for each assignment. Assignments which fall below the required word count will not be graded or receive credit.

As part of our third unit on place writing, we will be taking a day trip to Devil's Millhopper Geological State Park (about fifteen minutes from campus) on Saturday, March 18th. We will be writing a brief field report based on our experience for that week's response. You will receive credit for one absence for attending the field trip.

## Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. I will attempt to provide trigger warnings when appropriate, but please contact me if you have concerns with work we are covering in class. We will be conducting several workshop in class, and it is essential that you strive to foster a healthy workshop environment through positive, constructive feedback and respectful dialogue. We will discuss strategies and approaches to workshopping in class.

Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

## Attendance

Attendance is essential to your success in this course. I reserve the right to lower your grade by 20 points after each absence beyond 3 unexcused absences. For attending the field trip, you receive class credit for an additional absence, to be used at your discretion.

Please Note: If students are absent, it is their responsibility to make themselves aware of all course materials covered and due dates. Please exchange contact information with a classmate to cover what you missed, but you may also visit my office hours to discuss what you have missed during an absence.

If your absence is excused, you cannot make up work completed in-class, but you are still responsible for turning major assignments in on time. If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence. "Requirements for class attendance and make-up exams, assignments, and other work in this class are consistent with university policies that can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>"

## Paper Policies

### *Maintenance*

Students are responsible for maintaining an archive of duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

### *Submission*

All paper drafts will be submitted as MS Word (.doc) documents to Canvas. Final drafts should be polished, presented in a professional manner, and submitted as PDF (.pdf) documents to Canvas. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered with student last name appearing beside the number.

### *Revision*

Students are allowed to revise their major assignments, except for the final, provided that: 1) all guidelines stipulated in the assignment are met in the original draft (i.e. length, format, submitted on time); 2) the student agrees to meet and discuss revisions in depth during at least one office hour meeting; 3) the student agrees to complete a rigorous rewrite that includes significant changes to address the feedback; 4) the original grade was below a “B+;” and 5) the student agrees to attend a session about the draft at the writing center prior to meeting with me. Paper revisions which contain only minor changes and revisions will not be accepted.

### *Late Papers*

Late papers and assignments are accepted, but will incur a 10 point penalty after they are 24 hours late. They will receive a 5 point penalty for each additional day they are late, including weekend days.

### Writing Center

The University Writing Center is located in Tigert 302 and is available to all UF students. I recommend all students regularly taking drafts to the Writing Center for additional feedback.

### Academic Honesty and Plagiarism

Plagiarism is a complex issue with a long disciplinary history we will discuss in-depth throughout the semester. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

### Students with Disabilities

Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.

### Course Evaluations

Toward mid-semester, you will receive an anonymous survey about the course from your instructor. The data collected here is to evaluate and improve teaching methods for the remainder of the semester. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

### Student Wellness

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

## Sustainability

I encourage you to avoid bottled water or any beverages in throw-away bottles. Likewise, I recommend not bringing Styrofoam food containers to class. Beverages in durable, reusable containers are fine. We will handle the majority of our writing electronically. Print class materials only when specified by your instructor.

## Calendar

Date	Daily Topic & In-Class Assignments	Readings & Assignments Due Before Class
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### Unit 1 — STYLE (Creativity)

Week 1		
W (1/4) Day 1	-Course Introduction -Watch “David Lynch on Where Great Ideas Come From.”	
F (1/6) Day 2	-Tang poetry and rhetorical invention. -Activity: class Renga poems. -Response 1 assigned. -Workshop groups assigned.	-Read: “Reinventing Invention: Discovery and Investment in Writing” by Michelle D. Trim and Megan Lynn Isaac <b>and</b> “Wild Geese” by Mary Oliver.

Week 2		
M (1/9) Day 3	-Listen to Brother Ali’s “Writer’s Block.” -Discuss: Socrates, writer’s block, and the invention of writing. -Activity: the Triolet.	-Response Due on Canvas. -Read: selection from <i>Phaedrus</i> by Plato.
W (1/11) Day 4	-Response 2 assigned. -Activity: Jericho Brown’s Shadow Poem. -Discussion: rhetorical grammar?	-Read: “The Land of the Free and The Elements of Style” by Geoffrey Pullum. -Group a bring copies for workshop.
F (1/13) Day 5	-Workshop 1a.	-Bring annotated comments for peers.

Week 3		
M (1/16) Day 6	-MLK Holiday, No Class.	

W (1/18) Day 7	-Discuss Romantic conceptions of 'the genius' vs notions of 'the writer.' -Activity: freewriting. -Response 3 assigned.	-Response Due on Canvas. -Read: "Romantics on writing" by David Russell <b>and</b> "Mowing" by Robert Frost. -Group b bring copies for workshop.
F (1/20) Day 8	-Workshop 1b.	-Bring annotated comments for peers.

Week 4		
M (1/23) Day 9	-Watch: Creative Breakthroughs: Ta-Nehisi Coates. -Discussion: The role of failure in writing.	-Response Due on Canvas. -Read: "A CV of Failures" by Melanie Stefan <b>and</b> "A professor's 'Failure CV' prompts discussion..." by Scott Jaschik.
W (1/25) Day 10	-Activity: Identifying Carson's strategies and methods for invention. -Response 4 assigned.	-Read: Interview with Anne Carson in <i>The Paris Review</i> .
F (1/27) Day 11	-Discuss drafting and workshopping in the writing process. -Watch scenes from <i>Mad Men</i> 1.1, "The Smoke Gets in Your Eyes."	-Read: "From Topic to Presentation: Making Choices to Develop Your Writing" by Beth L. Hewett.
Begin Unit 2 on Monday		

## Unit 2—ARRANGEMENT (Remix)

Week 5		
M (1/30) Day 12	-Introduce remix assignment. -Watch "Lawrence Lessig: Laws that choke creativity." -Watch Dewar's <i>Live True</i> ad and Levi's <i>The Laughing Heart</i> .	-Response Due on Canvas. -Read: "Critical Thinking in College Writing: From the Personal to the Academic" by Gita DasBender <b>and</b> Charles Bukowski's "So You Want to Be a Writer?"
W (2/1) Day 13	-Watch <i>Breaking Bad</i> ad. -Response 5 assigned.	-"Framing remix rhetorically: toward a typology of transformative work" by Dustin W. Edwards <b>and</b> Percy Shelley's "Ozymandias."
F (2/3) Day 14	-Watch Levi's <i>Go Forth</i> ads and Apple's <i>Your Verse</i> .	-Whitman's "America," "O me! O life!," and "OPioneers!"



Week 6		
M (2/6) Day 15	-Online Class Day. -Watch Boat Magazine and Chrysler ads; Apple's <i>The Human Family</i> ; University of Phoenix's <i>Gail Marquis - Still We Rise</i> .	-Response Due on Canvas. - Read: Edgar Albert Guest's "See it Through" <b>and</b> Maya Angelou's "Human Family" and "Still I Rise." -Response Due on Canvas.
W (2/8) Day 16	-Activity: Rhetorical Analysis. -Watch: Volvo S90, <i>Song of the Open Road</i> . -Response 6 assigned.	-Read: "Backpacks vs. Briefcases: Steps toward Rhetorical Analysis" by Laura Bolin Carroll. -Group a bring copies.
F (2/10) Day 17	-Workshop 2a.	-Bring annotated comments for peers. -Complete video tutorial and submit on Canvas.

Week 7		
M (2/13) Day 18	-Discussion: Treemix -Activity: creating an ad/poem remix.	-Response Due on Canvas: Record yourself reading or narrating and bring recordings, video, images, and poem to class. - Read: "The Exhibit Will Be So Marked" by Ander Monson.
W (2/15) Day 19	-Activity: inquiry and invention. -Response 7 assigned.	-Read: "Finding Your Way In: Invention as Inquiry Based Learning in First Year Writing" by Steven Lessner and Collin Craig. -Group b bring copies for peers.
F (2/17) Day 20	-Workshop 2b.	-Bring annotated comments for peers.

Week 8		
M (2/20) Day 21	-Begin watching <i>rip! A Remix Manifesto</i> .	-Response Due on Canvas. -Read: "Annoying Ways People Use Sources." by Kyle D. Stedman.
W (2/22) Day 22	-Finish <i>rip! A Remix Manifesto</i> . -Response 8 assigned.	-Read: "Composing for Delivery" by Kate Kessler <b>and</b> "Advertisement" by Wislawa Szymborska. -Bring 4 copies of your remix



		assignment for classmates.
F (2/24) Day 23	-Peer workshop roundtables.	-Bring annotated comments for peers. -Remix assignment due by 5pm.
Begin Unit 3 on Monday		

### Unit 3— MEMORY (Place)

Week 9		
M (2/27) Day 24	-Method of Loci: locating memory in a sense of place. -Look at C/AC's "Memory Palace" online exhibition.	-Response Due on Canvas. -Read excerpts from <i>Walden</i> by Henry David Thoreau.
W (3/1) Day 25	-Inventing through place. -Response 9 assigned.	-Read: <i>Phaedrus</i> by Plato <b>and</b> "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota" by James Wright.
F (3/3) Day 26	-Listen to "Wagon Wheel" by Old Crow Medicine Show. -Discuss reading.	-Read: excerpt from <i>Finding Beauty in a Broken World</i> by Terry Tempest Williams <b>and</b> "Rock Me, Mama" by Erica Dawson.
<b>Week 10 — Spring Break (3/6-3/10)</b>		-Read: excerpts from <i>Satellites in the High Country</i> by Jason Mark.

Week 11		
M (3/13) Day 27	-Watch scenes from <i>The Parking Lot Movie</i> .	-Response Due on Canvas. -Read: Introduction to Best American Essays 2013 by Cheryl Strayed <b>and</b> "Thunderstorm Stack" by Anne Carson.
W (3/15) Day 28	-Response 10 assigned.	-Read: "Metaphoric Rocks" by Greg Ulmer <b>and</b> "Gray Herons in the Field Above the River" by W.S. Merwin. - Both groups bring copies for workshop.
F (3/17) Day 29	Dual Workshop (3a + 3b).	-Bring annotated comments for peers. -"Seeing" by Annie Dillard.
S (3/19)	**Field Trip to Devil's Millhopper.	

Week 12		
M (3/20) Day 30	-Activity: Locating the Technological in Place Writing.	-Response Due on Canvas. -Read: “Spring,” from <i>Walden</i> by Thoreau <b>and</b> “Walden + Railroad + Sound” by Michael Jarett <b>and</b> “Postpastoral” by Cecily Parks.
W (3/22) Day 31	-The role of place in writing. -Response 11 Assigned.	-Read: “Cedar Keys” by John Muir <b>and</b> “The Last Wolf in Edmonson County” by Davis McCombs.
F (3/24) Day 32	-No class meeting today.	
Begin Unit 4 on Monday		

#### Unit 4—Delivery (Mystory)

Week 13		
M (3/27) Day 33	-Ulmer’s <i>Mystory</i> : Invention and Writing for the Digital Age.	-Response Due on Canvas. -Read: “Storytelling, Narration, and the ‘Who I Am’ Story” by Catherine Ramsdell <b>and</b> “El Camino Doloroso” by David Searcy.
W (3/29) Day 34	-Getting your <i>Mystory</i> website set up. -Response 12 Assigned.	-Read: “Some Notes on Attunement” by Zadie Smith. -Complete Wix Tutorial.
F (3/31) Day 35	-Memory, pacing, and time.	-Read: Selections from <i>The Art of Time in Memoir</i> <b>and</b> selections from Ulmer’s <i>Text Book</i> .

Week 14		
M (4/3) Day 36	-Scrapbook poetics: writing as witness. -Look at excerpts from <i>Nox</i> by Anne Carson.	-Response Due on Canvas. -Read: “His Last Game” by Brian Doyle.
W (4/5) Day 37	-Response 13 Assigned.	-Read: <i>Another Bullshit Night in Suck City</i> by Nick Flynn, part 1. -Group a bring copies for workshop.

F (4/7) Day 38	-Workshop 4a.	-Bring annotated comments for peers.
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Week 15		
M (4/10) Day 39	-Watch <i>Mad Men</i> 1.13, “The Wheel.”	-Read: “Channel B” by Megan Stielstra <b>and</b> “Nostalgia” by Charles Wright. -Response Due on Canvas.
W (4/12) Day 40	-Strategies for writing ourselves. -Response 14 Assigned.	-Read: <i>Another Bullshit Night in Suck City</i> by Nick Flynn, part 2. -Group b bring copies for workshop.
F (4/14) Day 41	-Workshop 4b.	-Bring annotated comments for peers.

Week 16		
M (4/17) Day 42	-Peer response roundtables.	-Response Due on Canvas.
W (4/19) Day 43	-Discuss the reading. -Final thoughts on invention.	-Finish reading <i>Another Bullshit Night in Suck City</i> by Nick Flynn. -Mystory Due by 5pm.
F (4/21) Day 44	-Optional Conference Meetings for Portfolio	
Finals Week: Portfolio Due on Canvas by Thursday, April 27 <sup>th</sup> at 2:30pm.		

## Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades now have two components. You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). To receive the 6,000-word University Writing Requirement credit (E6), papers **must** meet minimum word requirements totaling 6000 words.

## Assessment Rubric

Letter grades will be given for each major assignment and correspond to the following criteria. Minor assignments and daily grades will be assessed on a complete/incomplete basis. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester. In order to receive the grade in the left hand column, the assignment must meet ALL of the criteria in the description.

Grade	Description
<b>A</b>	<ul style="list-style-type: none"> <li>• Follows ALL instructions specific to the assignment rubric</li> <li>• Generates and elaborates on original ideas relevant to the course content</li> <li>• Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion.</li> <li>• Assignment is properly formatted in MLA or other style guide approved by instructor</li> <li>• Assignment incorporates source material appropriately and effectively</li> <li>• Assignment provides evidence to support claims</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Follows most instructions specific to the assignment rubric</li> <li>• Incorporates and elaborates ideas relevant to the course content</li> <li>• Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment has a few minor formatting issues</li> <li>• Assignment incorporates source material appropriately</li> <li>• Assignment provides evidence to support most of its claims</li> </ul>
<b>C</b>	<ul style="list-style-type: none"> <li>• Follows some instructions specific to the assignment rubric</li> <li>• Incorporates ideas relevant to the course content</li> <li>• Assignment has a few distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment has a few minor formatting issues</li> <li>• Assignment incorporates source material</li> <li>• Assignment provides evidence to support some of its claims</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment rubric</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment has numerous distracting grammatical, stylistic, and/or technical errors</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment has formatting issues</li> <li>• Assignment incorporates no (or very little) source material</li> <li>• Assignment provides little to no evidence to support its claims</li> </ul>

<b>E</b>	<ul style="list-style-type: none"><li>• Does not follow instructions specific to the assignment rubric</li><li>• Incorporates no ideas relevant to the course content</li><li>• Assignment has numerous distracting grammatical, stylistic, and/or technical errors</li><li>• Assignment has no identifiable organizational structure</li><li>• Assignment has numerous formatting issues</li><li>• Assignment incorporates no source material</li><li>• Assignment provides no evidence to support its claims</li></ul>
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For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## **Grade Appeals**

In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.