ENGLISH 421: Section 002: Advanced Expository Writing – Composing 21st Century Cultural Studies

Meetings: 252 Ag. Eng. Building T/Th 2:30-3:45 p.m.
Instructor: Matt Newcomb  Section: 002 /Fall 2006
Office location, phone, e-mail: 053 Burrowes Building, 865-1552, mjn154@psu.edu
(I’m easiest to reach by email).
Office Hours: Monday 11:00 a.m. to 12:00 p.m., Tuesday 12:30 to 2:30 p.m. (and by appointment)
Mailbox: 112 Burrowes Building (organized by last name)

Texts:
- _Reading Culture: Contexts for Critical Reading and Writing 6th edition_ by Diana George and John Trimbur (noted as RC in the course schedule)
- One novel (of below options – to be negotiated in class)
  Colson Whitehead’s _Apex Hides the Hurt_, William Gibson’s _Pattern Recognition_, Ruth Ozeki’s _My Year of Meats_, or Zadie Smith’s _White Teeth_.
- One book of non-fiction (of below options – also to be negotiated in class)
  Rob Nixon’s _Dreambirds_, Amitava Kumar’s _Husband of a Fanatic_, Naomi Klein’s _No Logo_, Thomas Friedman’s _The World is Flat_, or Pile and Thrift’s _City A-Z_
- occasional newspapers free on campus (CDT, NYT, USA Today, Collegian)
- Additional readings on Angel, library reserve, or by handout - to be accessed and printed throughout the semester (AL)
- Optional: handbook on documentation, citation, and bibliographic conventions, according to MLA (the Modern Language Association) or the _MLA Handbook_ is a good idea. Used copies are available.

(for the novel and non-fiction choices: we will choose three texts of each kind as a class, one-third of the class will each of the three options, then one book will be the focus on each of our discussion days—lead mostly by those assigned to that option—but helped greatly by comparative insights and questions from those reading the other texts)

Computer Stuff: In addition to the texts, you need to have an active e-mail account. Obviously you also need to check that e-mail account regularly. During the course of the semester it may be necessary for me to be in contact with the class to send announcements, updated assignments, and writing prompts through e-mail. You may also find yourself using e-mail to communicate with other students in the class.

We also may be using a wiki during class, for postings, discussions, and inventing ideas. Details on this will be covered in class.

Course Description:
Advanced writing involves moving beyond basics of what grammar rules are to how you use grammar and stylistic choices to impact the attitudes, feelings, and decisions of an audience. Instead of learning formats for types of writing, the focus is on creating formats and understanding the reasons between different generic, format, and source choices. You need to be able to not only do research in a variety of ways and from different sources, but also to analyze that primary research, analyze your limitations and influences in gaining it, and analyze the reflections and deflections of what the research reveals based on source characteristics and context features. In approaching all this, we will do research from a variety of source types, work in different genres, and always keep our own positions and limitations in mind. It is assumed that you will address multiple perspectives on various issues, and it is also assumed that you will find out enough about an issue to add something new to it—entering an already existing
One of our main methods for adding to conversations will be through an understanding of your unique conglomerations of discourse communities and localities. What perspective can you bring to an issue through the knowledge from two or more discourse communities or locations that have not yet been brought together in a thorough way? Juxtaposition, in this context, becomes a key term for our course—not just in the placement of paragraphs or ideas next to each other, but also in the placement of communities, perspectives, and locations next to each other in a global context where many things can seem to be quite close.

Expository writing is usually considered to be informative or descriptive writing. To this end you will be asked to take notes and observations in a variety of situations, and then to analyze what you have observed. However, all informative and descriptive writing is still a selection of particular information and is highly influenced by your cultural and individual perspective. You will be asked to keep this perspective issue in mind and even analyze your own position throughout the course.

Writing as a term seems self-evident, but writing in our current context can be online, might involve composing images (or putting images and text together in particular ways), or even could involve languages like html. Writing is also a contested term for how much it is a mode of self-expression vs. communication vs. a reflection of language and culture vs. a tool for work (among other options). Throughout the course you should consider the possible modes and reasons for writing, and consider how you might defend particular purposes for writing.

For this particular course we will explore several ways to do cultural studies (including connecting economic, pop cultural, and rhetorical analysis with modes like ethnography and memoir). Our readings and writings will focus on the 21st century and will provide examples of advanced cultural study of the last decade or so. We will start with the premise that the global and local are intimately connected. Your work and our discussions should focus on very specific, local cases, but should also keep in mind broader connections—even to the global level. A second important premise for the course is that each of us are participants in a variety of discourse communities. A discourse community, broadly speaking, is a group of people who share particular traits in their language and in the culture and values informing that language. They could be connected the discourse of an academic discipline, through the discourse of a particular geographic location, through connection in some major belief (environmentalism of a particular type, certain religious beliefs, matching political stances, etc.), or through a variety of other means. I would suggest that much original and useful work is done by bringing the perspectives and language of one discourse community together with another discourse community in a unique way. It's a bit like bringing two traditions in cooking to make great fusion food (like a Midwesterner cooking steak but using his/her knowledge of Japanese cuisine to alter old recipes from the grandparents).

Course Structure:
Our class will write numerous papers throughout the semester, moving towards a final, in-class conference and online journal about 21st century cultural studies. After some introductory lecture and discussions in the early weeks of the course about cultural studies and how it can serve as a way to approach advanced expository writing, you will each need to choose your main research topic(s) for the semester. I want to give you a lot of freedom in choosing topics, but we'll need ways to connect them somehow. We will also choose roles to play in setting up the conference and on-line journal (which we'll discuss and negotiate in class). Hopefully some of you will finish the class with a version of a document that you might be able to use as a writing sample for graduate school or for a writing-related career.

Each paper will have some purpose in moving toward the final paper/project. Each week you will be asked to do some form of research, and in class we will discuss your research, discuss the week's readings, and do writing exercises.

The course is loosely organized around a series of interrelated terms. The first three-and-a-half weeks will be some introduction and work around the notion of CULTURE, the next three weeks will be around
the idea of a PUBLIC or PUBLIC SPACE, much of weeks seven and eight will get extra focus on the VISUAL, then the notions of HISTORY and STORY will take us up to Thanksgiving Break. After the break, the remainder of the class will focus on bringing it all together in your own researched, creative non-fictional work. So, key terms for the course include Culture, Public, Visual, (His)Story, and Creativity.

Course Goals:
English 421, a course that is grounded in the study of rhetoric, is designed to help you develop the communication skills that are necessary to function both in and out of the academic world. Specifically, the goals of this course are to:
(1) Provide you with a deeper understanding of rhetorical principles
(2) Further develop your analytical skills
(3) Hone your written and verbal communication skills
(4) Establish solid research skills in a wide variety of source types
(5) Help you understand yourself better as a writer, and help you connect that self to your potential audiences more intentionally
(6) Prepare you for much of the writing that will be required in the rest of your PSU career and beyond
(7) Help you think and theorize about the act of writing itself
(8) Have at least one well-researched, high quality document for further use
(9) Learn about the field of cultural studies

Course Requirements: You will be expected to (1) attend class meetings and be prepared. That means do the reading; this is a discussion-based class and if you haven’t done the reading, you won’t be able to contribute and the whole class will suffer accordingly. (2) participate in class discussions—this course is what you make of it and will work only if everyone participates; (3) actively participate in in-class writing exercises; (4) participate fully in writing workshops and group work; (5) submit ten (10) one-page journal entries—one full single-spaced page—wherein you demonstrate your understanding or interpretation of that week’s reading, respond to my prompt, or provide the notes and analysis from the research assignment for that week. Don’t summarize the reading or the class discussion—I already know that stuff--tell me something new; (6) propose, draft, and write five papers of various lengths and purposes; (7) Attendance—you are allotted two unexcused absences during the semester for fatigue, burnout, individual holidays, various flus, personal reasons, malfunctioning alarm clocks, etc. You decide. For each unexcused absence after your first two, your final grade will be reduced down to and including "F." Absences accompanied by a note from a legitimate University source are considered excused; (8) submit all work on time—late papers will be docked one letter grade per day; (9) submit a one-folder portfolio of all your graded papers for this course on the last day of class. NO papers will be accepted after the last day of class. Portfolios can be picked up at my office the following semester or mailed to you in a stamped, self-addressed envelope. N.B.: Passing the course requires timely completion of all of the assignments, long and short, in-class and out-of-class.; (10) You are allowed to revise two of your major papers for a new grade (except the last paper—since the course will be over) as long as you talk to me about it first, do a significant revision (not just some grammar changes or only responding to a few things I comment on), and submit the revised version—with the original—within two weeks of me returning the first graded version.

Grades:
1. Descriptive Proposal (3-4 pp) – 10%
(Identify a topic for you to research this semester. Begin by describing in detail the important attributes of this topic/object/idea. Propose that topic as a valuable one for research, defending its importance to you personally, to some small audience, and to those interested in wider cultural issues. Articulate how you plan to go about your research, what type of timeline you will use, your initial perspective on the
issue, possible problems and limitations, and what at least a couple of key sources have said about this issue).

2. Issue Analysis (4-5 pp) 15%
(Choose an issue related to your topic – could be a broad issue implied by your topic – and write about the issue from at least two different perspectives or approaches. For example, if writing about Arts Fest, you could write about it from the perspective of a local artist (with interview) – or from the business side of things – or an art critic – etc. Provide some synthesis and analysis for your multiple perspectives as well. Research will be required for this assignment.

3. Book Review (4-5 pp) – 10%
(Find a book approved by me that fits with the theme of the course and your project. For this project, the book must be a work of non-fiction (even if it is “creative non-fiction”). A review involves some summary and assessment. What issues does it focus on, what is it good for, and where is it weak? Short, informal presentations of your book in class also required.)

4. Main Topic Narrative with Literature/Research Review and briefly annotated bibliography. (4-6 pp) 15%
(Multiple part assignment that requires a descriptive narrative to set the scene or issue for your topic. Then go into a literature review of your main secondary sources. Finally you need a minimum of 10 items in MLA-style bibliography that includes very short summary of each work and a statement of how it may be useful for your project.)

5. Creative Research Essay on main research topic (10-12 pp and 4 page conference version) 25%

6. Class participation (attendance, discussion, preparation, in class writing,) -- 10%.

7. 10 journal statements and 10 field notes/responses to my prompts, (no more than one of each type per week) = 10%
Journal statements are responses to the reading for the week. Field notes are activities I assign weekly.

8. Your role and timely participation in the conference and online journal – 5%

=Total -- 100%

You have five formal writing assignments in all. During the course of the semester you may revise up to two of the first four papers for a new grade.

You will receive points for each major assignment that match the percentage. For example, the Personal Issue Analysis is worth 15 points, so your grade will be a number (to one decimal point) out of 15. 13.5/15 = 90%. A total of 100 points will be possible. You have 20% of the grade (participation and journals) that should be easy to get an “A” on from effort alone, so I do not round grades at the end of the semester. The grade ranges are below:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>93-100</td>
<td>A</td>
</tr>
<tr>
<td>90-92.9</td>
<td>A-</td>
</tr>
<tr>
<td>87-89.9</td>
<td>B+</td>
</tr>
<tr>
<td>83-86.9</td>
<td>B</td>
</tr>
<tr>
<td>80-82.9</td>
<td>B-</td>
</tr>
<tr>
<td>77-79.9</td>
<td>C+</td>
</tr>
<tr>
<td>70-76.9</td>
<td>C</td>
</tr>
<tr>
<td>60-69.9</td>
<td>D</td>
</tr>
<tr>
<td>59.9 or less</td>
<td>F</td>
</tr>
</tbody>
</table>

Accommodation and Alternative Formats: The Pennsylvania State University encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or
by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell the instructor as soon as possible.

**Academic Dishonesty:** Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions via the College Committee on Academic Integrity, including possible failure for the course, and will be reported to the University’s Judicial Affairs office for possible further disciplinary sanctions. (I do not think this will be an issue, but I also do not tolerate dishonesty – first offenses will be taken through the full disciplinary process.)

**Class Schedule** (subject to change): Readings and written assignments are listed on the day they are due. Additional reading and writing assignments, prompts for formal papers, and peer-response workshops will be inserted throughout the semester as will frequent, unannounced in-class writings.

**Attendance:** I expect you to attend class every day and to have your textbook and any necessary supplementary materials with you. I allow for two “free” absences. You need to notify me of the dates and reasons for any absences. If you have unexcused absences, your class grade may be docked up to one full grade per absence. In an emergency, please call or email me.

If you miss a class, it is your responsibility to get the assignments, class notes, and course changes from a classmate; it is also your responsibility to keep track of and complete the missing work. In-class work cannot be made up. If you miss class on the day a written assignment is due, make arrangements to send it along with a classmate.

---

**Tentative Syllabus -- English 421 -- Fall 2006**

Writing due in bold, reading due in italics.

<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td></td>
</tr>
<tr>
<td>Sept. 5 (Tues)</td>
<td>1-Introduction to course and themes, go over syllabus, introductions of students and instructor, class roster (name, e-mail, etc.). Introductory writing: What do you want to get out of this class? Why did you sign up? What research topics related to contemporary culture get you most excited? Ways to adjust the course theme? – Introduce cultural studies.</td>
</tr>
<tr>
<td>Sept. 7 (Thurs)</td>
<td>2-In class history of 21st century. Review rhetorical situation/audience/ethos-logos-pathos; go over written responses from Tuesday; intro assign. #1; discuss reading. RC Intro, pp. 1-12</td>
</tr>
<tr>
<td><strong>Week 2</strong></td>
<td></td>
</tr>
<tr>
<td>Sept. 14</td>
<td>4- Assign/choose roles for class conference/journal; Walter Ong handout</td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td></td>
</tr>
<tr>
<td>Sept. 19</td>
<td>5-library field trip</td>
</tr>
<tr>
<td>Sept. 21</td>
<td>6-Paper 1 rough draft due. Go over book review choices – start identifying and proposing books. Short rough draft workshop. RC ch. 5 (first half)</td>
</tr>
</tbody>
</table>
**Week 4**
- **Sept. 26**
  - 7-Paper 1 Due. Intro assignment 2. RC ch. 5 (second half)
  - 8-Proposal for paper 2 due. Meeting for conference/journal groups. RC ch. 6, (first half)

**Week 5**
- **Oct. 3**
  - 9-downtown field trip
- **Oct. 5**
  - 10- review of academic journals (bring some to class). *Maybe meet in journals room in Burrowes. RC ch. 6 (second half)

**Week 6**
- **Oct. 10**
  - 11-Conference/journal meetings. MLA and other styles. Journal article from your field of study – that you find.
- **Oct. 12**
  - 12-Paper 2 rough draft due. Workshop in class. Possible handout ytb determined.

**Week 7**
- **Oct. 17**
  - 13-Paper 2 due. Intro assignment 3. RC ch. 4, (first half)
- **Oct. 29**
  - 14-Proposal for paper 3 due. Film clips and discussion – Fahrenheit 9/11. watch portions in class. RC ch. 4 (second half)

**Week 8**
- **Oct. 24**
  - 15-Museum field trip? RC ch. 9 (first half)
- **Oct. 26**
  - 16-Paper 3 rough draft due. Rough draft workshops. Start informal presentations of book reviews. RC ch. 9 (second half)

**Week 9**
- **Oct. 31**
- **Nov. 2**
  - 18- Proposal for paper 4 Due. Finish any book review presentations still left. RC ch. 7 (first half).

**Week 10**
- **Nov. 7**
  - 19- Film clips – Yes Men in class. RC ch. 7 (second half).
- **Nov. 9**
  - 20- Novel discussion, day 1; first third of your novel due.

**Week 11**
- **Nov. 14**
  - 21 - Paper 4 rough draft due. Workshop in class. Discuss novels, day 2; second third of your novel due.
- **Nov. 16**
  - 22- Paper 4 due. Conference/journal meetings briefly. Intro assignment 5. Discuss novels, day 3; completed novel reading due.

**Week 12**
- **Nov. 21**
  - 23- Friday schedule – NO CLASS. (Read your non-fiction book over break.)
- **Nov. 23**
  - 24- Thanksgiving Break – NO CLASS

**Week 13**
- **Nov. 28**
  - 25- Non-fiction book discussion 1 (and maybe part of group 2 also); first third of your book due.
- **Nov. 30**
  - 26- Conference/journal meetings. Announce presentation times and groups. Unveil Web site thus far. Rough draft for paper 5 due. Rough draft workshops. Non-fiction book discussion 2 (and maybe part of group 3 also); second third of your book due.

**Week 14**
Dec. 5
27- Continue rough draft workshop. Do adjustments for conference paper version and workshop those. Also do editorial work for online journal. Announcements for remainder of semester. Final discussion of non-fiction books (group 3 finishes); completed book reading due.

Dec. 7
28- Paper 5 due. Begin conference (day 1).

Week 15
Dec. 12
29- Conference continues (day 2).
Dec. 14
30- Portfolio due. Finish conference (day 3). Course evals. Have a great break!

Supplemental notes/activities/information/ideas

The Draft Workshop

For each of the essays in English 421, you will participate with the other students (in our class) in one or more draft workshops, during which time you will help one another improve your drafts. I will provide you specific guidelines for evaluating and reviewing your peer's work, so don't worry. The important point for you to remember is this: participation in draft workshops—as a reviewer and as a drafter—are course requirements. Period.
The benefits of the draft workshops for you include:
• an opportunity for you to build a trusting, mutually beneficial academic relationship with one or more classmates;
• specific, written feedback on and about your draft from one or more other students.
Your responsibilities for each draft workshop include:
• coming to class, on time, with a complete, readable draft of your current essay,
• being open to suggestions, responses, and questions from other readers, and
• participating in the workshop with intelligence and a willingness to assist other writers.
It is important that the comments you offer your classmates reflect your specific responses as an engaged reader. Vague comments such as “this flows” or “good title” do not provide the specific guidance that writers need when they revise. Of course, if you like specific things the writer does, then say so—all writers appreciate positive responses. However, you should also comment in specific and helpful ways on how and why various passages of the writer's essay are effective or ineffective. A useful comment might be “This second example doesn’t work for me as a reader because (it doesn’t follow from the first example; it seems off the point; it’s not in the best order; it contradicts what comes after it—you get the idea).

The workshops will be conducted in a variety of ways. Early in the semester you will be asked to provide specific types of feedback. Later in the semester, as you have gained more skill as a reader (of your classmate's writing) and as a writer, your responses may not be as structured. However, in all cases, you will furnish your classmates with written, signed responses to their writing. And, remember, when you turn in your folder for each essay, include one or more written and signed responses from your English 421 classmates.

How to Respond Helpfully to a Peer’s Draft

Keep this list of questions by your side as you’re reviewing your classmate’s draft—or your own. Please know that these questions are suggestions, ideas to help you think of encouraging, truly helpful ways of responding. Responding does not mean criticizing—it means helping someone do his/her best work. (Besides, if you can answer these questions in terms of your peer’s draft, you’ll improve drastically and quickly your ability to answer these questions in terms of your own draft.)

1. The assignment. Does the draft carry out the assignment? How might the writer better fulfill it?
2. The title and introduction. Does the title tell the reader what the draft is about? Does it catch the reader's interest? What does the opening accomplish in terms of hooking the reader's interest, establishing common ground, and establishing the writer's ethos? How else might the writer begin?

3. The thesis and the purpose. Paraphrase the thesis as a promise: “In this essay, I will . . .” Does the draft fulfill that promise? Why or why not? What is the writer's purpose? How does (not) the draft fulfill that?

4. The audience. Who is the audience? How does the draft establish good will with that audience? How does it capture the interest of that audience? What values does the audience hold that are different from the writer's?

5. The exigence. What is the situation (or context) that calls for this writer's rhetorical transaction?

6. The rhetorical stance. Where does the writer stand on issues involved with this topic? What words or phrases in the draft indicate the values the writer holds with regard to this topic? How does the writer identify her cause with the interests (or different values) of her audience?

7. The supporting points. List the main points, in order. Number them in order of interest to you. Which of them could be explained or supported more fully? What evidence, examples, or details might do the trick? Which of the supporting points could be de-emphasized or eliminated?

8. The paragraphs. Which paragraphs are clearest? Best developed? Which paragraphs need further development? What kinds of information might help?

9. The organization. How is the draft organized—chronologically, spatially, emphatically, or some other way? Given the organizational pattern, could the main points be presented in a more effective way? What suggestions can you make for transitions between paragraphs that would make connections clearer and easier to follow?

10. The sentences. Choose three sentences you consider the most interesting or best written—stylistically effective, entertaining, or otherwise memorable. Then choose three sentences you see as weak—confusing, awkward, or uninspired. Advise your peer on how to revise those three weak sentences.

11. The words. Circle the words that are particularly effective; underline those that are weak, vague, or unclear. Do those words need to be defined or replaced? Are there any potentially offensive words in the draft?

12. The tone. What dominant impression does the draft create—serious, humorous, satiric, persuasive, argumentative, objective? Is the tone appropriate to the topic and audience? Is it consistent? Mark specific places where the writer's voice comes through most clearly. Ask the writer if this is the tone she intended—and if her voice is surprising to her.

13. The conclusion. Does the draft conclude in a memorable way? Does it end abruptly? Trail off? Restate the introduction? How else might this draft end? If you like the conclusion, provide two reasons why.

14. Final thoughts. What are the main strengths of this draft? Weaknesses? What surprised you—and why? What do you want to know more about? What was the single most important thing said?

Revision suggestions:

Follow the guidelines for “How to Respond Helpfully to a Peer's Draft.” Using your peer's response, your teacher's response, and your own response, significantly re-think your essay.

In order for a revised essay to receive an improved grade, “cosmetic” revision will not be enough. In other words, don't rely on just your teacher's comments for ideas about revising. Don't stop at fixing up a few things here and there, changing a few words, correcting typos—that will not be enough. This revision should be significant.

A significant revision means that you must make several of the following improvements:

- refine and focus your thesis statement;
- expand and develop your supporting assertions using new evidence, examples, and illustrations
- include and respond to counter-arguments
- develop more fully your introduction and/or conclusion

and/or
• significantly modify or change your thesis—and thus your argument (you could even argue the opposite of the original), which means that you’ll use different lines of reasoning and respond to different counter-arguments.

In addition to the above, you may also
• write to a different audience (which will require changes in the overall argument as well)
• change or refine your ethos, appropriately
• rearrange your argument, your material
• improve your style and tone, appropriately

Note: You must turn in the original essay with the revision. And it goes without saying that your revision will take into account the comments (from your teacher and peers) on the original.

Roles for conference/journal

1. Conference administrator 1 – food, location, set-up, other guests, funds
2. Conference administrator 2 – food, location, set-up, other guests, funds
3. Journal Editor 1 – in charge of final decisions about order, look, kind of Web site, texts to include (book reviews, final papers, other papers, opinion pieces), introductory material for journal
4. Journal Editor 2 – in charge of final decisions about order, look, kind of Web site, texts to include (book reviews, final papers, other papers, opinion pieces), introductory material for journal
5. Journal Editor 3 – in charge of final decisions about order, look, kind of Web site, texts to include (book reviews, final papers, other papers, opinion pieces), introductory material for journal
6. Article Editor 1 – reviews and makes corrections/suggestions to articles submitted for the journal. Makes recommendations to main editors about what to include and why.
7. Article Editor 2 – reviews and makes corrections/suggestions to articles submitted for the journal. Makes recommendations to main editors about what to include and why.
8. Article Editor 3 – reviews and makes corrections/suggestions to articles submitted for the journal. Makes recommendations to main editors about what to include and why.
10. Web site programmer – in charge of actually putting the site together. Helps with layout and organizational decisions.
11. Copy Editor – reviews final documents and the Web site for surface level errors. Lots of material – but simpler position than some.
12. Conference session coordinator 1 – collects conference proposals and creates thematic sessions, puts papers in order to use, makes sure audio/visual equipment is available and functional as necessary, and introduces or provides person to introduce each session (usually 3 speakers per session).
13. Conference session coordinator 2 – collects conference proposals and creates thematic sessions, puts papers in order to use, makes sure audio/visual equipment is available and functional as necessary, and introduces or provides person to introduce each session (usually 3 speakers per session).
14. Communications officer – makes sure (on a regular basis) that the people working on the journal and on the conference are communicating as necessary, makes announcements to class about progress or needs as necessary, and helps make sure communication within groups happens as well. May also create some advertising/marketing materials.
15. Chief Financial Officer – In charge of getting funds from companies or individuals, perhaps with advertising, perhaps donations, or perhaps just pennies from the class. Keeps track of dollar amounts which can then be used to enhance the conference (such as with food) or for other uses as the class sees fit. May propose ways to gain and use money.

16. Conference Assistant – runs errands like finding out if rooms are available, picking up food, and so forth for the other conference workers. May work some sort of registration table if necessary or help time speakers.

17. Publications Officer 1 – Researchers journals, magazines, and book publishers that might fit or be interested in the material that different students produce. Find good connections and write up why different articles might fit with different journals (for example). Report back to those students.

18. Publications Officer 1 – Researchers journals, magazines, and book publishers that might fit or be interested in the material that different students produce. Find good connections and write up why different articles might fit with different journals (for example). Report back to those students.