

ENC 1101

FIRST-YEAR COMPOSITION AND RHETORIC

COMPOSING FOR ADVOCACY

Spring 2021

Course: ENC 1101-25

Time: 1:20-2:35PM

Days: Tue/Thur

Location: Zoom

FACULTY DETAILS

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Office Hours: T/R 12-2, and
by appt.

COURSE DESCRIPTION

ENC 1101 fulfills the first of two required composition courses at Florida State University. Adhering to Florida State University's College Composition Program's first-year composition course objectives, this course stresses the importance of critical reading, writing, and thinking skills, as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences. In addition to these objectives, this course emphasizes composing for advocacy in order to help students understand the importance of identifying purpose, audience, and effective rhetorical strategies when crafting a written text.

The focus on composing for advocacy emphasizes that writing is an adaptive—rather than an immutable—means of communication that seeks to promote action (of thought or behavior). This course offers concepts and vocabulary to help students make thoughtful composing choices for texts that combine writing with other forms of multimodal communication. These rhetorical composing concepts include **rhetor**, **audience**, **purpose**, **context**, **strategies**, **medium**, and **arrangement**. Students learn about these concepts recursively throughout the course and are given opportunities to apply their knowledge of these concepts in the crafting of four major projects.

The first project asks students to rhetorically analyze an advocacy text to learn about the rhetorical composing strategies employed by other authors. The second project asks students to develop a research proposal, statement of purpose, and design plan to have them apply rhetorical concepts while they begin researching a local issue. The third project asks students to develop a multimodal advocacy webpage that builds on their research project to promote a response to a local issue. The fourth project asks students to critically reflect on their learning in the course and has them articulate how this learning will impact their future writing situations. In all four projects, students consider modes of rhetorical composing that are in keeping with particular audiences and purposes.

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INCLUSIVE LEARNING STATEMENT

Your success in this class is important to me. Because we all learn differently, let me know as soon as possible any accommodations I can incorporate to make this course more accessible and inclusive. Together we'll develop strategies to meet both your needs and the requirements of the course.

Course Objectives

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

- convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience;
- understand that writing is a process involving practice, drafting, revision, and editing;
- analyze and interpret complex texts and representations of meaning in a variety of formats;
- recognize and employ rhetorical composing strategies that characterize effective writing practices.

REQUIRED TEXTBOOKS AND MATERIALS

- *Compose, Design, Advocate: A Rhetoric for Multimodal Communication*, 3rd ed., by Anne Frances Wysocki and Dennis A. Lynch. Pearson, 2018 (E-book ISBN: 9780134423142; Print ISBN: 9780134122748)
- *A Writer's Resource: A Handbook for Writing and Research*, 6th ed., by Elaine P. Maimon and Kathleen Blake Yancey. McGraw-Hill, 2020 (E-book ISBN: 9781264755417)
- Other texts (PDFs and weblinks) available through Canvas

Assignment Descriptions

Project 1: **Rhetorical Analysis** (*Minimum of 1,500 typed, polished words*) and **Reflection** (*500 words*)

This project helps students understand how the choices a composer makes in composing a text relate to the functions the text is intended to perform. Students examine a completed text to figure out its *design*, its *audience*, *context*, and *purpose*. By investigating and interrogating how other composers consider audience, purpose, and context to choose strategies, media, and arrangements, students expand their awareness of elements that may enhance their own compositions. After completing the rhetorical analysis, students will write a reflection in which they look backwards on their learning and look forward to how their learning can be adapted for future writing contexts.

Project 2: **Research Proposal** (*Minimum of 1,000 typed, polished words*) with **Statement of Purpose and Design Plan** (*Minimum of 1,200 typed, polished words*)

This project requires that students identify an issue that impacts their current or future lives. The issue may apply to their academic, workplace, or community domains. With an understanding of *rhetor*, *purpose*, *audience*, *context*, *strategies*, *medium*, and *arrangement*, students fashion a proposal that reflects their thinking on *how* to conduct research. The proposal calls for a Statement of Purpose that establishes the aim of the research endeavor. Students not only identify a topic but also an issue—a point of debate or concern—relating to that topic in order to reach an audience involved or affected by the issue. The proposal also calls for a Design Plan that establishes the types of information, rhetorical strategies, media, and textual features needed to craft an effective composition. Given that every component of Project 2 is intended to support the completion of Project 3, the multimodal advocacy project, students should be aware that the topic they choose for Project 2 will stay the same for Project 3.

Project 3: **Multimodal Advocacy Project** (*Minimum of 1,000 typed, polished words*)

Students are tasked with creating a multimodal webpage (or other approved multimodal text) to reach an intended audience. Rather than write an academic essay for an insular audience, students compose a message in a medium that is public facing. Students apply their knowledge of *purpose, audience, context, strategies, medium, and arrangement* in this project.

Project 4: Course Reflection (Minimum 800 typed, polished words)

Students are tasked with writing a reflective statement in which they rhetorically analyze their own composing choices, articulating all that was learned about rhetorical composing by completing the major projects they crafted in the course. Students will define the key terms of the course (e.g. rhetor, audience, purpose, context, strategies, medium, and arrangement) and will speak to how they will use/apply/adapt these writing concepts in their future writing situations.

**Additional
Class
Activities
and Journals**

There will be other assignments throughout the semester to be submitted on Canvas. These include ten journals, at roughly 200 words each, to submit on Canvas. Topics are typically prompted by our reading assignments. Journals are not expected to have the “polished” writing of your final drafts, but you will put in a substantial effort by being thoughtful and showing depth in your thinking.

Course Policies

Attendance This course utilizes synchronous (working together at the same time) and asynchronous (working on one’s own time) modalities. The class will meet in real time via video conferencing during the posted class hours, and students are expected to participate in these meetings as they would when enrolled in on-campus classes. Some of the coursework, such as discussion posts and pre-recorded lessons, will be managed asynchronously. Regardless of the modality, the completion of all coursework is subject to the policies and deadlines established in this syllabus.

In accordance with University attendance policies, students will not be penalized for absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks’ worth of classes, students should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester.

In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451). With regard to unexcused absences, the grade for the course will incur a penalty of half a letter grade for each absence after four of the allowed unexcused absences.

Tardiness Students who are late to class may receive one absence if they are tardy three times.

Canvas Assignments, readings, and other links to class information may be accessed through the Canvas online course portal. The class will rely on the Canvas portal for submission of drafts and final

essays. Assignments submitted through this site will automatically be screened for possible plagiarism, using Turnitin. Students will be able to view the report generated by that service at the time of submission, allowing for revisions before the due dates of each assignment.

Academic Honesty and Plagiarism

The integrity of students and their written and oral work is a critical component of the academic process. The submission of another's work as one's own is plagiarism and will be dealt with using the procedures outlined in the FSU Undergraduate Bulletin. Allowing another student to copy one's own work violates standards of academic integrity. Work submitted for a grade in this class must be the student's own, and it must be developed in conjunction with this class (no written work submitted previously for this course or others will be accepted, as this practice is considered self-plagiarism). All directly or indirectly quoted research material used in essays in this or any other class must be correctly attributed to the original author. **Ignoring this policy constitutes academic misconduct and will result in a failing grade for both the assignment and course.** Information on plagiarism and ways to avoid it will be provided in class. Consult the [FSU Undergraduate Bulletin](#) for further information on disciplinary procedures and appeals in cases of alleged plagiarism.

Late Work

Students are responsible for keeping up with assignment due dates. **Assignments submitted after the deadline will be penalized a quarter of a letter grade per day for up to seven days after the assignment's due date. Late assignments will not be accepted after this time.** The extension of deadlines in the case of extreme circumstances will be determined at the instructor's discretion.

Missed In-Class Work

With the exception of quizzes, tests, and exams, in-class work may be made up. Quizzes, tests, and exams (including the midterm and final) may not be taken after the scheduled date and they cannot be rescheduled, even with advance notice. Outside of conferences, students may discuss course-related matters during office hours.

Office Hours

As there is simply not enough time during class to discuss individual student progress in the course, such visits are not only expected but also encouraged.

Technology

Students will need access to a computer and the Internet to complete this course. The course requires access to email, Canvas, and other Internet applications. The use of the Canvas portal will be explained during class time, but students may see the instructor for additional assistance if necessary. **Problems with the technology are not an excuse for missed or late work.** If a personal computer and Internet access are unreliable or unavailable at home, students should contact Information Technology Services for support: <https://its.fsu.edu>.

Drafts

To encourage a process-approach to writing, students will complete several drafts of each project before submitting a final one for evaluation. Early drafts may be graded on a complete/incomplete basis, and they will receive feedback from the instructor and students in the course. **Failure to submit a draft on time will forfeit the opportunity to receive feedback. All drafts must be completed in order to earn a passing grade on the assignment.**

Conferences

This course requires that students meet twice with their instructor to receive individual feedback on early drafts of their projects. Twice during the semester, the instructor will schedule individual conferences with each student in lieu of the usual class schedule. The goal of these conferences is to

discuss strategies for improving a particular draft, improving general writing skills, and/or addressing any concerns regarding progress in the course. **Failure to attend each conference will count as two unexcused absences.**

Peer Workshops

Peer Workshops are required for each major assignment in this course. Each workshop will have a specific set of directions for students to follow, but all will involve exchanging drafts with peers and offering feedback on each other's work. Students must be ready to share their writing drafts in digital format with their peers on days reserved for this activity. **Failure to participate in the peer workshop will count as one unexcused absence.**

Syllabus Change

This syllabus establishes the policies for this course and the class activity calendar. By choosing to remain in this course, students agree to abide by the policies and calendar established herein. The instructor reserves the right to implement changes to the syllabus in response to errors, omissions, or external factors impacting the course. Any changes to the class policies will be made primarily for the benefit of the entire class.

Civility

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Disruptive behavior includes the use of cell phones or any other electronic device to distract from the class lesson. Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation. This classroom functions on the premise of respect. At the instructor's discretion, any student who violates any part of this statement on civility will be asked to leave the classroom and reported to the Dean of Students.

Video and Audio Recordings

Students may ask instructor permission to audio or video record the class lecture. Consent for such recording will be premised on the student's promise to make the lecture and instructor the exclusive object of the recording, to limit the recording use for studying or completing course requirements, and to keep the recording from being disseminated. The instructor will announce to the class when the session is being recorded. When the lecture portion of the class shifts to open discussion, the instructor will suspend permission to continue recording.

Americans with Disabilities Act

Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center | 874 Traditions Way | 108 Student Services Building
Florida State University | Tallahassee, FL 32306-4167 | (850) 644-9566 (voice) | (850) 644-8504
(TDD)

sdrc@admin.fsu.edu | <http://www.disabilitycenter.fsu.edu/>

Liberal Studies for the 21st Century | The *Liberal Studies for the 21st Century* Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. *This course has been approved as meeting the Liberal Studies requirements for English* and thus is designed to help each student become a clear, creative, and convincing communicator, as well as a critical reader.

General Resources

Self-Care | Many students find their first semester, indeed their first year, of college to be very challenging. Asking for support sooner rather than later is almost always helpful. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, I strongly encourage you to seek support.

The University Counseling Center (UCC) is here to help: visit their website, <https://counseling.fsu.edu/> or visit them at the University Counseling Center, on the 2nd floor of the Askew Student Life Center during regular business hours, Monday- Friday, 8am-4pm. In case of a mental health emergency after regular business hours and/or on weekends, please call their after-hours hotline at (850) 644-TALK(8255). Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

Free Tutoring from FSU | On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at <http://ace.fsu.edu/tutoring> or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Reading/ Writing Center (RWC) | The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>.

The Digital Studio | The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast.

The Digital Studio currently offers consultation at two locations, Williams 222B and Johnston G0062. Consultants in the Digital Studio offer assistance in composing digital and multimedia assignments/projects, such as designing an electronic portfolio, designing a website, creating a

blog, composing a visual essay, selecting images to embed in a text, adding audio and/or video into a text, and creating a presentation.

Students who attend the Digital Studio are not required to work with a tutor: The Digital Studio is also open to those seeking to work on their own to complete assignments/projects or to improve overall capabilities in digital communication. However, tutor availability and workspace are limited so appointments are recommended. Digital Studio hours vary by semester. To view the schedule or make an appointment at the Johnston Digital Studio, please visit <http://fsu.mywconline.com>. To view the schedule or make an appointment at the Williams Digital Studio, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment>.

Purdue
Owl Online
Writing
Laboratory

This free, online resource offers tips and guides for MLA formatting and citation, as well as style and grammar instructions. To access the Purdue OWL, visit <https://owl.english.purdue.edu/owl/>

Course Grade Scale

This is the scale that will be used to determine student grades for this course. To satisfy the General Education Core curriculum requirements for English Composition, students must earn a C- or higher in this course. https://registrar.fsu.edu/bulletin/undergraduate/information/undergraduate_degree/.

Incomplete assignments earn no grade points.

A+	96.67-100	C	73.33-76.67
A	93.33-96.66	C-	70.00-76.66
A-	90.00-93.32	D+	66.67-69.99
B+	86.67-89.99	D	63.33-66.66
B	83.33-86.66	D-	60.00-63.32
B-	80.00-83.32	F	00.01-59.99
C+	76.67-79.99		

Grading

Assignments	Weight
Project 1: Rhetorical Analysis	20%
Project 2: Research Proposal with Statement of Purpose & Design Plan	25%
Project 3: Multimodal Advocacy Project & Reflective Statement	20%
Project 4: Course Reflection	15%
Additional Class Activities and Journals	20%

Compose, Design, Advocate Assignment Prompts

Project 1: Rhetorical Analysis (1,500 words)

In this project, you'll begin to examine the strategies composers use to generate effective texts (with the latter not being limited to the printed word). Each text (newspaper article, speech, advertisement, flyer, etc.) is composed in an intentional way to achieve a purpose (its rhetorical aim), and each text is composed for an intended audience. This project will help you recognize the rhetorical composing process (see *CDA* pp. 24-25) that you can begin to use them when you compose.

A rhetorical analysis helps you understand how a text achieves a particular effect on an audience. You'll uncover the choices the composer made and how those choices are serving the composer's purpose. Analysis means "taking apart." A rhetorical analysis involves naming the choices you see a text's composer having made and explaining how those choices attend to the rhetorical elements (see *CDA* pp. 19-23) involved in rhetorical composing.

There are 5 steps to guide your rhetorical analysis (see *CDA* pp. 332-333):

1. Identify your response to the text. What is your initial sense of the text's purpose, audience, and context? What do you think the composer of this text is trying to *do* with this text? What purpose is it serving? Who do you think the audience of the text is?
2. List everything about the communication that seems to you to be a choice.
3. Propose an explanation. How are the choices used strategically? How do the pieces fit and work together to affect a reader or viewer?
4. Test your observations: Are there any anomalies? What doesn't fit in your original hypothesis of the composer's purpose?
5. Revise your original statement about the text you are analyzing. How have your focused attentions to the pieces of the text—naming them; tying their use to purpose, context, and audience; checking for anomalies—changed your sense of what the text is trying to do, for whom, and when and where?

You will choose **one** of the following texts and write a rhetorical analysis:

- ♦ Example 1: Malcolm X's [Police Brutality Speech](#)
- ♦ Example 2: President Roosevelt's "[Day of Infamy](#)" [Address to Congress](#) ([transcript](#))
- ♦ Example 3: Greta Thunberg's [Address to the United Nations World Leaders](#) ([transcript](#))

Thing to keep in mind:

- ♦ Your rhetorical analysis should be 1,500 polished words.
- ♦ This is not a **summary** of the text. This is an **analysis of how the text is composed to reach the desired effect on an audience**.
- ♦ You are not just describing your observations. You are making claims about what the text is doing (**purpose**), who the text is intended for (**audience**), and the **composing strategies** used to achieve the intended effect on the audience.

Tips to succeed:

- ♦ Engage multiple times with the text you choose. Get a good sense of the content of the text.
- ♦ Think about the time period when this text was created. What was happening in the world when this text was composed?
- ♦ Who had access to this text? That can impact how the rhetor chose to create their message for that specific audience.
- ♦ Remember: this text was not created for *you*. You are not the intended audience. Try to remove yourself and think about *who this text was created for*. What do you need to know about that audience and that time/context?
- ♦ Double check for summary. Every time you describe the text, it should be with the aim of supporting a claim you're making about the rhetorical elements of the text.
- ♦ Refer to chapters 11-15 in the textbook for help with specific types of media and genres.

Draft 1: (600 words) Use this draft to unpack the text as much as you can. Don't worry about essay structure yet. Use this draft as a *writing to learn* exercise that invites you communicate your observations about the text. Your draft should answer these two major questions: (1) What is the purpose of your text? and, (2) Who is the intended audience?

Draft 2: (1,200 words) Use this draft to elaborate and refine your observations from Draft 1. In this draft, you should be making claims. You have already identified the *purpose* and *audience* of the text, now uncover the strategies. Answer these questions: (1.) What composing choices does the composer make in the text? (2.) How are these choices connected to the composer's purpose? And (3.) How are these choices used to influence the audience?

Draft 3: (1,500 words) Use this draft to refine your writing and the presentation of your ideas. This is the draft you'll turn in for a grade. This draft should present your claims about the text in a clear way. You should use this text to (1.) identify the purpose of the text; (2.) identify the audience of the text; and (3.) identify the composing strategies used to achieve the desired effect on the audience.

Reflection (500 words) After completing the rhetorical analysis, you will write a reflection in which you look backwards on what you have learned and look forward to how it can be adapted to future writing contexts. What key terms helped you the most as you composed this project? How have you noticed rhetorical composing strategies outside of this class? How will these concepts help you with Project 2 and Project 3?

Rubric

	Exemplary	On Track	Emerging	Off Track
Identifies Purpose				
Identifies Audience				
Identifies Context				
Performs analysis of categories above (beyond summarizing)				
Identifies strategic rhetorical choices				
Analyzes how rhetorical choices align with purpose and audience.				
Uses key terms to reflect on and synthesize learning from Project 1				

Project 2: Research Proposal (1,000 words) with Statement of Purpose and Design Plan (1,200 total words)

In the text you rhetorically analyzed in project 1, the composer of the text had a purpose: the composer was trying to *do* something or move the audience to action in some way. For this project, you'll conduct research and develop a plan so that you'll be able to move an audience to action in Project 3. You'll use Project 2 to identify a goal and develop a plan to execute this goal. You'll work through rhetorical composing steps (see *CDA* pp. 19–25). This project will be the basis for your third project in the course.

Think about this project as imagining a “possible future” in your life. This could be academic, workplace, or community changes, such as creating bike paths or promoting recycling or championing fair access to resources. You will choose your rhetorical goal (with help from your peers and instructor). As you work through how you will achieve this goal, you'll think about the six “pieces” (or elements) of the rhetorical approach: *purpose, audience, context, strategies, medium, and arrangement*.

This project will consist of two parts:

1. **Research Proposal:** In this research proposal, you will identify an issue, gather sources that inform you on your issue, and read and analyze those sources. You will discuss how these sources informed your own stance (position or attitude with regard to the issue). You will also discuss how these sources can be used to establish your ethos (credibility) in Project 3 to help move your audience into action. Through this process, you will be a better informed rhetor. You will write this research proposal and turn it in before you compose the Statement of Purpose and Design Plan.
2. **Statement of Purpose and Design Plan:** In the first half of this essay, you will identify your purpose (or goal), your intended audience, and the context of your situation. You will explain the exigence (problem) you're responding to, and you will propose how your chosen audience can help solve this problem. You will use the research you conducted in your research proposal to help elaborate your exigence, context, audience, and goal. For the Design Plan section of this essay, you'll elaborate on your rhetorical composing strategies (such as ethos, logos, pathos, cultural knowledge, bodily experience, and identification). You will discuss how you specifically plan to use those strategies to move your audience into action via a website (the design product for Project 3). Finally, you'll discuss the arrangement and design of your website. You will elaborate on how each section of your website helps move your audience toward the intended action. You will use this Design Plan to connect how your strategies, medium, and arrangement will connect between your purpose, audience, and context.

Leaving aside the particular issues of designing a webpage (we'll talk more about that as we move into project 3), your primary concerns for Project 2 are to attend to the following rhetorical composing aspects:

Research Proposal:

1. What is your topic? Develop a specific, answerable research question about that topic.
2. What is a credible source? How can you tell a credible source from one that is not credible? Are you only looking for sources that support your current feelings on the topic—or are you looking to *inform* yourself on the topic by looking at a range of credible sources?
3. What have these sources taught you about your topic?
4. How can you use these sources to inform others on your topic?

Statement of Purpose:

1. What is your purpose or goal? What is it that you want your audience to do? It may be helpful to think about your local context and community.
2. Who is your intended audience? Again, it's easier if you think on a local level. Are you addressing voters in Leon County? FSU, FAMU, or TCC students? What is the group of people that will help you best achieve your goal?
3. What is the context of the situation? What is the problem you're responding to? What has already been done or not done about it? Who would care about this problem? Why should people care about this problem?

Design Plan:

1. What strategies will you use to move your audience to action? How will your understanding of ethos, logos, and pathos help shape your text? What tone will you take? What type of images will you include? Videos? What kind of text will you write? How formal or informal should your language be?
2. The medium of your text will be a webpage. How will a webpage best serve your purpose? How do you want your audience to use your webpage?
3. How will you arrange your webpage? What will it look like? What tabs will you create? What headers, pictures, and information will you include?

Thing to keep in mind:

- ♦ Your Research Proposal should be a minimum of 1,000 words and your Statement of Purpose and Design Plan should be a minimum of 1,200 words.
- ♦ You'll be using this project to compose your third project in this course—so don't propose something that you cannot actually compose in the next project. Keep your scope manageable.

Tips to succeed:

- ♦ Choose a small-scale issue or goal. You're not going to change the world in with one webpage. Think of something that may actually be implemented, such as getting people to recycle on campus or getting people to register to vote for the next election. Don't think about this purpose as totally changing someone's mind. That's not realistic. Think about creating something that will influence how someone thinks about something or encourages them to take a step towards something. The more manageable your goal is, the more productive you'll be with this project.
- ♦ Be very specific when choosing your audience. It's impossible to reach everyone. It's impossible to reach everyone in Tallahassee even. Narrow your intended audience down so you can compose content that is specific to their needs.
- ♦ Be willing to revise your idea as you go. You'll get input from you peers and instructor. Think about how purpose and audience work together and be willing to adapt as you go forward.

Draft 1 Research Proposal: (500 words) In this draft, you are asking a question about an identified topic on advocacy. You are imagining a “possible future” in your life, and your question should reflect the *how, what, why, who* of that possible future. You will begin to identify and gather sources that inform your topic and research question. You will synthesize what these sources say and connect how these sources inform your goal.

Draft 2 (Final Draft) Research Proposal (1,000 words) In this final draft, you should present your research and synthesize your sources. What did you learn about your topic through conducting research on your topic? Identify the specific sources and information from those sources that you can point to in order to help move your identified audience into action. In this document, you are demonstrating to your reader that you are informed enough on the

topic to move forward into the next stage of the project. You are also using this research proposal to inform your readers on the subject so that they can critically interact with your Statement of Purpose and Design Plan.

Draft 1 Statement of Purpose and Design Plan: (600 words) In this draft, clearly identify your purpose and goal of your multimodal advocacy project webpage. What are you trying to achieve with this webpage? Clearly identify your audience. This should be a specific audience. Why is this the best group of people you should address to achieve your goal? What do you know about this audience? Clearly discuss the context of the situation: who all is involved? What is happening? What is the problem you're addressing and what do you want to happen when people visit your webpage? What action are you moving people towards? What sources from your research proposal support your ideas for your advocacy project?

Draft 2 Statement of Purpose and Design Plan: (1,200 words) After you have identified your purpose, audience, and context, think about strategies, medium, and arrangement. What composing strategies will best reach your audience? How will the webpage impact how you will compose? What will your webpage look like—what are the components? Think back to all of the strategies you analyzed in your Rhetorical Analysis for Project 1. How will you use similar strategies as a rhetor?

Draft 3 Statement of Purpose and Design Plan: (1,200 words) As you have been working on the first two drafts, you have been refining your ideas. Present your final Statement of Purpose and Design Plan that clearly articulates the six rhetorical composing elements (*purpose, audience, context, strategies, medium, and arrangement*). The reader of this Statement of Purpose and Design Plan should have a clear understanding of your goal, audience, and design. Be specific and give rationales for the rhetorical composing choices you're going to make when you build the website.

Research Proposal Rubric

	Exemplary	On Track	Emerging	Off Track
Identifies issue, stance, and purpose				
Summarizes and analyzes sources in relation to their purpose				
Demonstrates how research influences writer's knowledge				
Recognizes how sources can be used to influence audience				
Properly cites sources in text and in list of sources page.				

Statement of Purpose and Design Plan Rubric

	Exemplary	On Track	Emerging	Off Track
Clearly states the purpose and goal of the website				
Identifies a specific audience				
Gives context to the situation and supports context with research				
Discusses how the medium enables the reaching of the intended audience				
Discusses the strategies that they will use to move their audience into action				
Outlines the design and arrangement of the website as a rhetorical composing strategy to achieve desired aims				

Project 3: Multimodal Advocacy Project (1,000 words)

Your Statement of Purpose and Design Plan project has prepared you to move into the composing process of your advocacy project. You will be creating a webpage with *an intended purpose* (goal or aim) for a *specific audience*. Your webpage will be made up of different modes such as images, videos, and text. Rather than write a text-based traditional school essay (in which the audience is commonly your instructor), you'll apply the rhetorical composing process (see *CDA* pp. 18-25) to a genre and medium that are public facing.

There are multiple elements that will make up your webpage:

- ◆ You'll use a free website service (such as wix.com, weebly.com, or wordpress.com) to start. You'll most likely choose from a template and redesign as you go along.
- ◆ Your website will be designed for a specific audience to achieve a goal. These elements should be clear and obvious to anyone who comes across your site.
- ◆ Your webpage will have a combination of text and visuals. You should think separately about each mode you use. (For instance, how does the text you write serve your overarching purpose? How do the images help move your audience to action?) But you should also think about how each mode relates to the others. (For instance, how do the modes interact? What rhetorical effects are created through their interactions? Is the audience more likely to move to action if a video is paired with a textual explanation?)
- ◆ Your webpage will include a large amount of text (about 1,000 total words). This does not have to be one block of text; instead, think about different tabs/sections of the webpage and where text is most appropriate.

Things to keep in mind:

- ◆ Your Multimodal Advocacy Project should be 1,000 polished words.
- ◆ If you're unfamiliar with building a webpage, the [Digital Studio](#) can help you.

Tips to succeed:

- ◆ Building a webpage will take more time than you think it will. Try to stagger your workload. Also keep the number of "pages" on the site to a minimum.
- ◆ Your webpage should be leading your audience to action, so give your audience clear "calls to action" on your webpage. Direct them explicitly to what you want them to do.
- ◆ If you get stuck, visit webpages that are similar in nature to yours. How do those rhetors present/arrange their information? How do those rhetors move their audience to action?

Drafts: Drafts for this project will look a bit different as this composing process will be more recursive than the other two projects. For example, you may find yourself creating the shell of the website and then writing different text segments. Then you'll go back and redesign the shell as you begin to upload your writing/images/videos. Keeping this in mind, here are guidelines for the drafting process:

Draft 1: This draft should include a shell of your webpage as well as drafts of the written content that will go on the webpage. (1,000 words is a lot of content, so pace yourself and think about this strategically as you develop the design and shell of your webpage). This draft should illustrate all of your ideas and plans of where your content will go and what your content will be.

Draft 2: This draft should be a rough (but complete) version of your webpage. You should have all of your content (text and visuals) on your webpage.

Draft 3 (1,000 total words): After revising your content and webpage design, this draft should be your final draft that is ready to reach your audience.

Rubric

	Exemplary	On Track	Emerging	Off Track
Website clearly conveys a specific goal and seeks to move an audience into action				
Website strategically incorporates different modes to advance the goal set for the audience				
The design of the website promotes audience engagement and easy navigation to lead the audience into taking action				
The arrangement of the website leads the audience into ideological and then physical action				
Student employs rhetorical composing strategies (ethos, logos, pathos, identification, bodily experience, and/or cultural knowledge)				

COURSE CALENDAR

This class activity calendar is subject to change. Students are responsible for keeping up with changes as announced by the instructor and the sharing of updated versions of this document via Canvas.

Note: *CDA* refers to the textbook *Compose Design Advocate*; *AWR* refers to the textbook *A Writer's Resource*.

WEEK 1: INTRODUCING RHETORICAL ANALYSIS

THURSDAY, JANUARY 7

Class Activities:		<ul style="list-style-type: none"> • Introduction to Course • Writing Diagnostic (2) • Defining Key Terms • Introduce Project 1 • Rhetorical Analysis Activities
Homework:		<ul style="list-style-type: none"> • Read <i>CDA</i> "Introduction" pp. 1-10 • Read "Composition as a Write of Passage" by Nathalie Singh-Corcoran • Read <i>CDA</i> "Analyzing the Arguments of Others" pp. 326-29 • Read <i>AWR</i> "Learning across the Curriculum" pp. 10-15, & Chapter 3 "Audience and Academic English" pp. 24-28

WEEK 2: RHETORICAL ANALYSIS

	TUESDAY, JANUARY 12	THURSDAY, JANUARY 14
Class Activities:	<ul style="list-style-type: none"> • Rhetorical Analysis Activity (continued) • <i>CDA</i> pp. 332-38 	<ul style="list-style-type: none"> • <i>CDA</i> pp. 348-55 Rhetorically Analyzing Posters: Identification, Cultural Knowledge, Bodily Experience
Homework:	<ul style="list-style-type: none"> • Read <i>CDA</i> pp. 96-102. As you're reading, think about your own experiences with writing and your own writing process. 	<ul style="list-style-type: none"> • Compose Draft 1 of your Rhetorical Analysis (use <i>CDA</i> pp. 332-33 for help) • Due: Project 1, Draft 1 by Sunday, Jan. 17 by 11:59pm

WEEK 3: CONFERENCES FOR PROJECT 1

	TUESDAY, JANUARY 19	THURSDAY, JANUARY 21
Class Activities:	<ul style="list-style-type: none"> • Project 1 Conferences (no class) • Rhetorically Analyzing written texts: editorials and opinion pieces (<i>CDA</i> pp. 381-403) 	<ul style="list-style-type: none"> • Project 1 Conferences (no class)
Homework:	<ul style="list-style-type: none"> • Review <i>CDA</i> pp. 332-33 • Consider the six steps for Rhetorical Analysis on <i>CDA</i> pp. 332-33; revise your rhetorical analysis draft using these six steps as a guide. 	<ul style="list-style-type: none"> • Compose full draft 2 of your Rhetorical Analysis • Read "Backpacks vs. Briefcases: Steps Toward Rhetorical Analysis" by Laura Bolin Carroll • Due: Project 1, Draft 2 by Sunday, Jan. 24 by 11:59pm

WEEK 4: FINISHING PROJECT 1

	TUESDAY, JANUARY 26	THURSDAY, JANUARY 28
Class Activities:	<ul style="list-style-type: none"> • Peer Review Project 1 drafts 	<ul style="list-style-type: none"> • How to write reflections: looking back <i>and</i> looking forward
Homework:	<ul style="list-style-type: none"> • Revise your drafts and complete draft 3 	<ul style="list-style-type: none"> • Compose Project 1 reflection • Due: Project 1, Final Draft with reflection by Sunday, Jan. 31 by 11:59pm

WEEK 5: RESEARCH PROPOSAL WITH STATEMENT OF PURPOSE AND DESIGN PLAN

	TUESDAY, FEBRUARY 2	THURSDAY, FEBRUARY 4
Class Activities:	<ul style="list-style-type: none"> • Introduce Project 2: Research Proposal with Statement of Purpose and Design Plan • Introduce and Define Key Terms: Strategies, Medium, Arrangement (see <i>CDA</i> pp. 18-23) 	<ul style="list-style-type: none"> • Identifying Local Issues Activity <i>CDA</i> pp. 100-02 • Introduction to Popular Research: credibility, audience, and purpose of popular texts
Homework:	<ul style="list-style-type: none"> • Read <i>CDA</i> pp. 103-09 • Brainstorm Project 2 (and Project 3) ideas 	<ul style="list-style-type: none"> • Read <i>CDA</i> pp. 121-39. This will help you begin to use research strategies in productive ways. • Locate, read, and summarize articles on your topic

		<ul style="list-style-type: none"> • Continue to conduct research (review <i>AWR</i> for help with in-text citation and Works Cited formatting) • Read <i>AWR</i> Chapter 18 • Due: Project 2 (draft 1) Research Proposal by Sunday, Feb. 7 by 11:59pm
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WEEK 6: CONDUCTING RESEARCH

	TUESDAY, FEBRUARY 9	THURSDAY, FEBRUARY 11
Class Activities:	<ul style="list-style-type: none"> • Continue researching sources • Analyze sources for credibility, information, purpose, audience, and rhetor 	<ul style="list-style-type: none"> • Understanding plagiarism: <i>AWR</i> Chapter 23
Homework:	<ul style="list-style-type: none"> • Continue to conduct research (review <i>AWR</i> for help with in-text citation and Works Cited formatting) • Continue to research and compose research proposal 	<ul style="list-style-type: none"> • Read <i>AWR</i> Chapter 21 • Due: Project 2 (Research Proposal Final Draft) by Sunday, Feb. 14 by 11:59pm

WEEK 7: INTEGRATING SOURCES INTO YOUR RESEARCH

	TUESDAY, FEBRUARY 16	THURSDAY, FEBRUARY 18
Class Activities:	<ul style="list-style-type: none"> • Integrating sources into writing: paraphrasing, quoting, citing 	<ul style="list-style-type: none"> • Reviewing Research Proposal Drafts: questions, concerns, strategies for moving forward
Homework:	<ul style="list-style-type: none"> • Integrating Sources: Read <i>AWR</i> Chapters 24 	<ul style="list-style-type: none"> • Finish composing your Research Proposal • Due: Project 2 (draft 2) Statement of Purpose and Design Plan by Sunday, Feb. 21 by 11:59pm

WEEK 8: CONFERENCES FOR PROJECT 2

	TUESDAY, FEBRUARY 23	THURSDAY, FEBRUARY 25
Class Activities:	<ul style="list-style-type: none"> • Project 2 Conferences • Transitioning from research to Statement of Purpose 	<ul style="list-style-type: none"> • Project 2 Conferences
Homework:	<ul style="list-style-type: none"> • Read <i>CDA</i> pp. 55-87 	<ul style="list-style-type: none"> • Begin drafting Statement of Purpose • Due: Project 2 (draft 2) Statement of Purpose and Design Plan by Sunday, Feb. 28 by 11:59pm

WEEK 9: STATEMENT OF PURPOSE AND DESIGN PLAN

	TUESDAY, MARCH 2	THURSDAY, MARCH 4
Class Activities:	<ul style="list-style-type: none"> • Connecting Statement of Purpose to Design Plan (<i>CDA</i> pp. 55-87) • Explore website examples. Identify purpose, audience, context, medium, design, strategies. 	<ul style="list-style-type: none"> • Project 2 Peer Review

Homework:	<ul style="list-style-type: none"> Continue drafting Statement of Purpose and Design Plan 	<ul style="list-style-type: none"> Compose Final Draft of Project 2 Due: Project 2, Final Draft by Sunday, Mar. 7 by 11:59pm
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WEEK 10: STARTING YOUR WEBSITE

	TUESDAY, MARCH 9	THURSDAY, MARCH 11
Class Activities:	<ul style="list-style-type: none"> (Re)Introduce Project 3 Introduce Wix/Weebly/WordPress 	<ul style="list-style-type: none"> Begin building shell of website
Homework:	<ul style="list-style-type: none"> Read <i>CDA</i> pp. 164-67 and pp. 305-10 	<ul style="list-style-type: none"> Start writing sections of your advocacy website—think about your message you're trying to convey to your chosen audience. What action do you want them to take after viewing your website? Try to aim for 2-3 rough draft sections.

WEEK 11: ETHOS, PATHOS, AND LOGOS

	TUESDAY, MARCH 16	THURSDAY, MARCH 18
Class Activities:	<ul style="list-style-type: none"> Ethos, Logos, and Pathos in composing Using your sources and research to give credibility and evidence 	<ul style="list-style-type: none"> <i>CDA</i> pp. 168-89
Homework:	<ul style="list-style-type: none"> Read <i>CDA</i> pp. 311-17. These pages will give you insight as to how to use different modes (e.g., written text, images, music, videos) on your website. 	<ul style="list-style-type: none"> Continue composing your multimodal advocacy website Due: Project 3, Draft 1 by Sunday, Mar. 21 by 11:59pm

WEEK 12: RHETORICAL WEB DESIGN

	TUESDAY, MARCH 23	THURSDAY, MARCH 25
Class Activities:	<ul style="list-style-type: none"> Digital Studio Presentation on Rhetorical Design for Websites 	<ul style="list-style-type: none"> Group Conferences
Homework:	<ul style="list-style-type: none"> Continue composing your multimodal advocacy website 	<ul style="list-style-type: none"> Continue composing your multimodal advocacy website

WEEK 13: POLISHING YOUR WEBSITE

	TUESDAY, MARCH 30	THURSDAY, APRIL 1
Class Activities:	<ul style="list-style-type: none"> Testing our Compositions—<i>CDA</i> pp. 88-91 	<ul style="list-style-type: none"> Conducting more research to better focus your writing on your website
Homework:	<ul style="list-style-type: none"> Test your website with a member from your target audience 	<ul style="list-style-type: none"> Continue composing Due: Project 3, Draft 2 by Sunday, Apr. 4 by 11:59pm

WEEK 14: CONNECTING COURSE TERMS AND IDEAS

	TUESDAY, APRIL 6	THURSDAY, APRIL 8
Class Activities:	<ul style="list-style-type: none"> Introduce Project 4 	<ul style="list-style-type: none"> Course reflection activities

	<ul style="list-style-type: none"> • Connecting Key Terms: rhetoric, audience, purpose, context, strategies, medium, and arrangement 	
Homework:	<ul style="list-style-type: none"> • Begin composing Course Reflection 	<ul style="list-style-type: none"> • Due: Project 3, Final Draft by Sunday, Apr. 11 by 11:59pm

WEEK 15: SEMESTER REFLECTION

	TUESDAY, APRIL 13	THURSDAY, APRIL 15
Class Activities:	<ul style="list-style-type: none"> • Peer Review Course Reflections 	<ul style="list-style-type: none"> • Overview of ENC 2135
Homework:	<ul style="list-style-type: none"> • Finish composing Course Reflection 	<ul style="list-style-type: none"> • Complete course evaluation • Due: Project 4 by Sunday, Apr. 18 by 11:59pm