

ENC 1101
FIRST-YEAR WRITING: RHETORICAL COMPOSING
SUMMER B 2020

Instructor: Philip Grech

Course: ENC 1101-31

Email: pgrech@fsu.edu

Days: MTWR

Office: WMS 313

Time: 9:30-11:05am

Office Hours: Tue/Wed 12-2, and by appt.

Room: Online (Zoom)

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 will emphasize rhetorical composing: this course will help students determine purpose, audience, and the most effective strategies to use when composing.

The purpose of Compose, Design, Advocate (CDA) is to help students approach and analyze composing situations. This course will offer concepts and vocabulary to help students make thoughtful choices in presenting visual, oral, written, and other multimodal communication. These rhetorical composing concepts include purpose, audience, context, strategies, medium, and arrangement. Students will learn about these concepts recursively throughout the course and will have opportunities to apply their knowledge of these concepts in the three major projects.

The first project asks students to rhetorically analyze an advocacy text to learn about how rhetorical composing strategies employed by other authors. The second project asks students to develop a statement of purpose and design plan. In this project, students will learn about rhetorical concepts in composing as they begin researching a local issue. The third project will ask students to develop a multimodal advocacy webpage in which they will build off their first project and take a stand on a local issue. Students will work through modes of rhetorical composing while keeping in mind audience and purpose.

COURSE OBJECTIVES

By the end of the course, students will demonstrate the ability to:

- Convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience. They will 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 foreground writing choices.

REQUIRED MATERIALS

Compose, Design, Advocate: A Rhetoric for Multimodal Communication (Pearson), 3rd ed., by Anne Frances Wysocki and Dennis A. Lynch, 2018

A Writer's Resource: A Handbook for Writing and Research (McGraw-Hill), 6th ed., by Elaine P. Maimon and Kathleen Blake Yancey, 2020

A computer, tablet, or phone with access to Zoom.

Inclusive Learning Statement

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

COURSE POLICIES

ATTENDANCE

In accordance with University attendance policies, students will not be penalized for a reasonable number of 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 your two allowed 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

In-class work may be made up within 48 hours of class time. This must be submitted to either in person or via email, whichever is most appropriate. Work submitted after 48 hours of class time will not receive credit.

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 need to schedule time to be on campus to get work done in one of the easily accessible, freely available computer labs.

SCREEN POLICY

Regardless of the classroom setting, please be mindful that (1) you are here to learn, (2) your classmates are here to learn, and (3) real, meaningful learning is hard work. Your classroom behavior should reflect these three assumptions. Thus, the ultimate test of anything you do in our class is: Does it help you and your classmates learn? Here are some implications of this test: Any technology or device is welcome in our classroom, so long as it is used to learn. Conversely, using it for purposes other than learning (checking personal email, browsing social media, playing games) is inappropriate. You are expected to monitor your use of technology in accordance with this rule, but if the rule is violated, the use of personal electronic devices will be severely curtailed.

SYLLABUS CHANGE This syllabus is a guide for the course and is subject to change with limited advanced notice. Any changes 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). Although we all have a right to our opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers, or any other form of electronic communication during the class session (email, web-browsing). 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. Any student who violates any part of this statement on civility will be asked to leave the classroom.

VIDEO AND AUDIO RECORDINGS Students may ask my permission to use their electronic devices to record audio or video during class. The instructor's consent for such recording will be premised on the student's promise not to distribute the recorded material and to limit its use for studying or completing course requirements.

OFFICE HOURS Outside of conferences, you are always welcome to visit me during office hours. As there is simply not enough time during class to meet with you individually and check your progress throughout the course, such visits are not only expected, but also encouraged.

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 both 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 you 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 222), 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. 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 Goo62. 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>.

ASSIGNMENTS**Project 1: Rhetorical Analysis (1500 words)**

In this project, you'll begin to see the strategies composers use when composing texts. Each text (newspaper article, speech, advertisement, flyer, etc.) is composed in an intentional way to achieve a goal (or serve a purpose), and each text is composed for an intended audience. This project will help you recognize rhetorical composing strategies so that you can begin to use them when you compose.

A rhetorical analysis helps you understand how a text is achieving a goal for 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 then examining the relations among the choices in light of the text's purpose, audience, and context.

There are 5 steps for rhetorical analysis: (refer to pages 332-33 in the textbook)

1. 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. 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](#))

Things to keep in mind:

- Your rhetorical analysis should be 1500 polished words.
- This is not a summary of the text. This is an analysis of how the text is composed to serve a purpose for 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 that purpose for that audience.

Tips to succeed:

- Engage with the text you choose multiple times. Get a good sense of the content of the text.
- Think about the time period that this text was created. What was happening in the world when this text was composed?
- Who had access to this text? That can impact 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 used to support a claim you're making about the rhetorical elements of the text.
- Refer to chapters 10-15 in the textbook for help.

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 where you communicate all of 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: (1200 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: (1500 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 the composer used to achieve its purpose for the audience.

Project 2: Statement of Purpose and Design Plan (1850 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 think about *moving your audience to action*. You'll use this project to identify a goal and develop a plan to execute this goal. You'll work through rhetorical composing steps. 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 like bike paths or recycling or 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 six pieces of the rhetorical approach: *purpose, audience, context, strategies, medium, and arrangement*.

This project will consist of two parts:

1. A Statement of Purpose: In this Statement of Purpose, you will identify your purpose (or goal), your intended audience, and the context of your situation. This Statement of Purpose will prepare you to make specific choices about writing or composing projects.
2. Design Plan: In this Design Plan, you'll elaborate on your strategies, medium, and arrangement of your text. You will use this Design Plan to connect how your strategies, medium, and arrangement will connect between your purpose, audience, and context.

For this class, the medium (and genre) of your composition for the third project will be a webpage (we'll talk more about that as we move into project 3). For right now, you need identify the following rhetorical composing aspects:

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 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?

Things to keep in mind:

- Combined, your Statement of Purpose and Design Plan should be 1850 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 work, such as getting people to recycle on campus, encouraging 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: (600 words) In this draft, clearly identify your purpose and goal of your 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?

Draft 2: (1200 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?

Draft 3: (1850 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 choices you're making.

Project 3: Multimodal Advocacy Project (1850 words) and Reflection (800 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 that *serves a purpose* 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 very clearly the instructor), you'll rhetorically compose for your intended audience in a medium that is 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 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 1850 total words). This does not have to be one block of text, but you should 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 1850 polished words and your final reflection should be 800 words.
- If you're unfamiliar with building a webpage, the [Digital Studio](#) can help you.

Tips to succeed:

- Building a webpage will take way more time than you think it will. Try to breakout your workload. Also keep the "pages" on your webpage 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. (1850 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 (1850 total words): After revising your content and webpage design, this draft should be your final draft that is ready to reach your audience.

Reflection (800 words):

After you compose your Multimodal Advocation Project, you'll write a reflection in which you will rhetorically analyze your webpage. Think about the rhetorical analysis you did for project 1. In this reflection you will 1. Identify the purpose of the text; 2. Identify the audience of the text; and 3. Identify the composing strategies the composer (you) used to achieve its

purpose for the audience. Finally, in this reflection, you will answer the following question: What did you learn about rhetorical composing from all three of the projects in this course?

Journals

Throughout the semester you will write ten journals, at roughly 200 words each, to submit on Canvas. These are typically prompted by our reading assignments. Journals are not the sort of “polished” writing that the final drafts of your papers will have, but you will put in a substantial effort by being thoughtful and showing depth in your thinking.

Participation

Participation consists of the following:

- Presence (please see the attendance policy for more information).
- Punctuality (please see the tardiness policy for more information).
- Preparation (reading the assigned homework and being ready for in-class discussion).
- Possession (bringing the tools needed for class: your textbook, printed assignments and drafts, pen/pencil, etc.).
- Productivity (listening, taking notes, and frequently contributing to discussion).
 - Although all students are encouraged to contribute to large classroom discussions, those students who prefer not to will still have their level of participation gauged by their involvement in small group assignments, online discussion boards (via Canvas), and other means of communication with their classmates and instructor.

GRADING

Assignment Values and Weight	Final Grades			
Project One – Rhetorical Analysis: 25%	A	93 – 100	C	73 – 76
Project Two – Statement of Purpose and Design Plan: 25%	A-	90 – 92	C-	70 – 72
Project Three – Multimodal Advocacy Project: 30%	B+	87 – 89	D+	67 – 69
Journals: 10%	B	83 – 86	D	63 – 66
Participation: 10%	B-	80 – 82	D-	60 – 62
	C+	77 – 79	F	0 – 59
Failure to complete an assignment will result in a “o”				

College-Level Writing Requirement

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a “C-” (2.0) or higher in the course, and earn at least a “C-” average on the required writing assignments. If the student does not earn a “C-” average or better on the required writing assignments, the student will not earn an overall grade of “C-” or better in the course, no matter how well the student performs in the remaining portion of the course.

DAILY SCHEDULE

WEEK 1: INTRODUCTIONS AND RHETORICAL ANALYSIS

Monday, May 11	
In-Class Activities	Homework
<ul style="list-style-type: none"> • ENC 1101 Diagnostic Course Introduction • Introduce Project 1: Rhetorical Analysis 	<ul style="list-style-type: none"> • Purchase textbook: <i>Compose, Design, Advocate (CDA)</i> • Register for McGraw-Hill Connect: http://video.mhhe.com/watch/4q7zPpEpzkXAd3hW4o52c8? • Review syllabus • Journal 1 (due today by 11:59pm): <ol style="list-style-type: none"> 1. What are your previous experiences with expository writing? 2. What do you already know about expository writing? 3. What are your own goals for this course? • Read: <i>CDA</i> "Introduction" pp. 1-10 • Journal 2 (due today by 11:59pm): <ol style="list-style-type: none"> 1. What does it mean to "compose socially"? 2. How is "design" and "composing" connected? 3. The textbook asks you to consider "all your communications as <i>doing something</i>" (9). What does this mean?
Tuesday, May 12	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Introduce Rhetorical Analysis project selections • Choose one of the selections for your Project 1: Rhetorical Analysis • What is <i>rhetorical composing</i>? • Introduce key terms: audience, purpose, context, <i>CDA</i> pp. 20-22 (explain, define, explore examples) • Discuss MLA formatting and set up papers 	<ul style="list-style-type: none"> • Read: <i>CDA</i> "Analyzing the Arguments of Others" pp. 326-29 • Read: <i>CDA</i> "Steps for Rhetorical Analysis" pp. 332-33 • Read: <i>CDA</i> "Rhetorical Analysis" pp. 334-45 • Journal 3 (due today by 11:59pm): <ol style="list-style-type: none"> 1. What does it mean to <i>analyze to learn</i>? 2. Why is knowing how to rhetorically analyze a text important? 3. What will this project teach you about composing in college? • Journal 4 (due today by 11:59pm): In the example rhetorical analysis in the textbook (pp. 340-45), how does Bill Lincoln structure his essay? Does he have an argument? How does he provide context for the posters? How does he identify and analyze the audience for the posters? How does he argue <i>what the posters are doing</i>?
Wednesday, May 13	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Rhetorical analysis in-class activity: learning how composers <i>shape their texts for specific audiences</i> • Who is the audience? What is the text's purpose? What is the context of the text? How do all of these elements influence how the text was composed? • Analysis versus Summary Activity • MLA in-text citations (<i>McGraw-Hill</i>, tab 6, ch. 26) 	<ul style="list-style-type: none"> • Begin drafting Project 1, draft 1 • Come to next class with questions you thought of while drafting
Thursday, May 14	
In-Class Activities	Homework

<ul style="list-style-type: none"> • Use <i>CDA</i> pages 332-33 and complete Steps 1-3. Use this activity to write your first draft. • Create a list of claims about the text. What does it mean to make a claim? How do you support your claim through analysis? • Discuss and create MLA Works Cited (<i>McGraw-Hill</i>, Tab 6, chapter 27) 	<ul style="list-style-type: none"> • Project 1, draft 1 (600 words) due Friday, May 15 by 11:59pm. Submit on Canvas. • 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 where you communicate all of 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? Use as much detail and description of the text as you can to support your answer to those two questions. • Use <i>CDA</i> pp. 333 to complete Steps 4 and 5 and revise and add to your rhetorical analysis draft • <i>Read</i>: "Rhetorically Analyzing Posters" pp. 347-57 • <i>Read</i>: "Analyzing Videos" pp. 443-57
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WEEK 2: ANALYZING CLAIMS AND VISUAL RHETORIC

Monday, May 18	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Rhetorically analyzing posters (<i>CDA</i> pp. 347-57) • Rhetorically analyzing videos (<i>CDA</i> pp. 443-57) • Review drafts activity: return to key terms—audience, purpose, context. What claims do you make about your rhetorical analysis text? What type of evidence do you use to support your claims? • Develop a working thesis 	<ul style="list-style-type: none"> • <i>Read CDA</i> "Analyzing Editorials and Opinion Pieces" pp. 381-97 • <i>Read McGraw-Hill</i> "Develop a Working Thesis" Tab 2, chapter 5, c
Tuesday, May 19	
In-Class Activities	Homework
<ul style="list-style-type: none"> • In-class activity: Identifying claims in editorials and opinion pieces (<i>CDA</i> pp. 381-403) • Connect rhetorically analyzing in-class activities to rhetorical analysis assignment 	<ul style="list-style-type: none"> • Project 1, draft 2 (1200 words) due tonight by 11:59pm: 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 <i>purpose</i> and <i>audience</i> of the text, now uncover the <i>strategies</i>. • This draft should 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?
Wednesday, May 20	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Revisit key terms: audience, purpose, context (add to definitions, explanations, examples from beginning of term) • What has learning about rhetorical analyses taught you about composing, designing, and advocating? 	<ul style="list-style-type: none"> • <i>Read CDA</i> "Audience" pp. 40-45 • Continue working on your Rhetorical Analysis draft 2 • Bring as much as you have done to class tomorrow for peer review.
Thursday, May 21	
In-Class Activities	Homework



<ul style="list-style-type: none"> • Introduce peer review: what is it, what does it do, how can it fail, how can it succeed? (<i>CDA</i> pp. 196-201) • Zoom Breakout Room Peer Review 	<ul style="list-style-type: none"> • Project 1, draft 3 (final draft) (1500 words) due by Saturday, May 23 by 11:59pm. Submit on Canvas. • Read <i>CDA</i> “Rhetoric and Persuasion” pp. 30-31 and p. 95
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WEEK 3: STATEMENT OF PURPOSE AND DESIGN PLAN

Monday, May 25	
In-Class Activities	Homework
No Class – Memorial Day	
Tuesday, May 26	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Introduce Project 2: Statement of Purpose and Design Plan • Introduce key terms: strategies, medium, arrangement (<i>CDA</i> pp. 22-23) • Activity: Connecting Rhetoric and Argument (<i>CDA</i> pp. 26-31) • Review “Conditions that make argument possible” p. 29 	<ul style="list-style-type: none"> • Read <i>CDA</i> “A Rhetorical Research Process” pp. 122-31. Use the Three Steps (Finding a topic; Narrowing your topic; Developing questions) to work through your ideas. • Read <i>McGraw-Hill</i> “Learn how to approach assignments” (Tab 2, chapter 5, a) • Start developing an idea for project 2. This will be the foundation for your third project: a multimodal website. Have answers to the following questions: <ol style="list-style-type: none"> 1. What is a local issue you would like to respond to? (think small! You can’t change the world with this project. Think about what you can achieve.) 2. What is your purpose? What do you want your website to do? 3. Who is your intended audience? Why this audience? What will this audience be able to <i>do</i> after encountering your website? • Come up with three ideas for this project. Use the five steps on pp. 36-37 to help you work through your ideas.
Wednesday, May 27	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Activity: identifying local issues you care about • Working through project ideas: <i>CDA</i> “Discovering Your Ideas” pp. 100-02 	<ul style="list-style-type: none"> • Read <i>CDA</i> “Research to Support Composing” pp. 98-99 and “Composing a Statement of Purpose” pp. 34-39 • Journal 5 (due today by 11:59pm): How have you used writing to move an audience into action? Think beyond research papers you’ve written for school. What are some ways you have (or you think you could) move an audience into action? Think about social media posts, blogs, posters, speeches you may have composed.
Thursday, May 28	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Choosing an audience: Activity: connect audience and purpose. When purpose shifts, how does that affect the audience you can speak to? If your intended audience shifts, does that impact your purpose? Think about your purpose as a specific goal or action you want your audience to complete. • Understanding Context: <i>CDA</i> pp. 46-49 • Explore website examples. Identify purpose, audience, and context. 	<ul style="list-style-type: none"> • Project 2, Draft 1 (600 words) due Friday, May 29: In this draft, clearly identify your purpose and goal of your webpage. What are you trying to achieve with this webpage? Clearly and specifically identify your audience. Why is this the best group of people you should address to achieve your goal? What do you know about this audience? Discuss the specific 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?

	<ul style="list-style-type: none"> • <i>Read CDA</i> “Composing a Design Plan” pp. 82-87 and p. 321 • Journal 6 (due today by 11:59pm): We often think of writing as being strictly textual (words only). What does this chapter say about visual composing? How might you account for the visual in your Statement of Purpose and Design Plan? • Begin working on your design plan: 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? How will it be arranged?
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WEEK 4: MULTIMODAL DESIGN PLAN AND CONFERENCES

Monday, June 1	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Learning about “arrangement” (CDA pp. 74-81) • Learning about “medium”: Explore the medium of a webpage. How does this medium help rhetors achieve their purpose for their intended audience? (CDA pp. 68-73) • Review <i>McGraw-Hill</i> “Sample Persuasive Website” p. 8 • Zoom Breakout Room Peer Review  	<ul style="list-style-type: none"> • <i>Read CDA</i> “Visible ethos, logos, and pathos” pp. 272-81 • Journal 7 (due today by 11:59pm): You’ve had a chance to learn about ethos, logos, and pathos as composing strategies. How might you use ethos, logos, and pathos in your Design Plan? • Journal 8 (due today by 11:59pm): Make some connections: how do you see the key terms of purpose, audience, context, strategies, and medium working together? How does your knowledge of these key terms help you compose?
Tuesday, June 2	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Rhetorical Composing: Ethos, Logos, and Pathos (CDA pp. 60-67)  	<ul style="list-style-type: none"> • Project 2, draft 2 (1200 words including design plan) due tonight by 11:59pm. Submit on Canvas.
Wednesday, June 3	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Class reserved for individual conferences 	
Thursday, June 4	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Class reserved for individual conferences 	<ul style="list-style-type: none"> • Project 2, draft 3 (final draft) (1800 words) due by Saturday, June 6 by 11:59pm • 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 (<i>purpose, audience, context, strategies, medium, and arrangement</i>). 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 choices you’re making.

WEEK 5: MULTIMODAL ADVOCACY PROJECT

Monday, June 8	
In-Class Activities	Homework

<ul style="list-style-type: none"> • Introduce Project 3: Multimodal Advocacy Project • Review goals for project • Rhetorically analyze webpages: identify purpose, audience, context, strategies, medium, and arrangement • Thinking ahead: introduction to Wix / Weebly / WordPress (optional visit to Digital Studio for tutorial) • “Multimodal Ethos, Logos, and Pathos” (CDA pp. 311-17) 	<ul style="list-style-type: none"> • Build shell of your webpage (you should have something already started from the WIX tutorial). Create a shell of at least two tabs (homepage and one additional tab). • Compose sections of the written parts of your webpage. Practice establishing ethos, logos, and pathos. • Read CDA “About Written Modes of Communication” pp. 161-67
Tuesday, June 9	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Develop composing “strategies” for webpages. Evaluate examples. • Developing ethos in writing (CDA pp. 168-73) • Learning how visuals and textual modes work together. Evaluate examples. • Think about what your audience will need to know before they will be persuaded into action by your webpage. Do some basic research on your topic and try to find some sources that back up your claims). 	<ul style="list-style-type: none"> • Journal 9 (due today by 11:59pm): How will you use written modes of communication (i.e., <i>text</i> on your website)? What role does written modes of communication play in achieving your purpose for your audience? • Compose writing on your webpage: ethos: Think about how you’re going to present yourself as the rhetor to your audience. How will you do that? What titles, section headers, and introductory statements will use.
Wednesday, June 10	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Developing logos in writing (CDA pp. 174-85): Using sources to support your claims (how to locate/evaluate sources). • Evaluate examples of text on different webpages 	<ul style="list-style-type: none"> • Compose writing on your webpage: logos: Think about the different sections of your webpage and your arrangement. How does your text help your reader move from one section to the next? How will your text help your reader navigate your webpage? How will your text alert your reader into knowing what you want them to <i>do</i>?
Thursday, June 11	
In-Class Activities	Homework
<ul style="list-style-type: none"> • In-class writing workshop: Let’s work on our design plan in a place where you can ask your peers and me for help if needed. 	<ul style="list-style-type: none"> • Project 3, draft 1 due by Friday, June 12 by 11:59pm (submit link on Canvas). This draft should include a full shell of your webpage as well as drafts of the written content that will go on the webpage. This draft should illustrate all of your ideas and plans of where your content will go and what your content will be.

WEEK 6: ADVOCATE TO OUR COMMUNITIES

Monday, June 15	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Developing pathos in writing (CDA pp. 186-89) 	<ul style="list-style-type: none"> • Continue to compose sections of your webpage. Practice incorporating pathos. Think about how you want your reader to feel as they are engaging with your webpage? What do you think they need to feel in order to move into action? Practice writing text that you think will develop those emotions in your reader.
Tuesday, June 16	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Zoom Breakout Room Peer Review 	<ul style="list-style-type: none"> • Project 3, draft 2 due tonight by 11:59pm (submit link on Canvas). After revising your content and webpage design, this draft should be your final draft that is ready to reach

	its audience. Now we move to your reflection.
Wednesday, June 17	
In-Class Activities	Homework
<ul style="list-style-type: none"> • Revisit “strategies” and “arrangement.” Bring all of the written components of your webpage to class. Think about how ethos, logos, and pathos work together to achieve a goal • How to rhetorically analyze your own work 	<ul style="list-style-type: none"> • Compose a draft of your reflection (aim for 500 words—total will be 1000 words). In this reflection, you will (1) identify the purpose of the text; (2) identify the audience; (3) identify the composing strategies you used to achieve your purpose for the audience. Furthermore, you will answer the following question: What did you learn about rhetorical composing from all three projects in this course? • Multimodal Advocacy Project draft 3 (final draft) due by Friday, June 19 at 11:59pm • Journal 10 (due today by 11:59pm): Revisit the first journal entry you wrote for this class. In 200 total words, answer the following questions: <ol style="list-style-type: none"> 1. What are your previous experiences with expository writing? 2. What do you already know about expository writing? 3. What are your own goals for this course? Read over what you wrote. Now answer the following: <ol style="list-style-type: none"> 1. What experiences with writing did you gain from taking this course? 2. What do you now know about writing? 3. What knowledge of writing will you take with you when you move into your next writing course (ENC 2135)?
Thursday, June 18	
In-Class Activities	Homework
No Class - While this is our last day of class, I’m wrapping up 10,000 years of school to defend my dissertation and become Dr. Grech. Congrats on finishing our class and have a great summer, each and every one of you.	