ENG 1900: Advanced Strategies of Rhetoric and Research
Technology, Media, and Rhetoric

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CRN: 25626   Credits: 3 credit hours

Course Description and Learning Outcomes: This course asks you to identify, create, research, and design a rhetorical project (or more accurately, a set of projects) furthering a specific topic that you will select and develop throughout the semester. This topic will grow out of the reading and research you will engage in over the next 16 weeks. Your job throughout the course will be to complete the various stages of this project that will allow you to productively examine and respond to the problem or issue you've identified. By the end of the course, you will have a collective project that demonstrates a genuine understanding of and burgeoning expertise in the particular situation that concerns you, and you'll be able to craft persuasive messages that will allow you to intervene in that situation. This rhetorical project is the key to the course. There will *not* be a standard-issue research paper. Your course projects must be geared toward either exploring and expanding your understanding of the issue or composing with a particular and sincere purpose, audience, and context, concepts that you will be familiar with by the end of the course.

Completing this course successfully means that students will be able to do the following:
1. *Write* and *design* persuasive messages for specific purposes, audiences, and contexts.
    - This focuses on the student's own compositions and their effectiveness.
2. *Analyze* messages and arguments using a sophisticated rhetorical vocabulary.
    - This focuses on evaluating the work of *others* (research, etc.), being aware of the rhetorical devices those sources use, and discussing those devices with effective rhetorical terms (thesis, appeals, pathos/ethos/logos, purpose, audience, etc.).
3. *Summarize*, *paraphrase,* and *quote* appropriate research sources accurately and fairly.
4. *Evaluate* the student's own compositions and rhetorical choices.
5. *Follow conventions* (formatting, citation, etc.) of the chosen style (APA or MLA).

Each major assignment throughout the course will be geared toward meeting one or more of those outcomes, as explained by the assignment descriptions (provided later).

Required Supplies:
- Johnson-Eilola, Johndan. *Changing Writing & Documenting Sources in MLA Style*, Bedford/St. Martin's, 2016. (ISBN 9781319086831)
- A citation guide or online reference of your choosing (see citation policy below).
- Appropriate technology/materials for in-class work and writing
- Laptop recommended (will likely use semi-daily; see Compass Lab for borrowing)
- Access (print or digital) to all drafts and handouts, especially this one and the current assignment—at any given time, you may be asked to engage in/show your work on the current assignment, so be prepared to pull it up as needed

The Rhetorical Project Overview

In this class, we will discuss what technology is—from sticks to language to your MacBook Pro—and how it influences our lives. Additionally, this course also seeks to challenge your concept of both technology and "text." (As we'll discuss later, Chapter 1 of our textbook also explores a wider definition of what a "text" is, what it can be, and how various texts can tackle different purposes and audiences.) To prompt your thinking on those lines, some guiding questions throughout the course that you will be asked regularly are, "What forms of technology do you see at work? What roles do those technologies played in [Issue X]? What sort(s) of text could address that issue effectively?"

These questions and the concepts of technology/text are ones that you will explore in more detail yourselves throughout the semester, in the form of a range of various projects and class readings. While each assignment has its own purpose and objectives, they will be collectively working toward an overarching Rhetorical Project. The assignments that you complete throughout the course ask you to develop an in-depth understanding of an issue that's important to you, culminating in a semester's worth of material that showcases your understanding of the rhetorical contexts and stakeholders involved in that issue.

In the coming weeks, you will select a topic to address (more on this later)—this topic is one you will stick with through the entire semester, with each assignment helping you to build on your examination of the issue:

Key Assignments

- Miscellaneous writing and research development projects that will explore your topic and/or demonstrate the skills you'll need to examine your topic effectively (in the form of research, notes, case analyses, etc.)
- *Dissoi logoi*—an examination of a *question (not a claim)* relevant to your topic and the various stakeholders, employing the research/readings you've collected (2500+ words)
- Statement of purpose—a declaration of your thesis about your topic (formed from what you learned through research and the *dissoi logoi*) and your intentions for the multimodal project, how you will communicate your thesis (750+ words)
- Multimodal argument/object—an expression of your thesis about your topic in an appropriate medium (visual, aural, digital, etc.)
- Multimodal process paper—an examination of the choices made in your multimodal project and how its creation went; note: this paper is your chance to explain and defend how everything played out in your project, even if things went a little awry (1000+ words)
- Evaluation argument—an argument for your achievements in the course (through an examination of the work submitted and the course outcomes stated in the syllabus, 750+ words)

These assignments will be explained in significant detail in later prompts, but what you should note is how—collectively—the assignments work together to demonstrate the evolution of your understanding of your topic. This class is designed to have you work through, experiment with, and learn from the writing and composition processes, not just to argue a claim. Additionally,

notice that the topic you pick will remain a common thread from start to finish. It may change slightly as you conduct research and learn more about the issue, but the same general concept will guide your work and help you delve deeply and genuinely into a matter that concerns you and the texts and technologies that surround you.

Tentative Course Calendar: Readings, Activities, and Due Dates

Disclaimer: In order to succeed in any college course, make sure you prepare properly by doing all assigned readings and completing all assignments, however minor. Remember the "Golden Rule" for success in college courses: for every hour of time you spend in class, you need to spend ~two-three more engaging in assignments and materials outside of class. As this course meets three hours a week, you should be studying/working on course material in your own time approximately 6 hours a week. [That means that a 3-hour class is actually *at least* a 9-hour-a-week commitment; that's why a "full-time" student takes a minimum of 12 hours: four 3-hour classes □ 4 x 9 hours of work = 36-hour-a-week *minimum* commitment, in case you were wondering. If you're taking 18 credit hours, that adds up to a 54-hour work week, FYI.] To make the amount of reading and writing required for this course manageable, I recommend setting aside at least an hour or so a day to read and think about the work you're conducting for this class.

External (non textbook) Readings (available in Blackboard):

Anthony, Dave., and Gareth Reynolds. "When the Cars Came." *The Dollop*, episode 193, 24 July 2016, http://thedollop.libsyn.com/193-when-the-cars-came.

Hayles, N. Katherine. "Hyper and Deep Attention: The Generational Divide in Cognitive Modes." *Profession*, 2007, pp. 187-199. *JSTOR*, jstor.org/stable/25595866.

Hendren, Sara. "All Technology Is Assistive." Backchannel, 16 Oct. 2014, pp. 1-15. *Wired*, Condé Nast, https://www.wired.com/2014/10/all-technology-is-assistive/.

Jones, Rebecca. "Finding the Good Argument OR Why Bother with Logic?" *Writing Spaces: Readings on Writing*, edited by Charles Lowe and Pavel Zemliansky, vol. 1, Parlor Press, 2010. *WAC Clearinghouse*, wac.colostate.edu/books/writingspaces1/jones--finding-the-good-argument.pdf.

Miller, Carolyn R. "What Can Automation Tell Us About Agency?" *Rhetoric Society Quarterly*, vol. 37, no. 2, 2007, 137-157. *JSTOR*, DOI: 10.1080/02773940601021197.

Selfe, Cynthia L. "Technology and Literacy: A Story about the Perils of Not Paying Attention." *College Composition and Communication*, vol. 50, no. 3, 1999, pp. 411–436. *JSTOR*, www.jstor.org/stable/358859.

Twenge, Jean M. "Have Smartphones Destroyed a Generation?" *The Atlantic*, 2017, www.theatlantic.com/magazine/archive/2017/09/has-the-smartphone-destroyed-a-generation/534198/.

Visualising Information for Advocacy. Tactical Technology Collective, 2nd ed., 2014, www.visualisingadvocacy.org/get.html.

The following calendar shows all of the meetings for the semester, what's needed to prepare for those meetings, and the activities and assignments planned. In the list of readings, there are three main columns:

☐ Before Class ☐	☐ During Class ☐	☐ After Class ☐
Readings and other materials outside the textbook will be provided to students (via Blackboard). All readings/preparation for the day must be completed *before* class begins (and are hence in the "before class" column).	Planned in-class activities, exercises and quizzes will be done (and due) in class (and are therefore in the "during class" column)—these activities are subject to change as needed. (This column is mostly for me and my prep, but information on quizzes might concern you.)	Most projects will be due by midnight after class (and are in the "after class" column), primarily to allow students to ask questions or engage in troubleshooting before submission.

To facilitate your timeliness on deadlines, I recommend that you create a calendar with meetings and major due dates. However you choose to manage your calendar, please pay particular attention to due dates—be aware of what is coming and plan accordingly. Read on for the full calendar!

Calendar of Class Meetings

Date	☐ Before Class ☐	☐ During Class ☐	☐ A
Week 1			
1/15	*No class—MLK*		
1/17	Read your schedule correctly ☺	"Inventing Ourselves" excerpt discussion	Review all mater
1/19	"How Writing Is Changing" (J-E Intro); *laptop required [2]*	W/R Development: writing diagnostic	Participation: syl
Week 2			
1/22	Review all materials in Bbd	Participation quiz[3] + discussion	
1/24	"Building a Framework for Reading and Writing" (J-E Ch. 1)	Discuss semester project(s)/participation quiz	Participation: libr
1/26	Begin thinking about a question you want to examine for your semester project	Meet in the library (LL7 classroom, down the stairs by the circ. desk)—be on time!	Participation: loc
Week 3			
1/29	Review all materials in Bbd	Participation quiz + discussion	W/R Developme
1/31	"Starting to Write" (J-E Ch. 3)	Group brainstorming/topic discussion	W/R Developme
2/2	"Getting Information [etc.]" (J-E Ch. 7)	Meet in the library (LL7 classroom, down the stairs by the circ. desk)—be on time!	Participation: loc
Week 4			
2/5	Review all materials in Bbd	Participation quiz + discussion	
2/7	Examine your preferred citation guide—citing journals/periodicals and books	Citation workshop	Participation: cita
2/9		Participation quiz + discussion	W/R Developme draft
Week 5			
2/12		Participation quiz + discussion	W/R Developme
2/14	Review feedback and research collected so far	Group topic discussions	W/R Developme
2/16	Review citation guide—web sources	Citation workshop	Participation: cita
Week 6			
2/19	"Approaching Writing Situations" (J-E Ch. 2)	Technology day—try equipment and discuss	Participation: sho
2/21	Review all materials in Bbd	Participation quiz + discussion	
2/23	Review citation guide—in-text citation	Citation workshop	Participation: cita
Week 7			
2/26		Source use discussion	W/R Developme
2/28	"Managing Writing Projects" (J-E Ch. 6)	Stakeholder group discussion/analysis	Participation: obs
3/2	Review all materials in Bbd	Participation quiz + discussion	Participation: sta
Week 8			
3/5	Review question proposal + research to date	*Dissoi logoi* brainstorming workshop	W/R Developme brainstorming
3/7	"Structuring Your Texts" (J-E Ch. 4)	Participation quiz + discussions	
3/9		*Dissoi logoi* research workshop	W/R Developme
Spring Break: 3/12-3/16			
Week 9			
3/19	Review feedback + research to date	*Dissoi logoi* workshop	*Dissoi logoi* draf
3/21	"Revising Your Texts" (J-E Ch. 9)	Structure discussion	Participation: cor *logoi*

Date	Prepare (reading/homework)	In class	Due
3/23	Read peer *dissoi logoi* comments	Peer discussions of *dissoi logoi* drafts	
	Week 10		
3/26	Review *dissoi logoi* feedback, research, etc.	Discuss upcoming assignments	
3/28	Review *dissoi logoi* feedback, research, etc.	*Dissoi logoi* workshop & troubleshooting	*Dissoi logoi* + up... log
3/30	*No class—Easter Break*		
	Week 11		
4/2	*No class—Easter Break*		
4/4	Reading on a mode of media	Reading discussions	Participation: me...
4/6	Reading on a *different* mode of media	Reading discussions	Participation: me...
	Week 12		
4/9	"Designing Visual Texts" (J-E Ch. 5)	Ad analysis discussion	W/R Developmen... draft
4/11	"50 Greatest Breakthroughs" (pick one)	Innovation discussion	Participation: inn...
4/13	"Publishing Your Texts" (J-E Ch. 10)	Ad workshop	W/R Developmen...
	Week 13		
4/16	Review statement of purpose draft feedback	Statement of purpose workshop	Statement of pur...
4/18	Review all materials in Bbd	Participation quiz + discussion	
4/20		Multimodal work period	W/R Developmen...
	Week 14		
4/23	Bring necessary equipment for work day	Multimodal work period	
4/25	Bring necessary equipment for work day	Multimodal work period	
4/27	Bring necessary equipment for work day	Multimodal work period	W/R Developmen... report
	Week 15		
4/30	All multimodal projects due	Multimodal presentations	(☐ before class: ...
5/2		Multimodal presentations	
5/4		Multimodal presentations	Process paper
	Week 16		
5/7	Presentation make-up day (if needed)	Multimodal presentations/free work period	
	Finals		
5/14	Review course projects	No meeting—office hours TBA	Evaluation argum...

[1] Assignments are due online at midnight (11:59 PM) of the indicated date unless stated otherwise.
[2] Laptops are recommended in general, but it's mandatory to have one this day. Laptops are strongly encouraged on any...
[3] These quizzes and accompanying discussions are discussed in the Survival Guide Part 2.

Closing

As with all courses, a syllabus is a description of planned outcomes and events. Plans may change and the syllabus may need to be revised to better accommodate students' and the instructor's needs. If any changes need to be made to the course, assignments, or calendar, you will be given appropriate warning. Should class be cancelled unexpectedly for any reason (flood, tornado, etc.), you are still expected to keep up with school work and check the course page on Blackboard/e-mail for updates and revisions (note: you should make this a regular practice for all times, not just fire and flood). Additionally, it is your responsibility to read this syllabus, to keep it throughout the course, and refer to it regularly for guidelines and policies. This syllabus is a contract—your survival guide—and by remaining enrolled, you indicate that you understand and acknowledge the policies described and what is expected of you as a student in this course. If you have any questions or concerns, reach out!