

# ENGL 1030 - 011: Composition and Rhetoric

T/TH, 10:10 am – 11:00 am, Room: Daniel Hall 412, Spring 2018

Instructor: David Measel

Office: Daniel Hall 402

Office Hours: MW 8 am – 10 am, or by appointment

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## **What should I expect in this course?**

Composition and Rhetoric is a course that will redefine how you view composition and the world around us. Composition is much more than black words on a white page such as word documents, websites, videos, podcasts, and graphic design. Over the course of the semester, we will analyze and discuss the way texts communicate messages to audiences using different modalities such as alphabetic text, image, and sound. We will use design and composition methods to communicate to audiences through genres, learning the way texts abide to and even break or hack specific conventions. We will approach situations and solve problems in and outside of the classroom where we will begin to understand how to interpret, plan, compose, revise, and circulate new media texts in a more efficient manner. ENGL 1030 will focus on building digital literacy and creativity while utilizing the professional software Clemson University supplies its students—the Adobe Creative Cloud, Camtasia, and others—in addition to other popular and niche software that employ skills in coding, spatial reasoning, and design aesthetics. By learning about rhetoric, we will become more effective writers paying special attention to persona, audience, medium, genre, design, and persuasive appeals (such as pathos, logos, ethos, and kairos). We will learn about and engage in visual, written, oral/sonic, and digital rhetorics by using, analyzing, and/or producing images, video, audio, web texts, print, and other technologies that embody the evolutionary processes of writing. Our projects and assignments will build on this knowledge, providing us with the scaffolding and tools needed to engage in digital creativity and literacy.

During this course, there will be five key learning outcomes that will guide our learning (established by the *Council of Writing Program Administrators*):

## Rhetorical Knowledge

- Understand how purpose and audience shape medium, design, and genre
- Recognize and analyze rhetorical situations
- Adopt appropriate voice, tone, and level of formality
- Understand how genres shape reading and writing
- Write in several genres

## Critical Thinking, Reading, and Writing

- Use writing and reading for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
- Integrate their own ideas with those of others
- Understand the relationships among language, knowledge, and power

## Processes of Composing

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as a dynamic process that requires writers to use invention and re-thinking to revise their work
- Understand the collaborative and social aspects of writing processes.
- Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases; and informal electronic networks and Internet sources
- Learn to critique their own and others' works
- Learn project management in group settings

## Knowledge of Conventions

- Learn common formats for different genres, modes, and mediums.
- Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Practice appropriate means of documenting their work
- Control such surface features as syntax, grammar, punctuation, and spelling.

## Composing in Electronic Environments

- Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- Learn how to manipulate images, edit video, compose using text and images, and choose the best online media for a rhetorical situation
- Learn to problem solve through user interfaces, user input, coding, and creative thinking
- Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.



- ✓ Rhetorical Knowledge
- ✓ Critical Thinking, Reading And Writing
- ✓ Processes of Composing
- ✓ Knowledge of Conventions

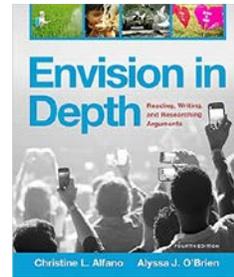
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 Composing in Electronic Environments

- Understand the difference between literacy and electracy

### REQUIRED TEXTS AND SOFTWARE (potential)

- *Envision In Depth: Reading, Writing, and Researching Arguments 4th Ed.* By Christine L. Alfano and Alyssa J. O'Brien. Pearson Longman, 2014 (only the 4<sup>th</sup> edition is possible, all other editions are different)
- Laptop computer as per classroom teacher's instructions
- [Adobe Creative Cloud](#)



### COURSE POLICIES & GRADING PROCEDURES

#### Attendance

Students are allowed up to **TWO (2)** absences (excused or unexcused) without penalty. If students reach the limit of absences by the drop date, the instructor may drop them from the class for excessive absences. The instructor also reserves the right to drop any student who has missed half or more of the total number of classes before the last day to drop a class or withdraw from the University without final grades. The instructor will determine what to do in case of extended illness or personal crisis on a case-by-case basis. *However, excessive absences are an adequate reason for being failed in first-year composition, even if students have turned in all the required papers on time.* If a student uses all excused absences, she will not receive unexcused absences above and beyond those excused absences. For example, if a student misses **ONE (1)** classes for athletics, she will have two additional absences to use at her discretion. Also note that an excused absence only earns students the right to make up missed course work. *An excused absence does not grant additional absences.*

Arriving late to class or leaving early is unprofessional and will be factored into the attendance policy. Each recorded instance will count as **ONE (1)** tardy. Two tardies equal one absence. Any student will be marked absent if you arrive more than 10 minutes after the start of class.

**Note:** After two absences, your overall grade for the course will be lowered by one letter grade **[or an analogous penalty based on your grading system]** for each additional absence (documented *extended* illnesses notwithstanding). These penalties cannot be made up in any way.

**Note:** If I see your cell phone or the use of any electronic device for non-classroom related purposes (e.g. Facebook), I reserve the right to mark you as absent **without direct notification** regardless of how much time is left in the class period. **(consistency with technology policy)**

#### Plagiarism and Academic Dishonesty

The following is Clemson's official statement on "Academic Integrity": "As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a 'high seminary of learning.' Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form."

A simple definition of plagiarism—one that we will expand upon this semester—is when someone presents another person's words, visuals, or ideas as his/her own. The instructor will deal with plagiarism on a case-by-case basis. The most serious offense within this category occurs when a student copies text from the Internet or from a collective file. *This type of academic dishonesty is a serious offense that will result in a failing grade for the course as well as the filing of a formal report to the university.*

See the Clemson site below for information about Academic Integrity and procedures regarding the violation of Clemson policies on scholastic dishonesty:

<http://www.clemson.edu/academics/academic-integrity/>

### **Copyright and Creative Commons Information**

"The U.S. Copyright Act (title 17 of the U.S. Code) is the federal statute that describes copyright law in the United States. Copyright protection applies to original works of authorship set in a tangible medium. Original works may include literary, dramatic, musical, architectural, cartographic, choreographic, pictorial, graphic, sculptural and audiovisual creations. A tangible medium may include anything from paper to hard drives and other electronic memory devices, the web, film, software, architectural blueprints etc."

For more information, visit the library guide to copyright: **Library Guide to Copyright**

For Creative Commons information visit the [Creative commons](#) site.

### ***The Writing Center (307 Academic Success Center building)***

The Writing Center is a free tutoring service available to the entire student body, regardless of major or academic standing. It provides students opportunities to discuss questions or problems related to academic writing—from generating a topic and thesis to organizing a draft and integrating appropriate citations. The Writing Center's goal is to help Clemson students become confident and effective writers. As an English 1030 student, you should feel free to utilize the Writing Center to receive additional help or feedback on any course assignments or projects. You can make an appointment with a tutor by visiting the Writing Center's website (<http://www.clemson.edu/centers-institutes/writing/>), by calling them at 864-656-3280, or by simply stopping in.

### ***Students with Disabilities***

It is university policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities. Students are encouraged to contact Student

Disability Services to discuss their individualized needs for accommodation. For more information visit <http://www.clemson.edu/campus-life/campus-services/sds/index.html>

### ***Title IX (Sexual Harassment) Statement***

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at <http://www.clemson.edu/campus-life/campus-services/access/title-ix/>. Mr. Jerry Knighton is the Clemson University Title IX Coordinator and is also the Director of Access and Equity. His office is located at 111 Holtzendorff Hall, 864.656.3181 (voice) or 864.565.0899 (TDD).

### ***Technology Requirements***

This course requires the use of computer technologies in and out of class. Students are expected to bring their laptops to class with batteries fully charged. While some class time is provided for computer literacy instruction, the instructor will either provide additional help on an individual basis or recommend other support for advanced applications. **Remember, if you are having technical issues with your computer, go to CCIT in the library for assistance. Cellular phones must be both turned off and stored away during class. (may want to integrate cellphones into the class)**

### ***Office Hours***

Please note my regular office hours above. You also can arrange to see me at other times that are mutually convenient. Office hours belong to you just as much as our class time. Don't hesitate to take advantage of my availability and the help I am ready to offer. If you need to contact me outside of class time or office hours, it is best to communicate with me by email.

### ***Due Dates***

All assignments are due within the first five minutes of class on the due date, unless otherwise specified. Any extensions need to be documented in writing. Late work without a valid excuse will negatively affect your grade. If a paper is turned in after the due date, its lateness will be taken into consideration when assessing the grade. The instructor determines the validity of excuses for late work, **NOT** the student.

All work may be turned in early for evaluation and/or pre-planned absences. Periodically, the instructor might revise the tentative course schedule; students are responsible for documenting any formally announced changes in the schedule.

### ***Quizzes***

I may elect to give quizzes on the readings and class discussions/lectures if I feel that all students are not completing the assigned work satisfactorily. The best way to avoid quizzes is to complete the assignments and participate in the class discussions.

### ***Grading Policy***

Your major assignments will receive individual grades, as well as individual attention from your classmates and me. These various assignments will be assigned a separate grade. These assignments help to track your progress as we move through the semester. They indicate your willingness to be a part of the course, and to collaborate with others in the class. As with any course, you will get out of it what you put into it. Your goal is to demonstrate your development toward mastery of the five learning outcomes for this course. These goals will be discussed throughout the course.

While each writing situation may call for some adjustment in the overall criteria based on the rhetorical situation, the following descriptive rubric is consistent with the values of first-year composition at Clemson and describe very general indicators that both you and your instructor may take into consideration when assessing your work and progress in the course. While the final interpretation and assessment of your grade remains the responsibility of your teacher, the work that earns the grade falls entirely to you the student.

## **MAJOR ASSIGNMENTS**

*NOTE: ALL assignments must be in an ELECTRONIC format; however, I may also ask that some assignments be turned in to me in hard copy.*

### ***Listening Process Prezi***

Design a Prezi, simple or complex – your choice – describing your listening process. Feel free to come up with your own material, or base your material on class discussion. Include at least two images, and cite them in your final slide using MLA citation style. Your Prezi should include at least 5 informative slides, not including your title slide or your citations. This assignment is designed to get you thinking about rhetoric and your own listening process, and help the instructor to see where you're at in your development as a writer.

(5% of final grade)

### ***Major Project One: Visual Rhetorical Analysis (10% of Final Grade)***

This assignment requires students develop proficiency in rhetorical analysis and argument by creating a multimodal project that examines a visual text. The aim of your argument is to support a thesis—using the rhetorical tools of persuasion—concerning how your chosen visual text offers a persuasive argument. This assignment will use the rhetorical elements of composition, presentation, intended audience, and argument. This assignment should include a Works Cited page, formatted according to MLA standards, and be a minimum (or equivalent) of **1200** words.

**Potential Software:** Premiere Pro, Adobe Audition, Premiere Pro

**Potential Formats:**

- Three-Minute Video

- Website w/imbedded images and video

### **Major Project Two: Multimodal Research Proposal (10% of Final Grade)**

Before composing your Researched Argument, you first need to create a Research Proposal. This assignment requires you to shift from rhetorical analysis of one text and author to broader cultural, social, or political issues and multiple modes of authoring. You should choose an issue that matters to you on campus or beyond. The form of this project will be a podcast or video that will enter a conversation and includes voices, sounds, ideas, images, or texts by others, and you must, of course, consider *ethos* when selecting sources. The purpose of this project is to inform others of your chosen issue and its significance. It is also to ask a question that will motivate the research and composition of your researched argument. Thus, your multimodal text will serve both as a research proposal and a start to your researched argument. It should include at three sources, be at least **3-minutes**, and include a voiceover, name, introduction, introduction music, and sound effects.

**Potential Software:** Audition, Premiere Pro, Google Drive

### **Major Project Three: Annotated Bibliography (15% of Final Grade)**

After identifying potential sources for your Research Argument (Project Four), compile a list of **5** sources into an Annotated Bibliography. List your sources in alphabetical order, provide complete identifying information for each source, and compose a concise annotation for each source. These annotations should include summaries, quotations from your source, and/or supplementary information about the source (how helpful is it, what is the author's ethos and stance, does it provide background information, etc.). Format according to MLA standards

**Potential Software:** Adobe Behance, Google Drive, Weebly/Wix/Sites

#### **Potential Formats:**

- Annotated Bibliography .pdf uploaded to Behance
- webpage
- Boring Black and White Paper

### **Major Project Four: The Researched Argument (20% of Final Grade)**

This assignment requires students to practice your rhetorical knowledge and develop an extended researched argument using multimodal composition strategies. Write an argumentative essay on a topic that really matters to you. Remember you are writing an argument to a general and diverse audience, so in order to be persuasive and effective it is necessary to support your claims with evidence from a variety of sources. Remember to incorporate possible objections to your argument (i.e., rebuttals to those objections) with a goal of helping to mediate opposing sides of an issue (rather than offer mere opinions). The goal is not to achieve consensus, but to put forth a well-reasoned and well-supported argument that helps your audience move toward understanding, rather than conflict. Your essay should be at least **2000 words** and have a Works Cited of at least 10 sources (formatted using MLA guidelines). This project will have a First Draft and a Final Draft.

**Potential Software:** Premiere Pro, After Effects, Audition, Photoshop, Illustrator, Weebly/Wix/Sites

**Potential Formats:**

- Premiere Pro Video
- Webpage featuring video, audio, and images

***Major Project Five: Arguing in Multimedia (20% of Final Grade)***

This assignment requires students to develop an **extended argument** using **multimodal composition** strategies (visual, textual, audio, tactile). Examples of the form your multimodal argument can take are: op-ads, photo-essay, website, remix, collage/montage, video, podcast, mp3 file(s), blog, or other multi-media combinations. It will be important to decide on your topic, create a plan, then organize, and structure your project according to effective argumentative writing and design principles you are learning in this course. The project also requires a Works Cited, or video credits, etc., that documents all sources used. Projects will be evaluated on the overall quality of the argument, the design quality, as well as the creativity and effort needed to produce a final product **comparable to a 2000-word traditional essay**. [NOTE: This does NOT mean your project needs to include 2000 words, but it should represent an equal amount of work (research, designing, writing). **Projects will be presented in class** the final week of class (see schedule for due dates) as well as turned in to instructor.

**Potential Software:** Premiere Pro, After Effects, Audition, Photoshop, Illustrator, Weebly/Wix/Sites

***Participation & Weekly Response Writing***

Your participation grade involves contributing to our discussions in class, reading quizzes, showing up prepared for class and teacher conferences, and so on. In other words, participation is measurable and represents your commitment to this course. We will keep regular blogs (or frequent response writings) of more informal writing than the five main projects. These posts encourage students to make both the process of writing and the act of critical reflection a habit. You should write a minimum of 300 words for each of the **10 blog posts**. Blog posts are due when assigned, not in a cluster of posts at the end of the semester. The point is to write frequently, thoughtfully, and informally about the readings and discussions in this class.

10% of Final Grade

***Group Music Video – will design according to discussions between students and instructor***

10% Final Grade

Tentative Schedule (subject to change)...

**Week 1**

Intro + Chapter 1, Assign Prezi, watch KOTH Episode 1: The Telephone Game

**Week 2**

The Rhetorical Situation, Appeals, and Genre Theory

Read Ch. 2, Read “The Integrative Listening Situation,” read “Genre Theory”

**Week 3**

Prezi Due, share Prezis, review Chapter 1 on Visual Arguments, Rhetorical Analysis, Issue Visual Analysis Assignment

**Week 4**

Study Visual Arguments  
read "Visual Folk Art,"  
read "the importance of Visual Literacy"  
Peer Review: Visual Argument Analysis

**Week 5**

Visual Analysis Due  
study Mapping and the Writing Process  
Read Ch. 3, Read Ch. 4  
assign Research Proposal

**Week 6**

Work on Research Proposals  
analyze research proposals  
Watch KOTH  
Peer Review: Research Proposals

**Week 7**

Research Proposals due, assign Researched Argument  
Read MLK's "Letter from Birmingham Jail"  
Study Models of Argument, Rogerian, Toulmin (Review Ch. 3)  
Assign Annotated Bibliography

**Week 8**

Research, Gathering Sources  
Citation, Fair Use, "a fair[y] use tale"  
Read Ch. 5, Read Ch. 7  
Peer Review: Annotated Bibliography

**Week 9**

Annotated Bibliography Due  
Assign Researched Argument  
Work on Researched Argument  
Workshop: Premiere Pro  
Peer Review: Researched Argument

**Week 10**

Researched Argument Draft 1 Due  
Peer Review: Researched Argument  
Work on Researched Argument  
Workshop: Premiere Pro / Adobe Audition

**Week 11**

Spring Break

**Week 12**

Researched Argument Final Draft due  
Present Researched Arguments  
Assign Multimedia Argument  
Student Topics  
Work on Multimedia Arguments  
Peer Review: Multimedia Arguments

**Week 13**

Student Topics  
work on Multimedia Arguments  
Multimedia Argument Draft 1 due  
Peer Review: Multimedia Arguments  
Student Topics

**Week 14**

Multimedia Arguments due, Present Multimedia Arguments  
Student Topics  
Plan Group Music Video

**Week 15**

Group Music Video

**Week 16**

Group Music Video