

Summary of Sample Syllabi

The following are just a few sample syllabi I have made as part of various job applications for Rhetoric and Composition positions. The first is a graduate syllabus for a history of rhetoric course. The second is a mid-level undergraduate writing course examining online discourse communities, particularly those that discuss the body. The two labeled EN 101 and EN 102 are companion courses for a First-Year writing sequence and the last is a bare-bones version of my Professional Writing course.

Graduate Syllabus

Rhetorical History: A Survey of Human Rhetorics

This course is designed to present multiple rhetorical histories in the tradition of human rhetorics. As such, the required readings are extensive and survey not only vastly different historical eras, but multiple cultural contexts as well. One of the biggest challenges in the study of ancient rhetorics has been the slow shift in presenting alternative traditions alongside the Greco-Roman classics as serious sites of study. This course aims to incorporate a wide diversity of traditions to allow students to pursue areas of research important to them. Similarly, this course is designed to be flexible based on the students needs. By the end of the semester, students will have had the opportunity to professionalize by analyzing scholarly journals, responding to CFPs or writing book reviews, they will have collaborated to create a bank of annotations and digital learning tools for future exams, teaching, or scholarship, and they will have produced writing useful for them dependent on their position in the program.

Undergraduate Syllabus

Advanced Topics in Rhetoric and Writing: Bodily Discourse Communities

This course focuses primarily on analyzing, participating, and fostering inclusion in online discourse communities specific to discussions of the body. Throughout the semester, students will read widely about theoretical and applied bodily conversations all while locating their own examples in digital landscapes. Students should emerge from this class with a better understanding of why some discourse “goes viral” and why other conversations remain hidden. They will also better understand how to communicate effectively in particular communities by understanding the rhetorical nuances of specified discourse. Finally, students will have the opportunity to present their findings and contextualize the connections between digital and physical spaces where discussions of the body transition to bodily discussion and what this means in terms of understanding rhetoric in the 21st century.

Fall 2020 Graduate Syllabus

Rhetorical History: A Survey of Human Rhetorics

(3 credit hours)

Instructor: Spencer Bennington	Email: spencerbennington@gmail.com
Course Location:TBA	Course Time:TBA
Office Location:	Course Section:

Note: This syllabus is a living document subject to change. All changes will appear in Canvas and you will be notified via email.

Course Description:

Welcome! This course is a survey of what Xing Lu lovingly refers to as “human rhetorics.” This term implies that the art of communicating effectively or truly connecting with others in meaningful ways is something inherent in our species, not something necessarily unique to a particular culture or society. As such, in order to understand the history of rhetoric, one must travel through space and time to investigate many different societal contexts and a diversity of civilizations. This course will examine rhetorical histories extending from not only the Greco-Roman and European tradition, but from the Ancient Near East, Mesopotamia, India, the Far East, the African Diaspora, as well as the early Americas. Students will be asked to think critically not only about the geographical and cultural contexts of these rhetorical traditions, but how these rhetorics are materialized, embodied, or performed by different cultures. Finally, students will move toward an understanding of how studying histories of rhetoric impacts contemporary scholarship, theory, and pedagogy.

Required Texts:

The Rhetorical Tradition, Patricia Bizzell and Bruce Herzberg 2nd edition

Rhetoric Before and Beyond the Greeks, Roberta Binkley and Carol S. Lipson 2004

Ancient Non-Greek Rhetorics, Roberta Binkley and Carol S. Lipson 2009

Recommended Texts

Rhetoric Retold : Regendering the Tradition From Antiquity Through the Renaissance, Cheryl Glenn 1997

Rhetoric in Ancient China: 5th-3rd Century BCE, Xing Lu 1998

Understanding African American Rhetoric, Ronald L. Jackson II and Elaine B. Richardson 2003

American Indian Rhetorics of Survivance, Ernest Stromberg 2006

Student Learning Outcomes

- Understand rhetoric as a human enterprise, one that takes many forms dependent on culture, context, and time period.
- Describe key components of multiple rhetorical traditions in regular class presentations.
- Analyze primary historical texts as well as contemporary scholarship in the history of rhetoric
- Compose weekly annotations and other instructive documents for use by interested audiences outside of the class
- Create visually engaging materials to effectively communicate the importance of studying the history of rhetoric and its many facets.
- Collaborate with other scholars in designing cumulative digital projects representative of the major topics covered in the course.

Major Assignments

To accomplish these outcomes, all students will be asked to complete the following assignments:

1. Class Participation (10% of Final Grade)

Show up on time. Do the work. Do it to the best of your ability. These are the three things I ask. If, for any reason, you have trouble with any of these three things, you should contact me directly as soon as possible so we can discuss solutions. This is a graduate level course with graduate level expectations.

2. Weekly Annotations and Collaborative Bibliography (10% of Final Grade)

Every week you should be writing two annotations around a page-length for two different primary source readings. These will help you get a handle on the major points in that reading as well as connect it to other schools of thought, rhetorical traditions, or scholarly articles. These annotations will all be stored in a shared digital space (like Google Drive) and by the end of the semester you will collaborate with your classmates to create a unified bibliography covering most of the material for the semester. This document can be valuable for you in the future when taking exams, planning a thesis/dissertation, or when writing a literature review for an academic article. This bibliography will, in its final form, be publicized to help other students interested in the history of rhetoric.

3. Student Led Discussions of Readings (15% of Final Grade)

Every week, students will be asked to present an article to the class. Most of these have been selected for you but, toward the end of the semester, you will have to bring in readings of your choosing. These presentations are designed to help facilitate discussion, so try to use this 10-15 minutes like you would in your own classroom. Have questions prepared, maybe some visual element like a handout, maybe some kind of short activity--this is a space for you to practice your teaching skills.

4. Scholarly Journal Analysis (15% of Final Grade)

To help you better familiarize yourself with the field, you will be assigned a scholarly journal focused on the history of rhetoric to analyze. You must create a spreadsheet for a two year period listing the published articles, authors, and general thesis for each. This assignment is designed to help expose you to more scholarship and also make you aware of the changing trends in the contemporary study of ancient rhetorics should you want to publish in this field.

5. Digital Visualization Project (20% of Final Grade)

Since we will be covering so much material this semester, it's important to take time to focus on a particular tradition, culture, or concept and show its nuances. For this project, I want you to make something electronically (so it's easier to distribute) with a clear visual design (so it engages audiences outside this classroom.) What you make is up to you--maybe you are interested in timelines or maps and the chrono-spatial elements of history, maybe you're interested in photo albums and the archival elements, maybe you want to film a documentary about the many ways people embody a particular rhetorical

concept--this is up to you. This project may take some time to complete so I'm happy to allow you to collaborate with another student. **Note:** Any students participating in a collaborative assignment must complete a team member assessment for all group members.

6. Seminar Paper OR Final Portfolio (30% of Final Grade)

Most graduate seminars culminate in a seminar paper*. This can be good if you are decidedly interested in the history of rhetoric and plan to pursue that as a researcher/teacher. But, if you are a newer student, you may choose to complete a Final Portfolio of alternate materials instead. This portfolio can be different for each student and can include any number of documents including book reviews for texts we didn't explore in this class**, proposals for conferences, blog posts for public audiences, teaching materials like assignments or syllabi, etc. Any student who wants to turn in a portfolio must draft a grading contract and have me sign it by week 10 so I can approve the work you plan to do.

*If you wish to collaborate with another student on the seminar paper, I will allow it.

Note: Any students participating in a collaborative assignment must complete a team member assessment for all group members.

**Some texts that you may consider for book reviews include:

Reading Chinese Fortune Cookie –LuMing Mao

Rhetorics of the Americas: 3114 BCE to 2012 CE –Damian Baca

Survivance, Sovereignty, and Story: Teaching American Indian

Rhetorics--Lisa King

Note: There are many others, these are just a few that I wanted to work into the syllabus but ran out of space for.

Course Calendar

Week	In Class Topics	Due Before Class
Week 1	<p>What is "rhetoric" and where did it come from?</p> <p>Why study the history of rhetoric?</p> <p>How this class works (student discussions, assignment expectations, course policies)</p>	<p>Readings--</p> <ul style="list-style-type: none"> ● Royster, "Disciplinary Landscaping" ● Bizzell and Herzeberg "General Introduction" ● "Introduction" to Rhetoric Before and Beyond the Greeks ● "Introduction" to Ancient

		Non-Greek Rhetorics
Week 2	<p>The Greeks and their predecessors in the Ancient Near East</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “The Birth of Rhetoric” • “The Rhetoric of Origins and the Other” • “Rhetoric and Identity: A Study of Egyptian Non Royal Tombs and Tomb Autobiographies” 	<p>Readings--</p> <ul style="list-style-type: none"> • Part 1 of Bizzell and Herzeberg (through Aristotle) • Glenn 1997, Chapter one <p>Assignments--</p> <ul style="list-style-type: none"> • Annotations for at least two of the selected primary source readings
Week 3	<p>The Romans and the Formalization of Rhetorical Education in the West</p> <p>A continued discussion of the Ancient Near East and Biblical rhetoric</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Nommo, Kawaida, and communicative practice: bringing good into the world” • “Ancient Egyptian Rhetoric: It All Comes Down to Maat” • “The Hebrew Bible as another Jewish Sophistic” 	<p>Readings--</p> <ul style="list-style-type: none"> • Part 1 of Bizzell and Herzeberg (Anonymous through Quintillian) <p>Assignments--</p> <ul style="list-style-type: none"> • Annotations for at least two of the selected primary source readings
Week 4	<p>The Ancient Far East: Confucian, Daoist, and Shinto rhetorical traditions</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “The Use of Eloquence: The Confucian Perspective” • “Reading the Heavenly Mandate” • “The Right Use of True Words” 	<p>Readings--</p> <ul style="list-style-type: none"> • Lu, 1998 “Conceptualization of Yan and Ming Bian: The School of Confucianism” • Lu, 1998 “Conceptualization of Yan and Ming Bian: The School of Daoism” • Combs, 2006 <i>The Dao of Rhetoric</i> (first 3 chapters) <p>Assignments--</p> <ul style="list-style-type: none"> • Annotation for at least one of the readings
Week 5	<p>Re-viewing Classical Rhetoric: Ancient Rhetorics Embodied and In Situ</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Hawhee, 2004 selected chapters

	<p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Performing Embodiable Topoi” • “Reading Augustan Rome: Materiality as Rhetoric In Situ” • “Metis, Metis, Mestiza, Medussa: Rhetorical Bodies across Rhetorical Traditions” 	<ul style="list-style-type: none"> • RSQ 2006 special issue on performing ancient rhetorics • Advances in the History of Rhetoric 2017 special issue rhetoric in situ <p>Assignments--</p> <ul style="list-style-type: none"> • Annotations for at least Hawhee and one article from each journal
Week 6	<p>Embodied Non-Western Rhetorics?</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Storytelling as Soul-Tuning” • “Argument in Classical Indian Philosophy” • “Dance and Martial Arts in Timor Leste: The Performance of Resilience in a Post-Conflict Environment” 	<p>Readings--</p> <ul style="list-style-type: none"> • Wenger, 2015 selected chapters • Kroll, 2013 selected chapters • Tuckett, 2016 “Kendo: Between ‘Religion’ and ‘nationalism.’” <p>Assignments--</p> <ul style="list-style-type: none"> • Annotations for at two of the readings
Week 7	<p>Going Medieval on that Rhetoric</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Orality, Magic, and Myth in Ancient Irish Rhetoric” • Borrowman 2008 “The Islamization of Rhetoric” • Copeland 2014 “Living with Uncertainty: Reactions to Aristotle’s Rhetoric in the Later Middle Ages” 	<p>Readings--</p> <ul style="list-style-type: none"> • Bizzell and Herzeberg Part 2: Medieval Rhetoric • Loveridge 2019 “Arabic Interpretations of Aristotle’s Rhetoric in 13th Century Europe” hosted on ash.org <p>Assignments--</p> <ul style="list-style-type: none"> • Annotations for at least two of the selected primary source readings
Week 8	<p>The Renaissance: Part 1</p> <p>Shifting gears toward bringing in your own articles to discuss</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • Glenn 1997 Chapter Three (2 students can work together) 	<p>Readings--</p> <ul style="list-style-type: none"> • Bizzell and Herzeberg Part 3 : Renaissance Rhetoric (intro-Thomas Wilson) <p>Assignments--</p> <ul style="list-style-type: none"> • Annotations for at least two of the selected primary source readings
Week 9	<p>The Renaissance: Part 2</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Bizzell and Herzeberg

	<p>Student-led discussions of</p> <ul style="list-style-type: none"> ● Glenn 1997 Chapter Four (2 students can work together) <p>Note: For the remainder of the course, you will read and be prepared to discuss an article of your choosing related to the readings for the week OR an area of interest in the history of rhetoric</p>	<p>Part 3 : Renaissance Rhetoric (finish reading)</p> <p>Assignments--</p> <ul style="list-style-type: none"> ● Annotations for at least two of the selected primary source readings
Week 10	<p>Enlightenment Rhetoric</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> ● Student selected articles <p>Discussion of major assignments due by the end of the course. Note: during this class I expect you to be able to tell me what your topic is if you are doing a seminar paper, or what your plan is if you are doing an alternate assignment sequence.</p>	<p>Readings--</p> <ul style="list-style-type: none"> ● Bizzell and Herzeberg Part 4 : Enlightenment Rhetoric <p>Assignments--</p> <ul style="list-style-type: none"> ● Annotations for at least two of the selected primary source readings ● Scholarly Journal Analysis due
Week 11	<p>19th Century Rhetoric</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> ● Student selected articles ● "Every man fights for his freedom : the rhetoric of African American resistance in the mid-nineteenth century" ● "Resistance and Mediation: The Rhetoric of Irony in Indian Boarding School Narratives" 	<p>Readings--</p> <ul style="list-style-type: none"> ● Bizzell and Herzeberg Part 5: 19t Century Rhetoric ● Stromberg, 2006 "Rhetoric and American Indians: An Introduction" <p>Assignments--</p> <ul style="list-style-type: none"> ● Annotations for at least two of the selected primary source readings
Week 12	<p>Modern and Postmodern Rhetoric: Part 1</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> ● Student selected articles ● "'The duty of the civilized is to civilize the uncivilized': tropes of Black nationalism in the messages of Five Percent rappers" ● "Death narratives from the killing fields" narrative criticism and the case of Tupac 	<p>Readings--</p> <ul style="list-style-type: none"> ● Bizzell and Herzeberg Part 6: Modern and Postmodern Rhetoric (intro-Burke) <p>Assignments--</p> <ul style="list-style-type: none"> ● Annotations for at least two of the selected primary source readings

	Shakur”	
Week 13	<p>Modern and Postmodern Rhetoric: Part 2</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> ● Student selected articles ● “Lauryn Hill as lyricist and womanist” ● An Afrocentric rhetorical analysis of Johnnie Cochran's closing argument in the O.J. Simpson trial 	<p>Readings--</p> <ul style="list-style-type: none"> ● Bizzell and Herzeberg Part 6: Modern and Postmodern Rhetoric (Burke-conclusion)
Week 14	<p>Flex Week: We do not need to meet as a class</p> <p>I can do whatever helps you best finish the semester. This includes things like:</p> <ul style="list-style-type: none"> ● Individual meetings ● Workshopping drafts ● Recommending resources 	<p>Assignments--</p> <ul style="list-style-type: none"> ● Catch up on your sleep ● Prepare for final presentations
Week 15	<p>Final presentations and advice for moving forward as a scholar/teacher</p>	<p>Assignments--</p> <ul style="list-style-type: none"> ● Final Presentation of Digital Visualization Project ● Turn in Final Seminar Paper or Portfolio

Fall 2020 Undergraduate Syllabus

Advanced Topics in Rhetoric and Writing: Bodily Discourse Communities

(3 credit hours)

Instructor: Spencer Bennington	Email: spencerbennington@gmail.com
Course Location:TBA	Course Time:TBA
Office Location:	Course Section:

Note: This syllabus is a living document subject to change. All changes will appear in Canvas and you will be notified via email.

Course Description:

In this course, students will learn how to analyze and ethically participate in a specific discipline, profession, or online discourse community, either formal or informal. Students will analyze and learn to compose in the language, style, genre conventions, and technological modalities that characterize the discourse community and its rhetorical situation. Students will consider how to effectively and responsibly participate in the given discourse community and professional discourse communities, in general. The course emphasizes participation in professional discourse communities and the production of professional discourse.

For this section, students will be asked to focus specifically on a discourse community concerned with “the body” in some form or another. These communities could be interested in public policy surrounding the body (dietary restrictions, laws about smoking, women’s health, medical insurance, etc.) , they could be practitioners of a particular bodily art or practice (dance, martial arts, yoga, etc.) or they could simply share some beliefs about bodily aesthetics (tattoos, fashion, makeup, etc.). The point is that despite the “body” being something all humans understand/have/inhabit/use, it takes on multiple different meanings depending on the group discussing it. Your job is to analyze a particular bodily discourse community well enough that you can then participate in those discussions effectively in order to present a strategy to the “uninitiated” for how to succeed in becoming part of such a community.

Required Texts*:

The Body, edited by Fraser and Greco 2005 Routledge
The Body Reader, Kosut and Moore 2010 NYU Press

***Note:** I will distribute many of the readings from these texts as .pdfs and some are available free to read online through our library. We will be engaging thoroughly with this material, but if the cost of purchasing this is prohibitive, please let me know so we can come up with a solution.

Student Learning Outcomes

- Understand the body as rhetorically invented and dynamically defined across multiple discourse communities
- Describe discourse communities fairly and objectively to better understand how they operate, grow, sustain, and shape conversations about the body.
- Analyze excerpts from theoretical texts as well as contemporary scholarship about the body and how different discourse communities understand it.
- Compose weekly annotations and other instructive documents to help you develop a theoretical understanding of different bodily discourse communities
- Create visually engaging materials to effectively communicate how an “uninitiated” participant might successfully engage with a discourse community
- Collaborate with other students in designing a cumulative report and presentation applying the major topics covered in the course.

Major Assignments

To accomplish these outcomes, all students will be asked to complete the following assignments:

1. Class Participation (10% of Final Grade)

Show up on time. Do the work. Do it to the best of your ability. These are the three things I ask. If, for any reason, you have trouble with any of these three things, you should contact me directly as soon as possible so we can discuss solutions. There are a lot of small group activities and discussions planned for this course, so attending every class is the only way to fully keep up with the material.

2. Weekly Annotations and Collaborative Bibliography (10% of Final Grade)

Every week you should be writing a one page annotation a focused on our major readings. These annotations should 1) summarize the key concepts of what you read, 2) put those concepts in conversation with the introductory material you read or the discussions we've had in class, 3) relate these concepts to examples you've found in your selected discourse communities or other scholarly readings. You will be expected to upload your weekly annotations to a discussion board on Canvas so we can refer to them in our class discussions.

3. Student Led Discussions of Readings (10% of Final Grade)

Every week, students will be asked to present an article to the class. You can sign up to present any two readings from *The Body Reader*. Your goal is to facilitate a class discussion so come prepared with questions to ask your classmates and/or some kind of handout or visual aide to help you keep their attention. Anything you can do to help us better understand the material is appreciated--plan on leading the discussion for about 10-15 minutes.

4. Rhetorical Analysis of Discourse (15% of Final Grade)

Students will analyze the rhetorical and stylistic conventions of a specific discourse community. After the first few weeks of the class, I expect you to have identified a particular online discourse community that focuses specifically on some conversation pertaining to the body. After this time, you will write a rhetorical analysis report describing your findings. You may analyze any or all of the following artifacts:

- Observations of the online discourse circulated in the community
- Professional documents related to or circulated within their chosen field or community
- Policy documents related to the field or community
- Academic articles discussing the field or community and/or its discourse
- Historical facts and trends that have shaped the community over time and/or in various contexts

5. Circulating Discourse (15% of Final Grade)

All students will compose discourse for circulation within their chosen community. To do this, you have to first understand the ways in which the members of your discourse communities talk to one another. You will discuss these discourse conventions in terms of important social and ethical consequences--e.g., who's

looped in and who's left out. Your final report for this project should include a log of weekly postings that you have made to members in your discourse community. Then, answer the following questions to the best of your ability:

- What was posted (i.e., the discourse circulated)?
- Why was the discourse posted (i.e., what was the exigence and/or goal of the post)?
- How did other community members respond?
- What did you learn about the community and/or yourself as a community member from the interaction with the community?

6. Final Report/Presentation of Discourse Community Findings

Your final project asks you to collaborate with 2-3 classmates on deliverables that accomplish two purposes:

- Generate a report that presents conclusions about participation in bodily discourse communities using evidence from their specific communities to support their claims
- Create a "field guide" for an uninitiated audience that presents the group's conclusions to orient new participants to the community

Students will work in groups of two to four people. Groups may be formed based on similar interests and/or similar discourse communities or any other criteria. In these groups students will discuss their experiences and work, to include revisiting their rhetorical analyses, and identify general trends, similarities and differences between and among communities that would help characterize the communities for a member of the public just beginning to participate. Topics covered should include conventions of participation and their rhetorical, as well as ethical implications.

Deliverables include the following:

- A collaboratively written report that synthesizes students' individual experiences and identifies trends and insights that impact participation in the group's general community (i.e., profession, discipline, field, etc.) and offers recommendations for productive discourse, to include any ethical issues of which members became aware during the course of participating
- A deliverable in a non-textual medium (i.e., an infographic, series of memes, website, slide presentation, video, etc.) that would serve to initiate

- a new member **or** addresses a problem or issue observed during participation to which new member should be sensitized
- A presentation that addresses the material covered in the report and also presents the group’s non-textual deliverables
 - A rhetorical analysis from each member (individual) that discusses how and why the deliverables were made and also summarizes what each student has learned about participation in professional discourse communities (Critical reflection on the assignment and the course)

Course Calendar

Week	In Class Topics	Due Before Class
Week 1	<p>What is “discourse” and how does it form communities?</p> <p>What is a body and who’s talking about it?</p> <p>How this class works (student discussions, assignment expectations, course policies)</p>	
Week 2	<p>Understanding Discourse Communities</p> <p>Locating examples of different bodily discourse communities</p> <p>Discuss expectations of student-led discussions</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “The Body’s Problems with Illness” • “Laboring Now” 	<p>Readings--</p> <ul style="list-style-type: none"> • Swales, J. M. (2017). Reflections on the Concept of Discourse Community. <i>Composition Forum</i>, 37. • McDonald, What is Discourse? • Introduction to <i>The Body Reader</i> <p>Assignments--</p> <ul style="list-style-type: none"> • Annotate the Swales reading and post in our discussion board
Week 3	<p>Defining the body historically and in different disciplines.</p> <p>How different communities think about the body.</p> <p>Student-led discussions of</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Part 1 of <i>The Body</i>: What is a body? (students will be split into groups and assigned different excerpts to focus on)

	<ul style="list-style-type: none"> • “Am I good Enough for my Family” • “Assume the Position” 	Assignments-- <ul style="list-style-type: none"> • Annotate primary source for discussion board
Week 4	Selecting your own discourse communities for analysis Student-led discussions of <ul style="list-style-type: none"> • “The Phenomenology of Death, Embodiment, and Organ Transplantation” • “Chemically Reactive Bodies, Knowledge, and Society” 	Readings-- <ul style="list-style-type: none"> • <i>The Body</i> Part 2 assigned sections Assignments-- <ul style="list-style-type: none"> • Annotation of primary source for discussion board
Week 5	How to write a rhetorical analysis of a discourse community. Student-led discussions of <ul style="list-style-type: none"> • “Made by work” • “Embodied Capitalism and the Meth Economy” 	Readings-- <ul style="list-style-type: none"> • <i>The Body</i> Part 3 assigned sections Assignments-- <ul style="list-style-type: none"> • Annotation of primary source for discussion board • Rhetorical Analysis draft due
Week 6	Collective Feedback on Rhetorical Analysis Drafts	Readings-- <ul style="list-style-type: none"> • Collective feedback file for revision Assignments-- <ul style="list-style-type: none"> • Revise draft and submit final rhetorical analysis
Week 7	Learning to participate effectively in discourse communities Begin circulating discourse and logging your online activity Student-led discussions of <ul style="list-style-type: none"> • “Extreme bodies, extreme culture” • “The Racial Nose” 	Readings-- <ul style="list-style-type: none"> • <i>The Body</i> Part 4 assigned sections Assignments-- <ul style="list-style-type: none"> • Annotation of primary source for discussion board
Week 8	Evaluating your own discourse and trying to go “viral.” Creating a draft plan for circulating discourse assignment	Readings-- <ul style="list-style-type: none"> • <i>The Body</i> Part 5 assigned sections Assignments-- <ul style="list-style-type: none"> • Annotation of primary

	<p>Student-led discussions of</p> <ul style="list-style-type: none"> • “To Die For: The Semiotic Seductive Power of the Tanned Body” • “The Naked Self: Being a Body in Televideo Cyber Sex” 	<p>source for discussion board</p> <ul style="list-style-type: none"> • Draft of Circulating Discourse
Week 9	<p>Collective Feedback on Rhetorical Analysis Drafts</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Collective feedback file for revision <p>Assignments--</p> <ul style="list-style-type: none"> • Revise draft and submit final circulating discourse project
Week 10	<p>Putting it all together: writing a field-guide for those wishing to enter a new discourse community</p> <p>Establish teams for final project and discourse communities of focus</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Manscaping: The Tangle of Nature, Culture, and Male Body Hair” • “Incongruent Bodies: Teaching While Leaking” 	<p>Readings--</p> <ul style="list-style-type: none"> • <i>The Body</i> Part 6 assigned sections <p>Assignments--</p> <ul style="list-style-type: none"> • Annotation of primary source for discussion board
Week 11	<p>Outlining major deliverables for final project, establishing team roles, creating work plans</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Envisioning the body in relation: Finding Sex, Changing Sex. • “Scars” 	<p>Readings--</p> <ul style="list-style-type: none"> • <i>The Body</i> Part 7 assigned sections <p>Assignments--</p> <ul style="list-style-type: none"> • Annotation of primary source for discussion board

<p>Week 12</p>	<p>Drafting collaborative reports in class. Discussion of visual rhetoric for final project.</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Slippery Slopes: Media, Disability, and Adaptive Sports” • “Hey Girl, am I More than my Hair?” 	<p>Readings--</p> <ul style="list-style-type: none"> • <i>The Body Part 8</i> assigned <p>Assignments--</p> <ul style="list-style-type: none"> • Annotation of primary source for discussion board
<p>Week 13</p>	<p>Wrapping up major discussions and preparing for final presentations.</p> <p>Student-led discussions of</p> <ul style="list-style-type: none"> • “Fighting Abjection: Representing Fat Women” • “Images of Addiction” • “The Ana Sanctuary” 	<p>Readings--</p> <ul style="list-style-type: none"> • Please re-read any material that may be useful in framing your final reports <p>Assignments--</p> <ul style="list-style-type: none"> • Collaborative Report Draft Due
<p>Week 14</p>	<p>Group conferences: Your team will schedule a time to meet with me during our normally scheduled class time to discuss the final project</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Revise draft of discourse community findings • Prepare final presentation
<p>Week 15</p>	<p>Final presentations and assessment of instructor, course, and teammates.</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Final Presentation of Discourse Community Findings • Turn in Final Report and Critical Reflection of Assignment and Course

EN 101: Composition and Literature I

The University Experience

Instructor: Spencer Bennington	Class Location: TBD
Office: CPR 301K	Class Time: TBD
Office Hours: TWR 11-1	Class Location: TBD

I. Overview

Welcome to EN 101! This course is designed to help you become more skilled with fundamental reading, writing, and research techniques necessary for academic success at the college level. To do this, you will first learn about how texts (written, oral, visual, or performed) can form community bonds between people from multiple backgrounds, as well as how these groups can use **rhetoric** to simultaneously exclude some while recruiting others. Many of these groups, or **discourse communities**, exist right here at your own university in the form of academic disciplines. Throughout the semester, we will be investigating how these academic disciplines differ and what steps you might need to take in order to enter into the discourse community of your chosen major. We will discuss what this means in terms of the **genres** you might produce in your field, the way research questions are formed, the way evidence is presented, and even the kinds of publication/presentation styles employed or professional organizations maintained by colleagues. At the end of the semester, you will work together to research how this university compares with others worldwide in the kind of experiences (academic, athletic, social, cultural, etc) they aim to facilitate for students. This course will not only give you the writing and communication fundamentals you need to succeed in EN 102, it is built to help you develop critically reflexive habit-practices, project management techniques, and holistic health strategies that can positively influence the rest of your academic and/or professional career.

II. Catalog Course Description of EN 101

EN 101 is devoted chiefly to the principles of written organization, exposition, argumentation, and research. Pre-Requisite: EN 005 or incoming test score.

III. Student Learning Objectives

General Education Objective for Goal 1: Critical Reading, Writing, and Research:

Students will write with clarity and precision, and read with comprehension. They will exercise the skills of independent inquiry, that is, to find, analyze, synthesize, and critically evaluate information in the respective discipline.

General Education Course-level Outcomes for Goal 1

- Construct a clear thesis supported by evidence from primary and secondary sources
- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Demonstrate conventions for structure, paragraphing, tone, and mechanics
- Apply appropriate citation styles

Course-level Goals for this Class

By the end of the semester you will be able to:

- Describe the various resources available locally to ensure college success
- Identify common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills through daily composition exercises
- Explore core rhetorical concepts including but not limited to: rhetoric, discourse community, genre, disciplinarity, intertextuality, purpose, audience, design, and delivery
- Analyze local discourse communities as rhetorical groups reflective of the university experience
- Investigate topics pertinent to local institutions, like the university, utilizing applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship
- Collaborate with classmates on a multi-author research report in order to build inter/intrapersonal and project management skills

IV. Major Assignments and Grade Weight

Each grade is divided equally by its process components (skill-building exercises, generative writing, drafts, peer review, revision exercises) and the product component (final draft). For example, Project 1 is worth 20 points total toward your final grade. 10 of those points can be earned by successful completion of the process components. 10 of those points can be earned through a successful final draft.

Note: These major assignments add up to a total of 110 points. Why? Because I understand that you are human beings first and students second. That means that this course has some built in flexibility when life happens unexpectedly. If, for example, your semester starts out poorly and you only score a 10 on project 1 (the equivalent of getting a 50%), you know that it's still highly possible to earn an A in the course (because there are still 100 available points to earn). It also means that I can reward those of you who attend class frequently by setting an Attendance Grade (10 points) without penalizing those who cannot due to other obligations, extenuating circumstances, or accessibility/disability reasons.

Project 1

Rhetorical Analysis of University Discourse Community (20 pts)

Corresponding SLOs:

- Review common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills
- Explore core rhetorical concepts including but not limited to: rhetoric, discourse community, genre, disciplinarity, intertextuality, purpose, audience, design, and delivery
- Analyze local discourse communities as rhetorical groups reflective of the university experience

Brief Description

After learning about discourse communities, rhetoric, and the kinds of groups found in your own university, you will compose a detailed analysis of one specific, local discourse community. This is an opportunity for you to learn more about an academic discipline (perhaps your chosen major), different clubs or campus services/organizations, or even unofficial discourse communities on campus. You will examine how these groups meet Swale's eight criteria, how they use specific genres of rhetorical discourse to communicate with one another as well as outsiders, and how they represent the idea of the "university experience." This project is your first opportunity to employ all the basic writing skills learned through the style corner exercises. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 500-750 words in proper APA or MLA style.

Project 2

University Research Summary (25 pts)

Corresponding SLOs:

- Review common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills
- Investigate topics pertinent to local institutions, like the university, utilizing applied and academic methods
- Discuss ethics as it relates to research, writing, and scholarship

Brief Description

After thoroughly analyzing one particular discourse community on campus, you may have come across some questions you'd like answered. For example, a student analyzing the students with disabilities campus community in project 1 might want to locate some additional data about disability services. This project is all about learning how to ask the right questions to the right people/sources and using the most effective methods to answer those questions. The research summary asks you to consider issues, problems, or topics of concern that can be at least partially addressed through

research. You will work to create research questions, locate and incorporate secondary sources, conduct basic primary research of varying types, and synthesize a short report summarizing the issue, potential causes of the problem, and affected populations. This project allows you to keep practicing your basic writing skills as well as research writing skills like incorporating evidence, quotations, and in-text citations. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 500-750 words in proper APA or MLA style.

Project 3

Collaborative Writing: The university experience (35 pts)

Corresponding SLOs:

- Review common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills
- Investigate topics pertinent to local institutions, like the university, utilizing applied and academic methods
- Discuss ethics as it relates to research, writing, and scholarship
- Collaborate with classmates on a multi-author research report to train inter/intrapersonal and project management skills

Brief Description

This final project builds on the research you did individually as part of project two by asking you to now compare data with 2-3 of your classmates in order to collaboratively draft a well-researched document. This report can vary in genre (depending on the nature of research conducted) but should be written for an audience of incoming freshmen. The purpose of the document is to discuss the concept of the university experience as it is broadly conceived, as it is enacted on your campus through various discourse communities, organizations, or disciplines, and how this compares to other universities across the world. Your group should focus on one topic area (like mental health, STEM discipline education, athletics and school spirit, etc) to make your final document grounded in more specific research. Read together, these documents should provide a patchwork understanding of the many elements which constitute the “university experience.” This project will help you learn how to collaborate in future environments by teaching you how to write team charters and work plans, but it will also serve as the complete synthesis of all that you have learned about basic writing, argument, and research in this course. Your group will be required to present your final project in some way at the end of the term. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 1000-1250 words in proper APA or MLA style.

Daily Writing Activities/ Participation (20 pts)

Corresponding SLOs:

- Describe the various resources available locally to ensure college success
- Review common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills through daily composition exercises

Brief Description

This category includes weekly annotations, journaling posts, style corner exercises, basic writing assessments, and quizzes. These smaller writing exercises are designed to help you understand concepts needed to complete longer projects, interact more with various university communities or resources, and help you think through your personal growth throughout the semester as a student writer.

Attendance (10 points)

I often go back and forth on attendance policies but I believe setting it up this way both rewards those of you coming to class while also not penalizing those who cannot always attend due to other obligations, extenuating circumstances, or accessibility/disability

reasons. I get it--life happens. You can't always be in my class. But let it be known that I want you here and these ten points are your incentive to show up. I do think you will improve more the more you practice, and we practice every day in class :) If for whatever reason you do need to miss class, I don't need to know why, but I do appreciate it when you check-in with me. This let's me know you are doing ok and allows me to keep you up to date if we did anything that wasn't already listed on the syllabus.

V. Required Texts

All required texts will be provided digitally as .pdfs by the instructor via our class Learning Management System and/or email. If you need accommodations of any sort (print media, different file types, translations, etc) please make me aware as soon as possible.

VI. Weekly Schedule

Note: This schedule is subject to change. I will notify students in class and via email if this schedule changes during the semester. Each two week pair is, in addition to the course content listed on the schedule, devoted to one of eight "habits of mind" recognized by the Council of Writing Program Administrators necessary for college and career success (these are color coded and listed under the "theme" column). These habits will be trained and discussed as we move through our course and your development in these areas will be topics to address in your journal.

Course Calendar

Week / Theme	In-Class Topics	Due Before Class
Week 1: Creativity	What is good writing? How this class works (student journals, assignment expectations, course policies) Preliminary assessment of student writing The CWPA's "eight habits of mind " Ask me anything	
Week 2: Creativity	What is critical reading? Exercises for improved reading comprehension, note-taking, and organizational skills. Creativity Practice: generative writing prompts What are annotations?	Readings-- <ul style="list-style-type: none"> ● CWPA Framework for post-secondary success ● Elbow, "How to improve your writing"

	<p>Practice writing citations, attributions, summaries, and evaluations.</p> <p>University Resource: Writing Center for brainstorming ideas, fresh perspectives, and revision advice</p>	<p>through freewriting”</p> <p>Assignments--</p> <ul style="list-style-type: none">● First impressions journal assignment and post● Style Corner: Summaries● Post practice annotation of Elbow to discussion board
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<p>Week 3: Engagement</p>	<p>Individual Conference Week (please see our LMS for detailed information on how we will work together this week)</p> <p>What is “discourse” and how does it form communities?</p> <p>Locating examples of different discourse communities within the university</p> <p>Exploring academic disciplines, athletic institutions, social or cultural club groups, as well as university services</p> <p>Analyzing university discourse communities</p> <p>Engagement Practice: writing prompts to spark joy and enthusiasm</p>	<p>Readings--</p> <ul style="list-style-type: none"> ● Swales, J. M. (2017). Reflections on the Concept of Discourse Community. <i>Composition Forum</i>, 37. ● McDonald, What is Discourse? <p>Assignments--</p> <ul style="list-style-type: none"> ● Attend your conference meeting and complete journal assignment ● Style Corner: Integrating quotations ● Annotate the Swales reading and post on the discussion board. Follow directions for guided peer review practice on this and all future annotation posts
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<p>Week 4: Engagement</p>	<p>What is rhetoric historically and now?</p> <p>Purpose, Audience, Design, Delivery (PADD)</p> <p>Strategies for effective argument Using Toulmin model in analysis</p> <p>How do academic disciplines and other discourse communities use rhetoric</p> <p>Selecting your own discourse communities for analysis</p> <p>University Resource: find an active club you might be excited to interact with. This could be a discourse community to analyze, a group you plan on joining, or both.</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Bartholamae "Inventing the University" • Zarlengo chapters on Rhetoric, purpose, audience <p>Assignments--</p> <ul style="list-style-type: none"> • Annotation of any one of our weekly readings for discussion board • Style Corner: Sentence Construction • Engaging with campus communities journal assignment
<p>Week 5: Metacognition</p>	<p>Genre theory and genres within academic DC</p> <p>How to write a rhetorical analysis of a discourse community.</p> <p>Metacognition Practice: writing prompts for critical self-reflection</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Dirk, Navigating Genres <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Topic Sentences • Annotation for discussion board • Rhetorical Analysis draft due Sunday night
<p>Week 6: Metacognition</p>	<p>Collective Feedback on Rhetorical Analysis Drafts</p> <p>I will distribute the feedback file at the beginning of the week. Both class periods this week will be opportunities to practice using this feedback file during guided peer-review exercises</p> <p>University Resource: mental health</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Collective feedback file for revision • Murray, Process not product <p>Assignments--</p> <ul style="list-style-type: none"> • Revise draft and submit final rhetorical analysis

<p>Week 7: Curiosity</p>	<p>What is research?</p> <p>Multiple ontologies, epistemologies, and axiologies depending on discourse communities or disciplinarity.</p> <p>Research methods in various disciplines and discourse communities: applied, academic, quantitative, qualitative</p> <p>Conducting ethical research</p> <p>Research writing: using APA and MLA style</p> <p>Curiosity Practice: writing prompts to inspire research question</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Reddit as an influential discourse community <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Using In-text citations • Annotation of weekly reading for discussion board
<p>Week 8: Curiosity</p>	<p>Writing good research questions</p> <p>Matching questions to the right method</p> <p>Asking questions from different vantage points: problems to solve, comparisons to make, information to quantify, ideas to interpret, etc</p> <p>University Resource: research librarians to help you find ways to answer all your questions.</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Zarlengo chapter on Research <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Active and Passive voice • Research Summary draft due Sunday night
<p>Week 9: Responsibility</p>	<p>Collective feedback exercises and peer review in class</p> <p>Workshop time to revise in class and ask for help</p> <p>Responsibility Practice: writing prompts about fear, anxiety/confidence, consequences, and affirmations</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Collective feedback file for revision <p>Assignments--</p> <ul style="list-style-type: none"> • Draft of University Research Summary due • Midterm journal summary report

<p>Week 10: Responsibility</p>	<p>Midterm Conference Week: Check our course page for more information. We will not meet together as a class.</p> <p>Midterm basic writing skills assessment</p> <p>University Resource: academic tutors and supplemental resources to help you to take ownership of your own education</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Wolfe, Team Writing selections • Zarlengo, collaboration chapter <p>Assignments--</p> <ul style="list-style-type: none"> • Final draft of University Research Summary due • Midterm assessment of basic writing skills • Attend your conference appointment
<p>Week 11: Flexibility</p>	<p>Establish teams for final project and discourse communities of focus</p> <p>Using Google Drive and other tools for collaborative writing</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Porter, "Intertextuality" • Annotation of weekly reading for discussion board <p>Assignments--</p> <ul style="list-style-type: none"> • Collaborative skills exercise
<p>Week 12: Flexibility</p>	<p>Writing team charters in class</p> <p>Outlining major deliverables for final project, establishing team roles, creating work plans</p> <p>University Resource: career services to help you adapt your academic skills to a constantly changing job market</p>	
<p>Week 13: Persistence</p>	<p>Drafting collaborative reports in class.</p> <p>Wrapping up major discussions and preparing</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Zarlengo chapter, presentations

	<p>for final presentations.</p> <p>Persistence Practice: writing prompts with challenging/strict guidelines</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Team charter and work plan due
<p>Week 14: Persistence</p>	<p>Group conferences replace collective feedback. See our course page for detailed instructions. We will not meet as a class this week, only in small groups.</p> <p>University Resource: physical health is important now more than ever as finals approach.</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Collaborative Report Draft Due
<p>Week 15: Openness</p>	<p>Discussion of final revisions and how to take what we've learned in this class and transfer it to other discourse communities</p> <p>Final exam for this course?</p> <p>A look ahead at EN 102</p> <p>Openness Practice: self-reflective writing</p> <p>University Resource: professors from multiple majors make their case for courses you might take later in your college career</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Prepare final presentation • Revise project 3 final • Final journal summary posting
<p>Week 16: Openness</p>	<p>Final presentations and assessment of instructor, course, and teammates.</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Final Presentations • Turn in Final Report and Critical Reflection of Assignment and Course • Final assessment of basic writing skills

VII. Course Policies

Collective Feedback

In this course, you will receive some combination of individualized feedback from your instructor as well as collective feedback on your major project drafts. A collective feedback file will be created using anonymous student examples from the course. These examples will be labeled as either exhibiting some kind of stylistic, compositional, or logical issue or as exhibiting strong qualities to be emulated. Issues will be accompanied by potential examples for how to revise as well as practice exercises designed to help students revise their own work. The feedback file will be important in how we learn about revision and peer review in this course.

Technology Use

You are required to have access to a computer to complete the assignments in this course. There are days where we will likely work in class, so a reliable laptop is best. If you do not own a computer, please let me know so we can investigate what university resources are available or how to best accommodate you. I do not mind laptops or even smartphones in class--in fact, get used to me asking you to Google something when I want an answer. Technology is powerful and can help us become better writers, so I want you to use what you have. That said, if your techno-toys become a distraction for you or others, I'll ask you to put them away.

Attendance

As explained above, attendance is associated with possible points to earn for your final grade, but it is not mandatory. I do strongly believe that the more frequently you miss class, the less likely you are to succeed in the course, but this is not a decision that's up to me.

Experiential Learning

Building on the last point, part of the reason attending class offers different learning opportunities is because of the amount of interactive or experiential exercises we will do together. Sometimes these might seem silly or make you a bit uncomfortable--that's ok. This is because, for the longest time, you've been conditioned to sit still in desks and raise your hands, to not speak unless spoken to. Environments like these are not conducive to deep learning. As such, prepare to move around, stretch, explore campus, talk to people, and practice, practice, practice! This class will make you a better writer if you learn to think about the entire, embodied, writing process. That's part of the reason we have a theme every two weeks--to help us keep an eye on the bigger picture of how we are developing holistically to better understand how we can further develop as people generally and writers specifically.

Journaling

I will ask you to document many of these interactive learning moments in a journal I want you to keep for this course. The journal itself should be a simple one-subject notebook. Please use a physical notebook so you can scribble, tear pages, draw, etc in addition to writing low-stakes, ungraded, responses. I will never read your actual journal--this is as private a document as you decide to make it. Instead, I will ask you to periodically post journal summaries to share more formalized, public thoughts you've extracted from private writing throughout the course. These posts will be how I track your interactions with various university communities and resources as well as your self-reflection regarding the eight habits of mind.

Diversity and Inclusion

This classroom will operate as a safe space for a diversity of opinions, human experiences, and ideas. You will practice developing active listening skills, empathy, and crafting a respectful tone by writing to one another and participating in discussions. Should you ever behave in a way that violates the safe space of our classroom, you will be asked to leave and not return until you have met with me to discuss a plan of action.

VIII. University Policies and Resources

Diversity and Inclusion

[English Language Learners](#)

[Academic Dishonesty](#)

[Kreitzberg Library](#)

Grades of Incomplete

Students of Concern

Technology Help

[Counseling Services](#)

Food or Housing Insecurity

[Writing Center](#)

Academic Tutoring

[Students with Disabilities](#)

EN 102: Composition and Literature II

Rhetorical Texts in Context

Instructor: Spencer Bennington	Class Location: TBD
Office: CPR 301K	Class Time: TBD
Office Hours: TWR 11-1	Class Location: TBD

I. Overview

Welcome to EN 102! This course is designed to help you become more skilled with Intermediate and advanced reading, writing, and research techniques necessary for academic success at the college level. These techniques will build on the skills you developed in EN 101 while simultaneously exposing you to new kinds of rhetorical “texts” for analysis. These include literary texts like fiction, drama, and poetry, media texts like film and television, professional texts like data visualizations academic research, performed texts like dance and music, and even digital texts like anime or AI compositions...and so much more! We will come to understand these different text groups as **genres**, categories of patterned responses to frequently recurring **rhetorical situations**. This course will teach you to better understand these texts rhetorically in terms of their **purpose, audience, design, and delivery** as well as the historical **contexts** and **exigencies** which make some texts have lasting impact centuries later. Finally, you will get a chance to collaborate with your classmates to demonstrate all that you’ve learned by producing a rhetorically effective **multimodal project** of your own. This course will not only help you continue to practice the writing skills you need to succeed in the remainder of your college courses, it is built to help you develop critically reflexive habit-practices, project management techniques, and holistic health strategies that can positively influence the rest of your academic and/or professional career.

II. Catalog Course Description of EN 102

EN 102 provides, through an extension and intensification of the methods and approaches of EN 101, an introduction to fiction, poetry, drama, and film. Prerequisite: EN 101.

III. Student Learning Objectives

General Education Objective for Goal 1: Critical Reading, Writing, and Research:

Students will write with clarity and precision, and read with comprehension. They will exercise the skills of independent inquiry, that is, to find, analyze, synthesize, and critically evaluate information in the respective discipline.

General Education Course-level Outcomes for Goal 1

- Construct a clear thesis supported by evidence from primary and secondary sources
- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Demonstrate conventions for structure, paragraphing, tone, and mechanics
- Apply appropriate citation styles

Course-level Goals for this Class

By the end of the semester you will be able to:

- Identify common issues of style and demonstrate intermediate/advanced grammar/writing skills
- Apply knowledge of writing, rhetoric, literary analysis, and argumentative skills through daily composition exercises
- Explore intermediate/advanced critical concepts including but not limited to: genre, intertextuality, multimodality, usability, accessibility,
- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions
- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship
- Collaborate with classmates on a multi-author research report in order to further develop inter/intrapersonal and project management skills
- Produce a purposeful multimodal project designed for a specific audience that synthesizes course texts and concepts

IV. Major Assignments and Grade Weight

Each grade is divided equally by its process components (skill-building exercises, generative writing, drafts, peer review, revision exercises) and the product component (final draft). For example, Project 1 is worth 20 points total toward your final grade. 10 of

those points can be earned by successful completion of the process components. 10 of those points can be earned through a successful final draft.

Note: These major assignments add up to a total of 110 points. Why? Because I understand that you are human beings first and students second. That means that this course has some built in flexibility when life happens unexpectedly. If, for example, your semester starts out poorly and you only score a 10 on project 1 (the equivalent of getting a 50%), you know that it's still highly possible to earn an A in the course (because there are still 100 available points to earn). It also means that I can reward those of you who attend class frequently by setting an Attendance Grade (10 points) without penalizing those who cannot due to other obligations, extenuating circumstances, or accessibility/disability reasons.

Project 1

Rhetorical Analysis of a Literary Text (20 pts)

Corresponding SLOs:

- Identify common issues of style and demonstrate intermediate/advanced grammar/writing skills
- Apply knowledge of writing, rhetoric, literary analysis, and argumentative skills through daily composition exercises
- Explore core rhetorical concepts including but not limited to: rhetoric, discourse community, genre, disciplinarity, intertextuality, purpose, audience, design, and delivery
- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions

Brief Description

After learning about various critical tools for examining literature, you will write a rhetorical analysis of our shared course text, *Fight Club* (Note: the text here is the instructor's choice but it should be one that all students read). Some secondary sources and research materials will be collected on our course site and available for your use--these will help you develop multiple perspectives about characters, plot devices, settings, socio-political context, etc as well as potentially useful lenses to help us understand a piece of literature like *Fight Club* (structuralism, deconstruction, psychoanalytic theory, theories of orientalism and othering, gender studies, critical race theory, theories of power, positionality, and privilege, etc.). You should read through these materials as you try to decide what kind of topic you'd like to focus your analysis on--say, consumer-culture angst in the late 90's as represented in the book. Once you have this topic and a place to start with some of our shared materials, you should do some additional research on your own to help you craft a fully fledged rhetorical analysis, one that understands the sociopolitical climate in which this text was produced as a

response. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 750-1000 words in proper APA or MLA style.

Project 2

Rhetorical Analysis of a Popular Text (20 pts)

Corresponding SLOs:

- Identify common issues of style and demonstrate intermediate/advanced grammar/writing skills
- Apply knowledge of writing, rhetoric, literary analysis, and argumentative skills through daily composition exercises
- Explore core rhetorical concepts including but not limited to: rhetoric, discourse community, genre, disciplinarity, intertextuality, purpose, audience, design, and delivery
- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions
- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods

Just like project 1, this project asks that you perform a detailed rhetorical analysis of a text, one that includes some amount of secondary research on a specific topic. The two major differences are: 1. This time I am not providing the text so you can choose any text that is not a novel, written poem, or written play. 2. Because you are choosing your own texts, I will not provide a shared bank of secondary sources. These two differences mean that Project 2 requires you to do a bit more brainstorming at the invention stage as well as a bit more research in the draft stage. Ideally, however, the flexibility of choosing between meaningful popular texts (TV, movies, music, digital media, performance, etc) allows for some interesting projects. While the goals of this project are similar in many ways to project 1, I do expect a higher degree of analytical rigor because this will be the second major opportunity to write an essay like this in the course. That said, I also expect different kinds of research to appear in this analysis (if you're examining a music video, for example, you might look into relevant performance studies or embodiment scholarship). Because we are no longer limited to an examination of written texts, your research opportunities open up tremendously. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 750-1000 words in proper APA or MLA style.

Project 3

Research Review Article (20 pts)

Corresponding SLOs:

- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions

- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship

Project 3 is designed to help you gather research on a local social, political, or cultural issue/movement/institution that is important to you. The topic you choose is less important than the following requirements:

1. You must choose to investigate an issue/problem that various stakeholder groups are actively working to solve.

2. You must conduct primary as well as secondary research to better understand the history of the problem/issue, the potential causes, the potential effects, and the affected populations.

Note: in Project 4 you will be asked to create a rhetorically effective multimodal composition (video, digital media, mixed materials, etc) that focuses on a local issue and advocates for certain kinds of action. The research you do in this project can help you develop that final project, so be sure to put the extra work in here. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 750-1000 words in proper APA or MLA style.

Project 4

Multimodal Composition: The university experience (30 pts)

Corresponding SLOs:

- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship
- Collaborate with classmates on a multi-author research report in order to further develop inter/intrapersonal and project management skills
- Produce a purposeful multimodal project designed for a specific audience that synthesizes course texts and concepts

After studying various genres of text all semester in terms of what makes them rhetorically effective, it's now time to produce one of your own. You and two classmates will collaborate to create a multimodal composition of your choice. The form your text takes is less important than the following items:

1. Your text must achieve the purpose of advancing a cause, course of action, or solution to a local problem/issue researched in Project 3.
2. Your text must be designed with a specific audience in mind. For example, if you want to appeal to and reach a younger audience, social media platforms might be more effective than a long-form blog post.
3. Your text must stand alone as an object that speaks for itself, but you will also write a rational/analysis (250-500 words) of your project specifically to show me you have critically considered rhetorical choices in the design process.

This project will help you learn how to collaborate in future environments by teaching you how to write team charters and work plans, but it will also serve as the complete synthesis of all that you have learned about intermediate/advanced writing, argument, analysis, and research in this course. Your group will be required to present your final project in some way at the end of the term.

Daily Writing Activities/ Participation (10 pts)

Corresponding SLOs:

- Describe the various resources available locally to ensure college success
- Review common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills through daily composition exercises

This category includes weekly annotations, journaling posts, style corner exercises, basic writing assessments, and quizzes. These smaller writing exercises are designed to help you understand concepts needed to complete longer projects, interact more with various university communities or resources, and help you think through your personal growth throughout the semester as a student writer.

Attendance (10 pts)

I often go back and forth on attendance policies but I believe setting it up this way both rewards those of you coming to class while also not penalizing those who cannot always attend due to other obligations, extenuating circumstances, or accessibility/disability reasons. I get it--life happens. You can't always be in my class. But let it be known that I want you here and these ten points are your incentive to show up. I do think you will improve more the more you practice, and we practice every day in class :)

If for whatever reason you do need to miss class, I don't need to know why, but I do appreciate it when you check-in with me. This lets me know you are doing ok and allows me to keep you up to date if we did anything that wasn't already listed on the syllabus.

V. Required Texts

Chuck Palahniuk. **Fight Club**. New York: W.W. Norton & Company, 1996

All other required texts will be provided digitally by the instructor via our class learning management system and/or email. If you need accommodations of any sort (print media, different file types, translations, etc) please make me aware as soon as possible.

VI. Weekly Schedule

Note: This schedule is subject to change. I will notify students in class and via email if this schedule changes during the semester. Each two week pair is, in addition to the course content listed on the schedule, devoted to one of eight "habits of mind" recognized by the Council of Writing Program Administrators necessary for college and career success (these are color coded and listed under the "theme" column). These habits will be trained and discussed as we move through our course and your development in these areas will be topics to address in your journal.

Course Calendar

Week / Theme	In-Class Topics	Due Before Class
Week 1: Creativity	What is good writing? How this class works (student journals, assignment expectations, course policies) Preliminary assessment of student writing The CWPA's "eight habits of mind " What is critical reading? What are "texts"?	

	<p>Exercises for improved reading comprehension, note-taking, and organizational skills.</p> <p>Creativity Practice: generative writing prompts</p> <p>Ask me anything</p>	
<p>Week 2: Creativity</p>	<p>Writing annotations?</p> <p>Practice writing citations, attributions, summaries, and evaluations.</p> <p>Practice writing observations, claims, interpretations, etc</p> <p>Practice reading short stories and poetry</p> <p>University Resource: Writing Center for brainstorming ideas, fresh perspectives, and revision advice</p>	<p>Readings--</p> <ul style="list-style-type: none"> ● CWPA Framework for post-secondary success ● King, "The truth about stories" <p>Assignments--</p> <ul style="list-style-type: none"> ● First impressions journal assignment and post ● Style Corner: Summaries ● Post practice annotation of King to discussion board

<p>Week 3: Engagement</p>	<p>What is rhetoric historically and now?</p> <p>Purpose, Audience, Design, Delivery (PADD)</p> <p>Strategies for effective argument Using Toulmin model in analysis</p> <p>How do various literary texts work rhetorically?</p> <p>Engagement Practice: writing prompts to spark joy and enthusiasm</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Zarlengo chapters on Rhetoric, purpose, audience • Survey of the rhetorical situation debates (handout) <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Integrating quotations • Annotate the Zarlengo readings and post on the discussion board. Follow directions for guided peer review practice on this and all future annotation posts • Get Fight Club so you can read and discuss next week
<p>Week 4: Engagement</p>	<p>Individual Conference Week (please see our LMS for detailed information on how we will work together this week)</p> <p>Reading Fight Club and writing preliminary observations/questions</p> <p>University Resource: find an active club you might be excited to interact with. This could be a discourse community to analyze, a group you plan on joining, or both.</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Fight Club (have at least 50 pages read before your conference) <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Sentence Construction • Engaging with campus communities journal assignment
<p>Week 5: Metacognition</p>	<p>Genre theory from both rhetorical and literary perspectives</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Dirk, Navigating Genres

	<p>How to write a rhetorical analysis of a novel, using our shared research bank, positioning texts within context</p> <p>Metacognition Practice: writing prompts for critical self-reflection</p>	<ul style="list-style-type: none"> • Understanding Genre in creative writing <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Topic Sentences • Annotation for discussion board • Rhetorical Analysis draft due Sunday night
<p>Week 6: Metacognition</p>	<p>Collective Feedback on Rhetorical Analysis Drafts</p> <p>I will distribute the feedback file at the beginning of the week. Both class periods this week will be opportunities to practice using this feedback file during guided peer-review exercises</p> <p>University Resource: mental health</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Collective feedback file for revision • Meloncon, the messy writing process model <p>Assignments--</p> <ul style="list-style-type: none"> • Revise draft and submit final rhetorical analysis
<p>Week 7: Curiosity</p>	<p>How do popular texts differ from literary texts?</p> <p>Expanding our critical vocabulary to include visual, auditory, kinesiological, etc.</p> <p>Modeling an analysis of popular texts: Lemesurier 2020 and Childish Gambino's "This is America"</p> <p>Demonstrating how bodies and media in the 20th 21st century facilitated new kinds of arguments (Bruce Lee, Jesse Owens, Rosie the Riveter, etc)</p> <p>Choosing a popular text (comics, web media, multimodal compositions, music, performance, etc)</p> <p>Curiosity Practice: writing prompts to inspire</p>	<p>Readings--</p> <ul style="list-style-type: none"> • The medium is the message review article • Introduction to visual/digital rhetoric <p>Assignments--</p> <ul style="list-style-type: none"> • Style Corner: Using In-text citations • Annotation of weekly reading for discussion board • Choose your popular text and post to the

	research question	appropriate discussion board
Week 8: Curiosity	<p>Writing what we can observe vs. writing what we believe</p> <p>Brainstorming and working together on outlines for project 2</p> <p>University Resource: academic tutors and supplemental resources to help you to take ownership of your own education</p>	<p>Readings--</p> <ul style="list-style-type: none"> Porter, delivery in the digital age <p>Assignments--</p> <ul style="list-style-type: none"> Style Corner: Active and Passive voice Project 2 draft due Sunday night
Week 9: Responsibility	<p>Collective feedback exercises and peer review in class</p> <p>Workshop time to revise in class and ask for help</p> <p>Responsibility Practice: writing prompts about fear, anxiety/confidence, consequences, and affirmations</p>	<p>Readings--</p> <ul style="list-style-type: none"> Collective feedback file for revision <p>Assignments--</p> <ul style="list-style-type: none"> Midterm journal summary report
Week 10: Responsibility	<p>What is applied/academic research?</p> <p>Conducting ethical research</p> <p>Writing good research questions</p> <p>Matching questions to the right method</p> <p>Choosing a local issue or topic</p> <p>University Resource: research librarians to help you find ways to answer all your questions.</p>	<p>Readings--</p> <ul style="list-style-type: none"> Zarlengo chapter on Research <p>Assignments--</p> <ul style="list-style-type: none"> Final draft of project 2 Midterm assessment of writing skills

<p>Week 11: Flexibility</p>	<p>Research writing: using APA and MLA style</p> <p>Workshopping in class. Bring in some sources you plan to include in your research review so your classmates and I can make sure you are addressing all the major project components</p>	<p>Assignments--</p> <ul style="list-style-type: none"> • Bring research materials to class and any questions or issues • Draft of project 3 due Sunday night
<p>Week 12: Flexibility</p>	<p>Collective feedback exercises and peer review in class</p> <p>Workshop time to revise in class and ask for help</p> <p>University Resource: career services to help you adapt your academic skills to a constantly changing job market</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Collective feedback file for revision <p>Assignments--</p> <ul style="list-style-type: none"> • Collaborative skills exercise
<p>Week 13: Persistence</p>	<p>Establish teams for final project and discourse communities of focus</p> <p>Using Google Drive and other tools for collaborative writing Writing team charters in class</p> <p>Outlining major deliverables for final project, establishing team roles, creating work plans</p> <p>Storyboarding in class.</p> <p>Wrapping up major discussions and preparing for final presentations.</p> <p>Persistence Practice: writing prompts with challenging/strict guidelines</p>	<p>Readings--</p> <ul style="list-style-type: none"> • Ball, Arola, multimodal rhetoric readings • Zarlengo, collaboration chapter • Wolfe, Team Writing selections <p>Assignments--</p> <ul style="list-style-type: none"> • Team charter and work plan due
<p>Week 14: Persistence</p>	<p>Group conferences replace collective feedback. See our course page for detailed instructions. We will not meet as a class this week, only in small groups.</p> <p>University Resource: physical health is important now more than ever as finals approach.</p>	<ul style="list-style-type: none"> • Zarlengo presentations <p>Assignments--</p> <ul style="list-style-type: none"> • Project 4 storyboard due
<p>Week 15:</p>	<p>Discussion of final revisions and how to take</p>	<p>Assignments--</p>

<p>Openness</p>	<p>what we've learned in this class and transfer it to future courses or professional environments</p> <p>Final exam for this course?</p> <p>Openness Practice: self-reflective writing</p> <p>University Resource: professors from multiple majors make their case for courses you might take later in your college career</p>	<ul style="list-style-type: none"> ● Prepare final presentation ● Revise project 3 final ● Final journal summary posting
<p>Week 16: Openness</p>	<p>Final presentations and assessment of instructor, course, and teammates.</p>	<p>Assignments--</p> <ul style="list-style-type: none"> ● Final Presentations ● Turn in Final Report and Critical Reflection of Assignment and Course ● Final assessment of writing skills

VII. Course Policies

Collective Feedback

In this course, you will receive some combination of individualized feedback from your instructor as well as collective feedback on your major project drafts. A collective feedback file will be created using anonymous student examples from the course. These examples will be labeled as either exhibiting some kind of stylistic, compositional, or logical issue or as exhibiting strong qualities to be emulated. Issues will be accompanied by potential examples for how to revise as well as practice exercises designed to help students revise their own work. The feedback file will be important in how we learn about revision and peer review in this course.

Technology Use

You are required to have access to a computer to complete the assignments in this course. There are days where we will likely work in class, so a reliable laptop is best. If you do not own a computer, please let me know so we can investigate what university resources are available or how to best accommodate you. I do not mind laptops or even smartphones in class--in fact, get used

to me asking you to Google something when I want an answer. Technology is powerful and can help us become better writers, so I want you to use what you have. That said, if your techno-toys become a distraction for you or others, I'll ask you to put them away.

Attendance

As explained above, attendance is associated with possible points to earn for your final grade, but it is not mandatory. I do strongly believe that the more frequently you miss class, the less likely you are to succeed in the course, but this is not a decision that's up to me.

Experiential Learning

Building on the last point, part of the reason attending class offers different learning opportunities is because of the amount of interactive or experiential exercises we will do together. Sometimes these might seem silly or make you a bit uncomfortable--that's ok. This is because, for the longest time, you've been conditioned to sit still in desks and raise your hands, to not speak unless spoken to. Environments like these are not conducive to deep learning. As such, prepare to move around, stretch, explore campus, talk to people, and practice, practice, practice! This class will make you a better writer if you learn to think about the entire, embodied, writing process. That's part of the reason we have a theme every two weeks--to help us keep an eye on the bigger picture of how we are developing holistically to better understand how we can further develop as people generally and writers specifically.

Journaling

I will ask you to document many of these interactive learning moments in a journal I want you to keep for this course. The journal itself should be a simple one-subject notebook. Please use a physical notebook so you can scribble, tear pages, draw, etc in addition to writing low-stakes, ungraded, responses. I will never read your actual journal--this is as private a document as you decide to make it. Instead, I will ask you to periodically post journal summaries to share more formalized, public thoughts you've extracted from private writing throughout the course. These posts will be how I track your interactions with various university communities and resources as well as your self-reflection regarding the eight habits of mind.

Diversity and Inclusion

This classroom will operate as a safe space for a diversity of opinions, human experiences, and ideas. You will practice developing active listening skills, empathy, and crafting a respectful tone by writing to one another and participating in discussions. Should you ever behave in a way that violates the safe space of our classroom, you will be asked to leave and not return until you have met with me to discuss a plan of action.

VIII. University Policies and Resources

Note: these are some of the policies and resources I usually include with hyperlinks to the correlating policies and resources

Diversity and Inclusion

English Language Learners

Academic Dishonesty

Library Website

Grades of Incomplete

Students of Concern

Technology Help

Counseling Services

Food or Housing Insecurity

Writing Center

Academic Tutoring

Students with Disabilities

Fall 2019 Syllabus

Professional Writing

Instructor: Dr. Spencer Bennington	Section: 37
Course Time: 9:30-10:45	Classroom: CPR 481
Office Location: CPR 301K	Office Phone: nope
Email: bennington1@mail.usf.edu	Office Hours: 10:45-12:00 TR, most other times available by appointment

Course Information & Description

This is a 3-credit hour course. Prerequisites are ENC 1101 and ENC 1102 *or* ENC 1121 and ENC 1122. It's offered through the Department of English in the School of Humanities, College of Arts and Sciences. The course meeting time(s) and location are listed above.

This is a 6ACT Communications course (formerly, Gordon Rule). Students in this course will engage in writing as a "process," which means employing strategies such as pre-writing, co-authoring, document design, peer feedback, revising, and editing. Students will learn how to develop ideas and texts that follow academic/disciplinary conventions for different contexts, audiences, and purposes. An integral part of writing instruction is the opportunity to revise documents in response to feedback, so students will be required to revise at least some course writing assignments (including one major assignment) after receiving feedback from the instructor. At a minimum, students will write 4500 words for this course. Students must achieve a proficiency level of at least C- in the course in order to receive Gordon Rule Communication credit.

Course Requirements

This is primarily a writing class, but students are also expected to read carefully, engage in meaningful in-class discussions, and conduct research for major projects. There will be both individual and collaborative work throughout this class. Students will complete four major writing projects (that include several deliverables each), complete reading and homework assigned, participate in class, and conduct regular document review.

Course Goals

Students completing this course will develop the following skills and abilities:

- Rhetorical strategies for writing in the workplace
- Genres and conventions of professional communication
- Collaborative writing and project management
- Document design and writing technologies
- Ethics, accessibility, and inclusion in the workplace

Student Learning Outcomes

- Analyze and write in a specific context defined by purpose and audience
 - Analyze professional cultures, social contexts, and audiences to determine how they shape the various purposes and forms of writing, such as persuasion, organizational communication, and public discourse.
- Learn effective document design
 - Learn to argue with visual data, understanding and implementing various principles of format, layout, and design of documents that meet multiple user/reader needs.
- Write within a genre
 - Learn and practice writing in various genres of professional and technical discourse like the memo, letter, technical reports, proposals, and descriptions, etc.
- Develop your writing process, style, and editing techniques
 - Develop and understand various strategies for planning, researching, drafting, and revising documents. Develop a clear, concise, and functional writing style. Develop techniques to become an effective critic and editor.
- Practice Collaboration
 - Learn and apply strategies for successful collaboration, such as working and communicating on-line with colleagues, setting and achieving project goals, and responding constructively to peers' work.

Required Course Texts

- *A Rhetorical Approach to Workplace Writing, 6th ed (RAWWr)*. Available for \$47.00 via USF Writes

Critical Assignments

The critical assignments relate to and measure the Student Learning Outcomes.

- **Project 1: Document Series**
 - Analyze and write in a specific context defined by purpose and audience
 - Learn effective document design
 - Write within a genre
- **Project 2: Research Summary**
 - Analyze and write in a specific context defined by purpose and audience
 - Learn effective document design
 - Write within a genre
- **Project 3: Information Design**
 - Analyze and write in a specific context defined by purpose and audience
 - Learn effective document design
 - Develop your writing process, style, and editing techniques
- **Project 4: Collaborative Report**
 - Analyze and write in a specific context defined by purpose and audience
 - Learn effective document design
 - Develop your writing process, style, and editing techniques
 - Write within a genre
 - Practice Collaboration

Attendance Policy

Attendance is graded as a portion of your participation average (10% of final grade) for this course. There are no excused or unexcused absences, just absences. Please make sure to let me know ahead of time if you plan on missing class. It's up to you to keep up with whatever work you may have missed by consulting classmates and the Canvas shell. Please do not make a habit out of emailing me to catch up on what you missed as this is a waste of time for all involved.

Grading Policy

Weights of Assignments

Assignment	Final Grade %	Description
Project 1 (Document Series)	15%	
Project 2 (Research Summary)	20%	

Project 3 (Information Design) 20%

Project 4 (Collaborative Report) 35%

Participation (small assignments, homework, attendance, and anything else) 10%

Grading Scale

A+ (97–100) 4.00 A (94–96.9) 4.00 A– (90–93.9) 3.67

B+ (87–89.9) 3.33 B (84–86.9) 3.00 B– (80–83.9) 2.67

C+ (77–79.9) 2.33 C (74–76.9) 2.00 C– (70–73.9) 1.67

D+ (67–69.9) 1.33 D (64–66.9) 1.00 D– (60–63.9) 0.67

Note: Students may not take this course S/U (Satisfactory/Unsatisfactory).

Weeks 1-2	<p data-bbox="423 239 662 268">Intro to the course</p> <ul data-bbox="472 310 1281 495" style="list-style-type: none"><li data-bbox="472 310 1281 342">● What is good writing? (in class exercise first week of class)<li data-bbox="472 348 943 380">● Ch. 1: Rhetoric in the Workplace<li data-bbox="472 386 773 417">● Ch. 6: What is PTC<li data-bbox="472 424 716 455">● Ch. 2: Purpose<li data-bbox="472 462 732 493">● Ch. 3: Audience
Weeks 3-5	<p data-bbox="423 596 1062 630">Project 1: Document series (15% of final grade)</p> <ul data-bbox="472 667 1149 852" style="list-style-type: none"><li data-bbox="472 667 1149 699">● Business forms of letter, memo, email, also style<li data-bbox="472 705 919 737">● Due at the end of the 4th week<li data-bbox="472 743 699 774">● Ch. 13: Email<li data-bbox="472 781 992 812">● Ch. 14 and 15 on letters and memos<li data-bbox="472 819 1125 852">● Supplemental readings on style and wordiness
Week 6-8	<p data-bbox="423 953 1092 987">Project 2: Research Summary (20% of final grade)</p> <ul data-bbox="472 1024 919 1209" style="list-style-type: none"><li data-bbox="472 1024 829 1056">● Ch. 10: Writing Process<li data-bbox="472 1062 919 1094">● Ch. 11: Organizing Information<li data-bbox="472 1100 789 1131">● Ch. 12: Writing Style<li data-bbox="472 1138 691 1169">● Ch. 7: Ethics<li data-bbox="472 1176 894 1209">● Ch. 22: Workplace Research
Weeks 9-11	<p data-bbox="423 1310 1081 1344">Project 3: Information Design (20% of final grade)</p> <ul data-bbox="472 1381 1346 1608" style="list-style-type: none"><li data-bbox="472 1381 837 1413">● Ch. 4: Document Design<li data-bbox="472 1419 789 1451">● Ch. 5: Visual Design<li data-bbox="472 1457 1346 1566">● Ch. 8 and 9 on usability and accessibility (potentially have “user tests” on the documents in class to focus on purpose, audience, and the effectiveness of the visuals)<li data-bbox="472 1572 1097 1608">● Visual assignment Due by the end of week 8

Weeks 9-14	<p>Project 4: Collaborative Report 35% of final grade</p> <ul style="list-style-type: none"> • Working on project • Ch. 19 and 20 on reports and proposals • Ch. 17 presentations • Draft of final report should be due in week 14 for either peer editing, critiques, collective feedback or individual feedback
Week 15	Project 4 (including Presentations) Due

Late Work / Missed In-Class Work

I do not accept late work. Unless you make prior arrangements with me, major projects will earn a five point deduction for every day late.

Incomplete

The current university policy concerning incomplete grades will be followed in this course. For USF Tampa undergraduate courses and USFSM undergraduate and graduate courses: An “I” grade may be awarded to a student only when a small portion of the student’s work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the “I” is to be set by the instructor of the course. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and/or graduation, whichever comes first. “I” grades not removed by the end of the time limit will be changed to “IF” or “IU,” whichever is appropriate.

Technology Requirement

Students are required to have regular access to a computer, the internet, a word processor, Canvas, USF email, and a printer. There are many technology labs on campus that students can use at no extra cost, so students should have regular access to all required technology via the USF campus resources. The [USF Digital Media Commons](#) is also available for student use. The DMC is an excellent and recently expanded “multimedia production area which provides equipment, instruction, space, and assistance” for students to use design equipment and software.

Writing Studio

[USF's Writing Studio](#) offers assistance to any student who wants to improve his or her writing skills. Rather than offering editing assistance, during a session in the Writing Studio, consultants

and students work together to enhance the organization, development, grammar, and style of any type of writing across the disciplines. Students are encouraged to visit the Writing Studio at any stage during the writing process, from brainstorming and pre-writing to final polishing. The USF Writing Studio is conveniently located on the second floor of the library. Walk-ins are welcome dependent on availability, but students are encouraged to make an appointment by visiting the Writing Studio during office hours or calling 813-974-8293. Additional feedback is available via SmartThinking, an online tutoring center, which is accessible via Canvas.

Policies about disability access, religious observances, academic grievances, academic misconduct, and several other topics are governed by a central set of policies, which apply to all classes at USF:

<https://www.usf.edu/provost/faculty/core-syllabus-policy-statements.aspx>

Important Contacts and Resources

Students with Disabilities

Contact SDS at 974-4309 or www.sds.usf.edu. For more information about student responsibilities related to disability accommodations, see <http://www.sds.usf.edu/students.asp>

Sexual Misconduct/Sexual Harassment Reporting

Contact the USF Center for Victim Advocacy and Violence Prevention: (813) 974-5757.

Students of Concern Assistance Team (SOCAT)

SOCAT offers supportive intervention and guidance to any USF student who is struggling. If you or someone you know needs assistance, see <http://studentsofconcern.usf.edu/>.

Counseling Center

The Counseling Center provides a variety of psychological services **FREE** for all currently registered students on the Tampa campus of the University of South Florida. The Center may be contacted at 974-2831 or <http://www.usf.edu/student-affairs/counseling-center/> .