



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

Table with columns: College/School, Department, English, Prefix, ENG, Number, 205, Title, Introduction to Writing, Rhetorics and Literacies, Units: 3

Is this a cross-listed course? No If yes, please identify course(s)

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? Yes

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials A . B . (Required)

Course description: How do we understand the ways in which people in systems--both small and large--social, political, and economic, throughout the world use language and other symbolic resources to carry out work?

Requested designation: Literacy and Critical Inquiry-L Mandatory Review: Yes

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:




ARIZONA STATE UNIVERSITY
Elenore.Long@asu.

Name Elenore Long E-mail edu Phone 480-809-7633

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Professor Aaron Baker Date: 1/17/17

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	<p>See p. 2 of B.3: Annotated Syllabus. PLEASE NOTE: Descriptions of evidence that ENG 205 meets each criterion appear in a document immediately following this and the next formatted table.</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>See B.3 Annotated Syllabus, pp. 1, 10-11, for comments marking evidence.</p>
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center;"> <p style="background-color: yellow;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>See B.3 Annotated Syllabus, pp 2, 8, 11-12.</p>
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			

ASU - [L] CRITERIA

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "C-3".

C-3

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	See B.3. Annotated Syllabus, pp. 2, 7, 9, 10-11
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	205	Introduction to Writing, Rhetorics, and Literacies	Proposal for the L-Designation

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
At least 50% of grade is on writing	Students complete five formal written assignments that account for 65% of their grade. Even the oral presentation has a formal written component.	See p. 2 of Annotated Syllabus: Photo essay, and critical reflection; multimodal research group proposal; individual research report; critical reflection on multimodal project; and presentation of multimodal analysis.
writing assignments should involve gathering, interpreting, evaluating evidence.	Every assignment asks student to do these aspects of gathering, interpreting, evaluating evidence as part of their presentation of the argument in their writing and oral presentation (which depends on PowerPoint and writing)	p. 1 of Annotated Syllabus. See course description. ENG 205 asks students to employ tools from the fields of writing studies, rhetoric, and literacies to frame and to sustain critical inquiry. p. 2 of annotated syllabus: see student learning outcomes; p. 10 & B.2 Criteria_Descriptions_for_Checklist: See each of the formal assignments that requires students to gather, interpret and evaluate evidence.
Students must complete a minimum of two writing assignments that are substantial	Students complete FIVE; see the assignment sheets and syllabi where due dates are listed	See B.3 Annotated Syllabus, pp 2, 8, 11-12. See also B2. Criteria_Descriptions_for_Checklist_for_details that show these are indepth, substantial assignments.
Assignments are arranged to get timely feedback from teacher and peers	Students have an opportunity to work in groups or pairs on EVERY assignment to get feedback from the teacher and their peers.	See B.3. Annotated Syllabus, pp. 2, 7, 9, 10-11. These comments indicate that students get responses on rough draft and on materials for the essay; the semester-long multimodal project involves a set of sequenced assignments on which students get feedback.

B.2 Descriptions Requested from Checklist for Criteria 1-4 for ENG 205/L-Designation

Below please find written descriptions of evidence supporting the criteria checklist.

Criterion 1:

Please describe the assignments that are considered in the computation of the course grades—and indicate the proportion of the final grade that is determined by each assignment.

Major Assignments (involving sustained formal writing are highlighted in yellow below)

- Individually composed photo-essay 15%
 - Critical Reflection on composing photo essay
- Semester-long Multimodal project on cultural work (individual & group work) 30%
 - Multimodal Research Group Proposal
 - Individual Research Report
 - Critical reflection on Multi-modal project 10%
 - Presentation of multimodal analysis 10%
- Informal Blackboard entries due throughout the semester 15%
- Quizzes throughout the semester 10%
- Participation throughout the semester 10%

Criterion 2:

Please describe the way(s) in which this criterion (involving gathering, interpreting, and evaluating evidence) is addressed in the class.

Every assignment asks student to do these aspects of gathering, interpreting, evaluating evidence as part of their presentation of the argument in their writing and oral presentation (which depends on PowerPoint and writing)

For evidence, see p. 1 of Annotated Syllabus. See course description. ENG 205 asks students to employ tools from the fields of writing studies, rhetoric, and literacies to frame and to sustain critical inquiry.

p. 2 of annotated syllabus: see student learning outcomes;

p. 10 & B.2 Criteria_Descriptions_for_Checklist: See each of the formal assignments that requires students to gather, interpret and evaluate evidence.

Criterion 3:

Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are involved in the course requirements.

Below are four assignment descriptions requiring substantial writing and speaking:

1. Sample Assignment: Individually Composed Photo Essay & Critical Reflection
2. Sample Assignment: Sample Assignment: Multimodal Research Group Project, (Including Group Proposal & Collaborative Contract)
3. Sample Assignment: Individual Research Report
4. Sample Assignment: Individual Critical Reflection for Multimodal Project

**Criterion 3.1. Sample Assignment:
Individually Composed Photo
Essay & Critical Reflection**

**Individually Composed Photo
Essay & Critical Reflection**

This assignment is made up of two parts: a photo-essay and a critical reflection. A photo-essay is made up of a collection of photographs placed in a particular order to convey an argument or narrative that is supported by words (captions and other text). World class photojournalists such as Larry

Burrows, Lauren Greenfield, Joachim Ladefoged, and James Nachtwey, to name just a few, are well known for their photo-essays that reveal a progress of events, emotions, and concepts. For good examples of their photos from photo-essays, see

- <http://life.time.com/larry-burrows/>
- <http://www.laurengreenfield.com/index.php?p=VQTME4W6>
- <http://www.joachimladefoged.com/>
- <http://www.jamesnachtwey.com/>

Photojournalists, however, aren't the only ones who can do photo-essays. People are creating something like them every day on Twitter, Tumblr, Facebook, Pinterest, and other social media sites. Images powerfully convey stories and arguments.

For your photo-essay assignment, you will create a one- to two-page photo-essay that combines images, captions, and text to construct an argument about a cultural worker (person(s), organization(s), place(s), thing(s)). You will need to use a minimum of 6 pictures up to 12 or so that show the kinds of cultural work that is being done. You began brainstorming on cultural worker for your first Blackboard post. Continue brainstorming to come up with a topic. Here are some things to keep in mind:

Topic and theme: Photo-essays are most dynamic when you as the photographer care deeply about the topic and the theme (the point about the topic). What cultural worker—person, organization, place, or thing—do you care most deeply about? Nail down your topic and then work on the point you want to make about it.

Research: Find out as much as you can about your topic. Who/what is it? Where does it come from? Who made it or constructed it? Why does it do what it does? For what purpose? Interview people to find out the answers to these and other questions you generate. Read what you can about the topic (both online and in the library). For instance, say you want to do a photo-essay on a graffiti artist. Speak to the artist if you



can. Speak with those who have viewed the graffiti s/he does. Read about graffiti artists. Take photos of the graffiti and if possible the artist.

Find the “real story”: After your research, determine the angle you want to take in your photo-essay. Is the graffiti artist from an upper, middle, or lower class? What value, idea, emotion, or belief is the artist trying to challenge and/or convey. Is the graffiti artist part of a counterculture? Why does the artist do what s/he does? And so on.

Plan your photographs: Whether you decide to sit down and extensively visualize each shot of your photo-essay or simply walk through them in your mind, think about the kinds of shots that will work best to make your argument. You might create a “shot list” for the story—a list of shots that taken together will make the argument—or a story board—a series illustrations or images displayed in a sequence to help with organizing the photo-essay sequence.



photos?

Consider the following in composing your photographs:

- Color or B&W or some combination
- Composition
- Lighting (back, low, side, front)
- Angle and distance to subject
- Candid or posed

Consider the need for text to accompany each photograph as a caption and as an explanation or piece of the argument.

Hounds of Helsinki backstage, 2014. Photographer Landon Nordeman

Each shot will work like a sentence in a one-paragraph story. Typically, you take many more shots than you use. In selecting your images, each shot must emphasize a different concept or emotion that can be woven together with the other images for the final draft of the argument.

Organizing your photo-essay

Lead photo: should effectively draw in your readers. This is usually the most difficult photo to choose and it must follow the point you want to make. It could be an emotional portrait or an action shot but ultimately it should provoke the curiosity of the viewers.

The scene: Your second photo should set the stage and describe the scene of your argument. An overarching photo taken with a wide angle lens is often effective.

Portraits: Your photo-essay should include at least one portrait of a person, place, or thing. If you capture an emotional expression or a telling action, it can effectively humanize your argument.

For Your Critical Reflection Assignment on your photo-essay

You will write a one-page double-spaced reflection on your photo essay explaining what your argument is and how you planned the photographs you took and selected for the photo-essay. Consider what the constraints you were working with (e.g., time, access, schedules, etc.). What were the rhetorical affordances of this project (e.g., what did it allow you to do and say that another mode would have not allowed). Finally, what did you learn in doing this photo-essay project?

I consent to be photographed as part of a class research project for *Intro to SWIRL*. The purpose of this Photo Essay project is to examine how culture is worked through images and texts for the purpose of understanding how we are immersed in cultural workers that help us to participate and/or be divided from certain cultural aspects. By acknowledging multiple perspectives, we hope to expand our understanding.

I know this means that my picture might be published along with the findings and discussion of the *Intro to SWIRL* project. Additionally, my picture might be:

- shown at a public event with community, school and academic groups.
- used in published papers, including journals and book chapters.
- used at a conference presentation.

Print name	Signature	Date
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If you have additional questions about our project, please contact our supervising professor, Maureen Daly Goggin, at maureen.goggin@asu.edu.

Thank you for your participation in our project!

Criterion 3.2. Sample Assignment: Multimodal Research Group Project, (Including Group Proposal & Collaborative Contract)

Multimodal Research Group Project

As Cheryl Ball and Colin Charlton point out, “*Multimodal* means *multiple + mode*. . . . [A] mode refers to a way of meaning making” (42). A multimodal research essay, then, is one that combines two or more of the following modes of communication: alpha/numeric writing, audio (e.g., speaking and/or music), visual (e.g., photographic images), drawings, and video to make an argument. Some go so far as to include gesture and tactile elements. Although it is often mistakenly assumed that a multimodal essay must include a digital component, that is not always the case. Consider, for example, posters, flyers, brochures, magazines, zines, scrapbooks, reports, and so on. While some of these may be digitally produced, they are not necessarily distributed digitally—though for this assignment you will create a multimodal research project that will be delivered digitally.

For this assignment, you will work in a small group of 3 or 4 to generate a multimodal research essay to convey a scholarly argument on a topic relevant to the course (its readings or its class discussions, such as efforts of a cultural worker or examination of a social problem such as human rights) that you as a group agree on. To arrive at that argument, you will need to articulate the problem to do an inquiry on, research and document the problem, analyze what you find, and communicate the results via the multimodal research essay and the oral presentation. You will have time inside the class but you will also need to meet and work with each other outside of class.

There are several goals for this assignment:

- To practice research as systematically increasing the horizons of your current knowledge
- To practice identifying/constructing and making inquiries into a research problem
- To practice applying your analytical skills to the technical and rhetorical production of a multimodal text
- To produce a contemporary text in response to a particular rhetorical situation using multiple modes, media, and technologies
- To understand how multiple modes create a “set” that often work together
- To practice collaboration skills necessary for producing a scholarly multimodal essay
- To come to a more thorough understanding of the rhetorical situation—the relationship among the audience, the writer, and the purpose of a text—and the trajectory of your writings
- To come to a more thorough understanding of how rhetoric, writing, and literacy work alone and together as analytical and productive tools

FORMAT: you can choose as a group to do a Website-based project or a Powerpoint or a Youtube video or a Social Media site, incorporating two or more of the modes described above to make a convincing researched argument about your topic. (For your research, see Research Assignment for individual tasks.)

As a group, you will be responsible for writing a detailed proposal that contains the specifics of the project. (See Proposal Assignment as a group task.)

There are due dates for individual and group portions of this project throughout the semester. You need to all keep up with these due dates.

We will reserve the last two classes so that each group can present their multimodal research essay to the class. You will then place the **final multimodal assignment in our class**

Dropbox on December 2nd. With the final project, each student needs to write a one-page critical reflection on the experience of creating the multimodal research essay. (See Critical Reflection Assignment.) Your **critical reflection is also due on December 2nd.**

To sum up:

Group Proposal is due	October 19th
Individual Research Assignment is due	November 2nd
Multimodal Research Project is due	December 2nd
Critical Reflection on Multimodal Project	December 2nd

* * * *

Multimodal Research Group Proposal

The **proposal** is a collaborative, group document that describes how the multimodal research essay project will take shape and be completed.

There are two goals for this assignment: to practice initiating collaborative group work by establishing shared discourses, conventions, and expected rules; and to convey, in writing, your multimodal project idea to an audience.

As a group, you need to write a 2-page proposal for your major project. The proposal should describe:

- What your project is about in some detail (1-2 paragraphs)
- How you plan on designing and circulating it to support your argument (website, Powerpoint, Youtube video, a social media site, or some other technique)
- Why that design is necessary to make your argument
- How your group will complete all of the components for the project
- How your group will agree to complete that work including documentation of each of your group members' roles, tasks, and responsibilities
- Your work plan for completing the project by the due date
- What research you need to accomplish

Draw up a **TEAM-CONTRACT** that your group negotiates and include it with your proposal. The contract should specify expectations and consequences for not meeting those expectations. Each of you needs to sign the contract.

A proposal, keep in mind, is just that. You are *proposing* to do something, which doesn't mean the proposal is written in stone but it should be concrete enough to show you have a good understanding of what needs to be accomplished in the time you have for the project. Use the proposal writing process as a way to think through in some depth what this project will look like/do and how you will get it done. If it changes slightly or even more than slightly along the way, that is to be expected as part of the writing process.

Due: Monday, October 19th

* * * *

COLLABORATION CONTRACT

Collaboration is an effective and valuable tool in many endeavors. However, for some it can be intimidating, overwhelming, or just plain frustrating. Some of those feelings are fostered by previous experiences in which people may have felt disrespect or not valued in a group. To create a trusting and respectful collaborative environment for everyone, create a Collaboration Contract—an agreed upon philosophy of Mutual Respect that will be used in all of your group interactions.

Begin by doing a personal reflection:

- What behaviors demonstrate respect and build trust in groups?
- What behaviors demonstrate disrespect in a group and break teams apart?
- What are some effective ways to respond to disrespectful behaviors in a group?

Next, brainstorm ideas of what behaviors or beliefs would be mutually respectful.

Once this list of respectful behaviors is complete, type up the contract and ask everyone to sign it as a show of their commitment to mutual respect.

Here are a couple of suggestions that you might want to consider for your contract:

- ✓ Treat others as you would want to be treated.
- ✓ Be considerate of others.
- ✓ Respect the dignity of all people.
- ✓ Accept personal differences.
- ✓ Work to solve problems without violence.
- ✓ Be helpful, not hurtful.
- ✓ Apologize for mistakes.
- ✓ Keep to deadlines.

You might also include a list of who will do what and when to meet the deadlines for the presentations. You might consider the consequences for any deviation from the contract (e.g., not doing the work or not meeting deadlines or not showing up for the presentation).

Criterion 3.3: Individual Research Report

Based on your project topic, *each* person in your group needs to find 2 pieces of research (at least one scholarly and one popular or two scholarly). (You may find more but the minimum is two each.) These pieces can be print based or digital.

The point is NOT to pick ANY two pieces of research; it is to select at least two pieces that will be of significant use to your project. Typically this means reading more than two to find two useful pieces.

Annotate both of these pieces for your teammates. In your annotation include:

- A written summary of the research
- A description of how the research relates to your proposed project
- A list of any important points you can use in your proposed project
- A list of any important points you think the article misses that your project will fill

Make the two research pieces available to your teammates either in print, scanned, or by a link if available.

Turn in a hard copy of your individual annotations to me **on or before Monday, November 2nd**.

Criterion 3.4 Sample Assignment: Individual Critical Reflection for Multimodal Project

Individual Critical Reflection for Multimodal Project

You will write a critical reflection on your multimodal research project. Here are some thoughts to keep in mind as you do so:

Framing Questions for Analytical Writing and Critical Reflections: Whenever you set out to do analytical writing and a *critical reflection* of a particular idea, you can use the following questions as a framework to guide you as you write. An analytical text and critical

reflection is effective if it is written in a manner that allows the reader to answer all four of these questions satisfactorily:

- What's the point of the multimodal project? This is the **analysis/interpretation** issue, which examines the writer's (your) angle.
- Who says? This is the **validity** issues, which examines on what (data, literature, hearsay, etc.) are the claims based. (Consider the readings we have done this semester)
- What's new? This is the **value-added** issue, which explores the writer's (your) contribution to existing knowledge.
- Who cares? This is the **significance** issue (the most important issue of all—the one that subsumes all others), which asks, a) is this work worth doing; b) is this text worth reading; c) does it contribute something important?

Critical Reflections should be no more than one page (double-spaced). This means that you won't have a lot of space to say what you're trying to say well. CR's are not a place for your initial thinking. They are a place for more polished thinking that you're testing with me and with your peers. All this to say, get in the habit of writing before you write. You'll need to do some writing and talking in and out of class to make sense of what you're reading and thinking. Let the messiness of your ideas flow there. Then, go back and chase *one idea* and polish it for more public and critical discussion.

Due: Your individual critical reflection is due when you turn in multimodal group project on **Wednesday, December 2nd**.

Criterion 4:

Please describe the sequence of course assignments—and the nature of the feedback the current instructor provides to help students do better on subsequent assignments.

Students have an opportunity to work in groups or pairs on EVERY assignment to get feedback from the teacher and their peers.

See B.3. Annotated Syllabus, pp. 2, 7, 9, 10-11. These comments indicate that students get responses on rough draft and on materials for the essay; See also above assignment sequence demonstrating that the semester-long multimodal project involves a set of sequenced assignments on which students get feedback.

ENG 205
Introduction to Writing, Rhetorics, and Literacies

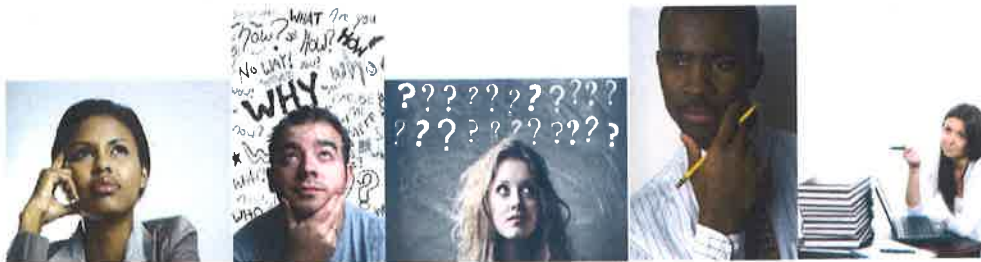
Professor Maureen Daly Goggin

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Office Phone: 965-1804
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Office Hours: Mon. 1:30-2:30
Wed. 1:30-2:30
Other Times by Appointment

Concepts have no 'real' definitions; instead they have uses. They are our ways of coming to understand the world and deciding how to behave within it.
—Susan Horton

Theories at their best help us manage the manifold and inchoate realities we move among. They give shape to our experiences and desires; they allow us to project our actions into to a universe to which we have attributed some order. They allow us to make our actions reflective rather than reliant only on the impulses of spontaneity, habit, and the unconscious. They also allow us to recognize and give proper influence to the processes of spontaneity, habit, and the unconscious, which we otherwise might wish to deny or obliterate with narrowly rational choices or hyperconscious mechanisms that make the simple difficult.
— Charles Bazerman



Course Description: How do we understand the ways in which people in systems—both small and large—social, political, and economic—throughout the world use language and other symbolic resources to carry out work? Three fields of study take this kind of questioning especially seriously: studies in writing, studies in rhetoric, and studies in literacy. Inquiry—that persistent, deliberate commitment to question and to build methods sufficient to that questioning—is a generative force in each of these fields of study. This course is designed to familiarize you with such questioning traditions and to help you judge for yourself what each is good for. The goal is to strengthen your own repertoire and decision-making power for producing and circulating work (widely defined across material, print, and digital media) that matters in our risk-ridden world. Quite simply, then, this is a course in asking good questions and in evaluating responses to situations that spur questioning.

Comment [M1]: c-2

Learning Outcomes:

At the successful completion of the course, you will have produced projects in which you:

- conduct critical inquiries and rhetorical analyses of written, spoken, visual, and digital texts.
- use knowledge of theories and methods of writing, rhetoric, and literacy discussed in class to develop a framework for comparing the explanatory power of these theories within and across the areas of inquiry.
- assess the relative value of available methods given the demands of a given rhetorical situation at hand or problem under investigation.
- demonstrate understandings of disciplinary methods and practices for data-driven, theoretically informed rhetorical decision making.
- put new knowledge to new purposes, working both collaboratively and individually—and gauge the impact of that work for various people affected by and/or participating in it.
- contextualize the rhetorical situation in which you find yourself—historically, theoretically, and methodologically—and chart a path forward by using disciplinary tools.

Comment [M2]: Goals show C-2

Major Assignments [Detailed instructions will be handed out]:

- | | |
|---|-----|
| • Individually composed photo-essay | 15% |
| ○ Critical Reflection on composing photo essay | |
| • Semester-long Multimodal project on cultural work (individual & group work) | 30% |
| ○ Multimodal Research Group Proposal | |
| ○ Individual Research Report | |
| ○ Critical reflection on Multi-modal project | 10% |
| ○ Presentation of multimodal analysis | 10% |
| • Informal Blackboard entries due throughout the semester | 15% |
| • Quizzes throughout the semester | 10% |
| • Participation throughout the semester | 10% |

Comment [M3]: C-1 is demonstrated with 65% of grade based on critical writing and speaking

C-3 6 writing assignments that are substantial in depth, quality, and quantity

Comment [M4R3]: C—4 critical photoessay—students get responses on rough draft and on materials for the essay; the semester-long multimodal project involves a set of sequenced assignments on which students get feedback.

Textbook and Course Materials:

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WEEK 1 AUGUST 24-28 INTRODUCTION

This week primes the pump for the sort of questions we'll be exploring together, questions such as: Where does inquiry matter? What kinds of work does it do? What's it mean "to frame" an inquiry? We'll prepare to ask—all semester long: How does inquiry function in studies of writing, rhetoric, and literacy? And we'll start framing and refining an inquiry of our own—a multi-modal project focused around some an issue of cultural work or some social problem that you'll co-construct in groups based on course readings.

CLASS 1 Introduction to the course through two examples of multi-modal inquiry projects:

- *A Girl Like Me*

<https://www.youtube.com/watch?v=17fEy0q6yqc>

"I decided I would reconduct the 'doll test' initially conducted by Dr. Kenneth Clark, which was used in the historic desegregation case, *Brown vs. Board of Education*." -- Kiri Davis, Teen Filmmaker

CLASS 2 Read: Appadurai, "The Right to Research"

Write Blackboard post: Read the entry on "cultural work." Then try your hand defining cultural work on your own terms, in light of work that someone (or some group) whom you respect is up to in his or her life or their organization. Then consider: What's research got to do with this version of cultural work?

In class, we'll discuss today's reading and your blackboard posts in relation to the goals of the course. We will also examine and discuss another multimodal research project.

- *A Vision of Students Today*

<http://www.youtube.com/watch?v=dGCJ46vyR90>

"a short video summarizing some of the most important characteristics of students today - how they learn, what they need to learn, their goals, hopes, dreams, what their lives will be like, and what kinds of changes they will experience in their lifetime. Created by Michael Wesch in collaboration with 200 students at Kansas State University."

WEEK 2 AUGUST 31 SEPTEMBER 4 RHETORIC

This week introduces the complex area of inquiry in rhetoric, posing an answer to the question "What is rhetoric?"

CLASS 1 **Read:** Bizzell and Herzberg, “General Introduction” to rhetoric
SKIM: Pender, “Glossary” of rhetorical

In class, we will discuss the reading and the definition of rhetoric and its current use in relation to Bizzell and Herzberg’s introduction to rhetoric. We will brainstorm for specific examples of cultural work and workers to generate a list of potential research topics for your first major assignments the photoessay.

CLASS 2 **Read:** “The Rise of the Centaurs” (pp. 1-18) in *Smarter than You Think* and Rozen “Writing is a Social and Rhetorical Activity” (pp. 17-19) in *Naming What We Know*

In class, we will discuss the readings and relate them to our own projects that we are formulating. We’ll assess our access to digital cameras—whether on smart phones, iPads, or actual cameras—to make sure everyone who needs it has a tool for taking digital photos. We’ll make sure everyone has attained access to Drop Box

- **Write Blackboard post:** Clive Thompson claims “We’re all playing advanced chess these days. We just haven’t learned to appreciate it” (6). What does he mean by this observation? How is this practice related to rhetoric and communication?

WEEK 3 **SEPTEMBER 7-11** **VISUAL RHETORIC**

This week, we start to think together about what it means to frame problems—and this practice’s distinct rhetorical power. We’ll use writing to start articulating and nominating issues of shared concern to explore this semester through our photo-essay and then our multi-modal project and through the writing/thinking this project will entail. We will also undertake how images are rhetorical.

CLASS 1 **LABOR DAY – NO CLASSES**

CLASS 2 **Read:** Allen, “Seeing Rhetoric” and McCloud, “The Vocabulary of Comics”

We’ll play around with the basic principles of photography we read about for today: e.g., principles of a third, leading lines, framing. And we’ll relate those principles to what it means to “see rhetoric.”

I’ll ask everyone to start taking and storing photos or collecting images to capture elements of your life that resonate with something you’re thinking about in relation to course material thus far and as potential topics for your photo-essay.

In class today, to start framing a problem—and to consider the rhetoric of doing so—we’ll analyze Appadurai, Bizzell & Herzberg, McCloud and Allen for what they have to say about the capacity to aspire, rhetorical affordances and constraints, and transformation. We’ll relate specific passages from

these essays to the cultural work performed in *A Girl Like Me* and *A Vision of Students Today*, and to the photographs you've started taking. We'll use writing to construct and to record our individual and collective thinking.

WEEK 4 SEPTEMBER 14-18 RHETORIC IN MOTION

Ever had the feeling of something new or unexpected bugging you? Maybe the feeling wasn't negative or irritating, but intellectually intriguing – something didn't "fit in" so you felt drawn to understand it better. Psychologists have a name for this feeling – *cognitive dissonance*. Learning theorists like John Dewey maintain that cognitive dissonance, or "felt difficulty" is a primary site for inquiry learning. That's because the feeling of intrigue or discomfort pushes us to make sense of the phenomenon within a richer framework than we initially brought to it. This week, we'll continue our work framing problems by considering how felt difficulties may prompt inquiry—and what this means when rhetors are working not only by themselves but also in concert with other people.

CLASS 1 Read: "The Art of Finding" pp. 115-131 in *Smarter than You Think*

With all the imagination you can muster, **compose and take five or so photos** that capture your argument somehow about a cultural worker—person(s), organization(s), place(s), or thing(s). **Select three photos** you've taken and copy them into our class **Dropbox** for our next class session. Name the photo files with: your last name, and a descriptor or number to distinguish among them. [e.g., Smith Photo 1.] Continue to compose and take photos over the next week.

CLASS 2 Read: "The Art of Finding" pp. 131-146 in *Smarter than You Think*

- **Post to Blackboard:** An analysis of two of your classmates' photos, using the heuristic on Black Board.

Comment [M5]: C-4

WEEK 5 SEPTEMBER 21-25 RHETORIC IN MOTION

Our focus for this week is "rhetoric in motion." We'll consider what this means in real time, in rhetorical studies, and its implications for your semester-long multimodal project.

CLASS 1 READ: "Ambient Awareness" pp. 209-226 in *Smarter than You Think*

Post two more photos you have taken in Dropbox.

- **Post to Blackboard:** Examine all the photos in Dropbox. Keeping in mind our earlier discussions of the readings, post on blackboard three or four themes you see addressed in your and your classmates' photos for the photo-essay. Develop commentary to explain these themes relationships to one another. That is, do they co-exist in easy relation to one another? Is the relationship one of figure-ground? If so, what's the figure (what is in focus)? The ground (where the figure stands)? Do the themes rub up against one another or something else?

Comment [M6]: C-4

CLASS 2 READ: "Ambient Awareness" pp. 226-244 in *Smarter than You Think*; and Ball and Charlton "All Writing is Multimodal" (pp. 42-43) in *Naming What We Know*

Come to class ready to discuss implications of “ambient awareness” and multimodality—in particular, in relation to core questions driving this course:

- How is rhetoric created, and how do circumstances and resources (such as technologies) for creating it matter?
- Where and how is rhetoric circulated and how has this changed over time and across spaces and places?
- What can it do?
- How do people learn rhetoric?

WEEK 6 SEPTEMBER 28–OCTOBER 2 LITERACIES

CLASS 1 Read: Street and Lefstein, “Why study literacy?” and Street and Lefstein “Literacy as Social Practice”

Due: Draft of Photo-Essay to workshop

Comment [M7]: C-3 ASSIGNMENT 1

In class, you will share a draft of your photo-essay to receive feedback based on our readings so far, and especially on the reading for today.

CLASS 2 Read: Gee, “Literacy, Discourse and Linguistics: Introduction” and Gee, “The Old and the New Capitalism” pp. 95-99; and Gee, “Shape Shifting Portfolio People” 105-106—paying special attention to the concepts of “identity kit” and “shape-shifter portfolio.”

In class, we’ll use Gee’s concepts of “identity kits” and “shape-shifter portfolio” to discuss the following questions and their implications for literacy studies and for our photo-essay project:

- What do various, sometimes competing, definitions of “literacy” suggest about what is/can be taken for granted about literacy and what cannot?
- How is literacy created, and how do circumstances and resources (such as technologies) for creating it matter?
- Where and how is literacy circulated and how has this changed over time and across spaces and places??
- What can it do?
- How do people become literate?

WEEK 7 OCTOBER 5-9 VISUAL AND DATA LITERACIES

Our focus for this week and next is on literacy beyond print literacies—visual literacies and data literacies. We are bombarded daily with images generated for all sorts of purposes. This week we will examine how we can make sense of the visual and of data; and why it is necessary to bring a critical eye to all visuals and data.

CLASS 1 Read: “The New Literacies” (pp. 83-105) in *Smarter than You Think*

- **Post to Blackboard:** Using the texts from three of your Blackboard posts, create a Wordle on <http://www.wordle.net/> (To create the Wordle, click on "Create your own" in Wordle, copy the texts from your posts into the text window on Wordle, and click on "Go.") What does the Wordle reveal about the foci in your posts? Print the Wordle and bring it to class.

DUE: Photo-essay

CLASS 2 **Read:** "The New Literacies" (pp. 105-113) in *Smarter than You Think*

Due: Bring one or two ideas for a topic for the multimodal project to discuss in class. We will explore the limits and possibilities for each topic.

Comment [M8]: c-4

WEEK 8 **OCTOBER 12-16** **DIGITAL LITERACIES**

This week we turn our attention to digital literacies, literacies that have multiplied (and continue to multiply) exponentially. How are we to "read" digital literacies? How do we contribute to these literacies? How is our ability to contribute different than it has been for print and visual prior to the internet?

CLASS 1 **FALL BREAK – NO CLASSES**

CLASS 2 **Read:** "Writing is a Technology through which Writers Create and Recreate Meaning" (pp. 32-34) and "Learning to Write Effectively Requires Different Kinds of Practice, Time, and Effort" (pp. 64-65) and "Writers' Histories, Processes, and Identities Vary" (pp. 52-54) in *Naming What We Know*

WEEK 9 **OCTOBER 19-23** **DIGITAL LITERACIES**

CLASS 1 **Read:** "Public Thinking" pp. 45-66 in *Smarter than You Think*

Due: Group Proposal for Multimodal Project

Comment [M9]: C-4

CLASS 2 **Read:** "Public Thinking" pp.66-82 in *Smarter than You Think*

WEEK 10 **OCTOBER 26-30** **WRITING AS SOCIAL ACTION**

For these next few weeks, we linger a bit in the field of writing studies. We'll examine findings from specific writing studies and consider their implications for ourselves as writers. And we will mine these texts for what they suggest for writing the particular kinds of texts we deem necessary for our multi-modal project to engage an audience.

CLASS 1 **Read:** "The Connected Society" (pp. 245-264) in *Smarter than You Think* and Wardle and Adler-Kassner, "MetaConcept: Writing is an Activity and a Subject of Study," (pp. 15-17) and Russell, "Writing Mediates Activity" (pp. 26-27) in *Naming What We Know*

- **Write post to blackboard:** Clive Thompson observes that “communications tools may be a necessary condition for broad based social change, but they aren’t a sufficient condition” (250). What does he mean by this observation? In what ways are communications tools necessary and how are they not sufficient?

In class, we’ll discuss the reading and draw on your Blackboard posts to specify the kinds of work we’ll need our writing to *do*—their “bottom line”—within your multi-modal project.

CLASS 2 **Read:** “Writing is a Knowledge-Making Activity” (pp. 19-20); “Writing Addresses, Invokes, and/or Creates Audiences” (pp. 20-21) and “Writing Expresses and Shares Meaning to be Reconstructed by the Reader” (pp. 21-23) in *Naming What We Know* and “The Connected Society” pp. 264-277 in *Smarter than You Think*

In class, we will consider in light of our readings the various kinds of work your writing (e.g., captions on pictures, definitions, descriptions, lists, etc.) will need to do in the multi-modal project.

WEEK 11 **NOVEMBER 2-6** **WRITING**

CLASS 1 **Read:** “Coming to Terms” (pp. xvii-xix) and “Genres are Enacted by Writers and Readers,” (pp. 39-40) in *Naming What We Know*; and Miller and Shepherd, “Blogging as Social Action: Genre Analysis of the Weblog”

Due: Individual Research Reports for Multimodal Project

Comment [M10]: C-2, C-4

CLASS 2 **Read** “Reflection is Critical for Writers’ Development,” (pp. 78-80), “Writing is a Way of Enacting Disciplinarity” (40-42); “Failure can be an Important Part of Writing Development” (pp. 62-64) in *Naming What We Know*

In class, we’ll draw on recent readings, as well as our experiences crafting various texts for the upcoming multimodal project, to consider the following questions:

- What do various, sometimes competing, definitions of “writing” suggest about what is/can be taken for granted about writing and what cannot?
 - How is writing created, and how do circumstances and resources (such as technologies) for creating it matter?
 - Where and how is writing circulated and how has this changed over time and across spaces and places?
 - What can it do?
 - How do people learn to write?
- **Write a Blackboard post:** Denis Waitley said: “Failure should be our teacher, not our undertaker. Failure is delay, not defeat. It is a temporary detour, not a dead end. Failure is something we can avoid only by saying nothing, doing nothing, and being nothing.” How does this perspective resonate with that expressed in the essay “Failure is an Important Part of

Writing Development" (pp. 62-64 in *Naming What We Know*)? What is your view on failure? Why is it or is it not critical in life?

WEEK 12 NOVEMBER 9-13 WRITING

CLASS 1 Read: "Writing is Performative," (pp. 43-44) in *Naming What We Know*; Fishman, Lunsford, McGregor, and Otuteye, "Performing Writing, Performing Identity."

CLASS 2 VETERANS' DAY—NO CLASSES

WEEK 13 NOVEMBER 16-20 WRITING, RHETORIC, LITERACIES

For the next two weeks, we will explore the intersections among writing, rhetoric, and literacies.

CLASS 1 Read: "Writing Involves Making Ethical Choices" (pp. 31-32); "Writing Speaks to us Through Recognizable Forms" (34-36); "Writing Enacts and Creates Identities and Ideologies" (pp. 48-50); "Writing is Informed by Prior Experience" (pp. 54-55); "Writing Provides a Representation of Ideologies and Identities" (57-58) in *Naming What We Know*

- **Write a Blackboard post:** Post a progress report on your multi-modal project. Draw on one of our course readings to explain what you see as that reading's significance to the multimodal project you are working on with your team. What has the reading focused your attention on in this project?

Comment [M11]: C-2, C-4

CLASS 2 Read: Starke-Meyerring and Paré, "The Roles of Writing in Knowledge Societies" (BB)

WEEK 14 NOVEMBER 23-27 WRITING, RHETORIC, LITERACIES

CLASS 1 Read: "Epilogue" pp. 279-291 in *Smarter than You Think* and O'Neill, "Assessment is an Essential Component to Learning to Write" pp. 67-68 in *Naming What We Know*

Write a Blackboard post: Post a reflection on blackboard: In the weeks remaining of the semester, what is your group struggling with doing the multimodal project? How will you resolve the struggle?

We'll create an evaluation rubric for assessing the multi-modal project.

CLASS 2 Workshop multi-modal projects and critical reflections at a time and place of your choosing

Comment [M12]: C-4

WEEK 15 NOVEMBER 30-DECEMBER 4 Sharing Our Work

CLASS 1 Group Presentations of multi-modal projects

Comment [M13]: C-3

CLASS 2 Group Presentations of multi-modal projects.

Due: Group Multi-modal projects in Dropbox

Comment [M14]: c-3

Due: Individual Critical reflection on multi-modal project AND multi-modal project in Dropbox

Comment [M15]: c-3

C. Course Catalog Description for ENG 205: Introduction to Writing, Rhetorics and Literacies

Course Description:

How do we understand the ways in which people in systems—both small and large—social, political, and economic—throughout the world use language and other symbolic resources to carry out work? Three fields of study take this kind of questioning especially seriously: studies in writing, studies in rhetoric, and studies in literacy. Inquiry—that persistent, deliberate commitment to question and to build methods sufficient to that questioning—is a generative force in each of these fields of study. This course is designed to familiarize you with such questioning traditions and to help you judge for yourself what each is good for. The goal is to strengthen your own repertoire and decision-making power for producing and circulating work (widely defined across material, print, and digital media) that matters in our risk-ridden world. Quite simply, then, this is a course in asking good questions and in evaluating responses to situations that spur questioning.

D_Sample Syllabus for ENG 205

ENG 205 Introduction to Writing, Rhetorics, and Literacies

Professor Maureen Daly Goggin

Office: LL 202D
Office Hours: Mon. 1:30-2:30
Office Phone: 965-1804
Wed. 1:30-2:30
Email: maureen.goggin@asu.edu
Other Times by Appointment

Concepts have no 'real' definitions; instead they have uses. They are our ways of coming to understand the world and deciding how to behave within it.
—Susan Horton

Theories at their best help us manage the manifold and inchoate realities we move among. They give shape to our experiences and desires; they allow us to project our actions into to a universe to which we have attributed some order. They allow us to make our actions reflective rather than reliant only on the impulses of spontaneity, habit, and the unconscious. They also allow us to recognize and give proper influence to the processes of spontaneity, habit, and the unconscious, which we otherwise might wish to deny or obliterate with narrowly rational choices or hyperconscious mechanisms that make the simple difficult.
— Charles Bazerman



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Learning Outcomes:

At the successful completion of the course, you will have produced projects in which you:

- conduct critical inquiries and rhetorical analyses of written, spoken, visual, and digital texts.
- use knowledge of theories and methods of writing, rhetoric, and literacy discussed in class to develop a framework for comparing the explanatory power of these theories within and across the areas of inquiry.
- assess the relative value of available methods given the demands of a given rhetorical situation at hand or problem under investigation.
- demonstrate understandings of disciplinary methods and practices for data-driven, theoretically informed rhetorical decision making.
- put new knowledge to new purposes, working both collaboratively and individually—and gauge the impact of that work for various people affected by and/or participating in it.
- contextualize the rhetorical situation in which you find yourself—historically, theoretically, and methodologically—and chart a path forward by using disciplinary tools.

Major Assignments [Detailed instructions will be handed out]:

- | | |
|---|-----|
| • Individually composed photo-essay | 15% |
| ○ Critical Reflection on composing photo essay | |
| • Semester-long Multimodal project on cultural work (individual & group work) | 30% |
| ○ Multimodal Research Group Proposal | |
| ○ Individual Research Report | |
| ○ Critical reflection on Multi-modal project | |
| 10% | |
| ○ Presentation of multimodal analysis | 10% |
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Tentative Syllabus listed

Readings and Assignments due on date

Except for *Smarter than You Think* and *Naming What we Know*, **required readings** for this course are available as PDF files on **Blackboard**

WEEK 1 AUGUST 24–28 INTRODUCTION

This week primes the pump for the sort of questions we'll be exploring together, questions such as: Where does inquiry matter? What kinds of work does it do? What's it mean "to frame" an inquiry? We'll prepare to ask—all semester long: How does inquiry function in studies of writing, rhetoric, and literacy? And we'll start framing and refining an inquiry of our own—a multi-modal project focused around some an issue of cultural work or some social problem that you'll co-construct in groups based on course readings.

CLASS 1 Introduction to the course through two examples of multi-modal inquiry projects:

- *A Girl Like Me*

<https://www.youtube.com/watch?v=17fEy0q6yqc>

"I decided I would reconduct the 'doll test' initially conducted by Dr. Kenneth Clark, which was used in the historic desegregation case, Brown vs. Board of Education." -- Kiri Davis, Teen Filmmaker

CLASS 2 **Read:** Appadurai, "The Right to Research"

Write Blackboard post: Read the entry on "cultural work." Then try your hand defining cultural work on your own terms, in light of work that someone (or some group) whom you respect is up to in his or her life or their organization. Then consider: What's research got to do with this version of cultural work?

In class, we'll discuss today's reading and your blackboard posts in relation to the goals of the course. We will also examine and discuss another multimodal research project.

- *A Vision of Students Today*

<http://www.youtube.com/watch?v=dGCJ46vyR9o>

"a short video summarizing some of the most important characteristics of students today - how they learn, what they need to learn, their goals, hopes, dreams, what their lives will be like, and what kinds of changes they will experience in their lifetime. Created by Michael Wesch in collaboration with 200 students at Kansas State University."

WEEK 2 AUGUST 31 SEPTEMBER 4 RHETORIC

This week introduces the complex area of inquiry in rhetoric, posing an answer to the question "What is rhetoric?"

CLASS 1 **Read:** Bizzell and Herzberg, "General Introduction" to rhetoric

SKIM: Pender, “Glossary” of rhetorical

In class, we will discuss the reading and the definition of rhetoric and its current use in relation to Bizzell and Herzberg’s introduction to rhetoric. We will brainstorm for specific examples of cultural work and workers to generate a list of potential research topics for your first major assignments the photoessay.

CLASS 2 Read: “The Rise of the Centaurs” (pp. 1-18) in *Smarter than You Think* and Rozen “Writing is a Social and Rhetorical Activity” (pp. 17-19) in *Naming What We Know*

In class, we will discuss the readings and relate them to our own projects that we are formulating.

We’ll assess our access to digital cameras—whether on smart phones, iPads, or actual cameras—to make sure everyone who needs it has a tool for taking digital photos.

We’ll make sure everyone has attained access to Drop Box

- **Write Blackboard post:** Clive Thompson claims “We’re all playing advanced chess these days. We just haven’t learned to appreciate it” (6). What does he mean by this observation? How is this practice related to rhetoric and communication?

WEEK 3 SEPTEMBER 7-11 VISUAL RHETORIC

This week, we start to think together about what it means to frame problems—and this practice’s distinct rhetorical power. We’ll use writing to start articulating and nominating issues of shared concern to explore this semester through our photo-essay and then our multi-modal project and through the writing/thinking this project will entail. We will also undertake how images are rhetorical.

CLASS 1 LABOR DAY – NO CLASSES

CLASS 2 Read: Allen, “Seeing Rhetoric” and McCloud, “The Vocabulary of Comics”

We’ll play around with the basic principles of photography we read about for today: e.g., principles of a third, leading lines, framing. And we’ll relate those principles to what it means to “see rhetoric.”

I’ll ask everyone to start taking and storing photos or collecting images to capture elements of your life that resonate with something you’re thinking about in relation to course material thus far and as potential topics for your photo-essay.

In class today, to start framing a problem—and to consider the rhetoric of doing so—we’ll analyze Appadurai, Bizzell & Herzberg, McCloud and Allen for what they have to say about the capacity to aspire, rhetorical affordances and constraints, and transformation. We’ll relate specific passages from these essays to the cultural work performed in *A Girl Like Me* and *A Vision of Students Today*, and to the photographs you’ve started taking. We’ll use writing to construct and to record our individual and collective thinking.

WEEK 4 SEPTEMBER 14-18 RHETORIC IN MOTION

Ever had the feeling of something new or unexpected bugging you? Maybe the feeling wasn't negative or irritating, but intellectually intriguing – something didn't "fit in" so you felt drawn to understand it better. Psychologists have a name for this feeling – *cognitive dissonance*. Learning theorists like John Dewey maintain that cognitive dissonance, or "felt difficulty" is a primary site for inquiry learning. That's because the feeling of intrigue or discomfort pushes us to make sense of the phenomenon within a richer framework than we initially brought to it. This week, we'll continue our work framing problems by considering how felt difficulties may prompt inquiry—and what this means when rhetors are working not only by themselves but also in concert with other people.

CLASS 1 Read: "The Art of Finding" pp. 115-131 in *Smarter than You Think*

With all the imagination you can muster, **compose and take five or so photos** that capture your argument somehow about a cultural worker—person(s), organization(s), place(s), or thing(s). **Select three photos** you've taken and copy them into our class **Dropbox** for our next class session. Name the photo files with: your last name, and a descriptor or number to distinguish among them. [e.g., Smith Photo 1.] Continue to compose and take photos over the next week.

CLASS 2 Read: "The Art of Finding" pp. 131-146 in *Smarter than You Think*

- **Post to Blackboard:** An analysis of two of your classmates' photos, using the heuristic on Black Board.

WEEK 5 SEPTEMBER 21-25 RHETORIC IN MOTION

Our focus for this week is "rhetoric in motion." We'll consider what this means in real time, in rhetorical studies, and its implications for your semester-long multimodal project.

CLASS 1 READ: "Ambient Awareness" pp. 209-226 in *Smarter than You Think*

Post **two more photos** you have taken in **Dropbox**.

- **Post to Blackboard:** Examine all the photos in Dropbox. Keeping in mind our earlier discussions of the readings, post on blackboard three or four themes you see addressed in your and your classmates' photos for the photo-essay. Develop commentary to explain these themes relationships to one another. That is, do they co-exist in easy relation to one another? Is the relationship one of figure-ground? If so, what's the figure (what is in focus)? The ground (where the figure stands)? Do the themes rub up against one another or something else?

CLASS 2 READ: "Ambient Awareness" pp. 226-244 in *Smarter than You Think*; and Ball and Charlton "All Writing is Multimodal" (pp. 42-43) in *Naming What We Know*

Come to class ready to discuss implications of "ambient awareness" and multimodality—in particular, in relation to core questions driving this course:

- How is rhetoric created, and how do circumstances and resources (such as technologies) for creating it matter?
- Where and how is rhetoric circulated and how has this changed over time and across spaces and places?
- What can it do?

- How do people learn rhetoric?

WEEK 6 SEPTEMBER 28–OCTOBER 2 LITERACIES

CLASS 1 Read: Street and Lefstein, “Why study literacy?” and Street and Lefstein “Literacy as Social Practice”

Due: Draft of Photo-Essay to workshop

In class, you will share a draft of your photo-essay to receive feedback based on our readings so far, and especially on the reading for today.

CLASS 2 Read: Gee, “Literacy, Discourse and Linguistics: Introduction” and Gee, “The Old and the New Capitalism” pp. 95-99; and Gee, “Shape Shifting Portfolio People” 105-106—paying special attention to the concepts of “identity kit” and “shape-shifter portfolio.”

In class, we’ll use Gee’s concepts of “identity kits” and “shape-shifter portfolio” to discuss the following questions and their implications for literacy studies and for our photo-essay project:

- What do various, sometimes competing, definitions of “literacy” suggest about what is/can be taken for granted about literacy and what cannot?
- How is literacy created, and how do circumstances and resources (such as technologies) for creating it matter?
- Where and how is literacy circulated and how has this changed over time and across spaces and places??
- What can it do?
- How do people become literate?

WEEK 7 OCTOBER 5-9 VISUAL AND DATA LITERACIES

Our focus for this week and next is on literacy beyond print literacies—visual literacies and data literacies. We are bombarded daily with images generated for all sorts of purposes. This week we will examine how we can make sense of the visual and of data; and why it is necessary to bring a critical eye to all visuals and data.

CLASS 1 Read: “The New Literacies” (pp. 83-105) in *Smarter than You Think*

- **Post to Blackboard:** Using the texts from three of your Blackboard posts, create a Wordle on <http://www.wordle.net/> (To create the Wordle, click on “Create your own” in Wordle, copy the texts from your posts into the text window on Wordle, and click on “Go.”) What does the Wordle reveal about the foci in your posts? Print the Wordle and bring it to class.

DUE: Photo-essay

CLASS 2 **Read:** “The New Literacies” (pp. 105-113) in *Smarter than You Think*

Due: Bring one or two ideas for a topic for the multimodal project to discuss in class. We will explore the limits and possibilities for each topic.

WEEK 8 **OCTOBER 12-16** **DIGITAL LITERACIES**

This week we turn our attention to digital literacies, literacies that have multiplied (and continue to multiply) exponentially. How are we to “read” digital literacies? How do we contribute to these literacies? How is our ability to contribute different than it has been for print and visual prior to the internet?

CLASS 1 **FALL BREAK – NO CLASSES**

CLASS 2 **Read:** “Writing is a Technology through which Writers Create and Recreate Meaning” (pp. 32-34) and “Learning to Write Effectively Requires Different Kinds of Practice, Time, and Effort” (pp. 64-65) and “Writers’ Histories, Processes, and Identities Vary” (pp. 52-54) in *Naming What We Know*

WEEK 9 **OCTOBER 19-23** **DIGITAL LITERACIES**

CLASS 1 **Read:** Public Thinking” pp. 45-66 in *Smarter than You Think*

Due: Group Proposal for Multimodal Project

CLASS 2 **Read:** “Public Thinking” pp.66-82 in *Smarter than You Think* “

WEEK 10 **OCTOBER 26-30** **WRITING AS SOCIAL ACTION**

For these next few weeks, we linger a bit in the field of writing studies. We’ll examine findings from specific writing studies and consider their implications for ourselves as writers. And we will mine these texts for what they suggest for writing the particular kinds of texts we deem necessary for our multi-modal project to engage an audience.

CLASS 1 **Read:** “The Connected Society” (pp. 245-264) in *Smarter than You Think* and Wardle and Adler-Kassner, “MetaConcept: Writing is an Activity and a Subject of Study,” (pp. 15-17) and Russell, “Writing Mediates Activity” (pp. 26-27) in *Naming What We Know*

- **Write post to blackboard:** Clive Thompson observes that “communications tools may be a necessary condition for broad based social change, but they aren’t a sufficient condition” (250). What does he mean by this observation? In what ways are communications tools necessary and how are they not sufficient?

In class, we’ll discuss the reading and draw on your Blackboard posts to specify the kinds of work we’ll need our writing *to do*—their “bottom line”—within your multi-modal project.

CLASS 2 **Read:** “Writing is a Knowledge-Making Activity” (pp. 19-20); “Writing Addresses, Invokes, and/or Creates Audiences” (pp. 20-21) and “Writing Expresses and Shares Meaning to be Reconstructed by the Reader” (pp. 21-23) in *Naming What We Know* and “The Connected Society” pp. 264-277 in *Smarter than You Think*

In class, we will consider in light of our readings the various kinds of work your writing (e.g., captions on pictures, definitions, descriptions, lists, etc.) will need to do in the multi-modal project.

WEEK 11 **NOVEMBER 2-6** **WRITING**

CLASS 1 **Read:** “Coming to Terms” (pp. xvii-xix) and “Genres are Enacted by Writers and Readers,” (pp. 39-40) in *Naming What We Know*; and Miller and Shepherd, “Blogging as Social Action: *Genre Analysis of the Weblog*”

Due: Individual Research Reports for Multimodal Project

CLASS 2 **Read** “Reflection is Critical for Writers’ Development,” (pp. 78-80),” Writing is a Way of Enacting Disciplinarity” (40-42); “Failure can be an Important Part of Writing Development” (pp. 62-64) in *Naming What We Know*

In class, we’ll draw on recent readings, as well as our experiences crafting various texts for the upcoming multimodal project, to consider the following questions:

- What do various, sometimes competing, definitions of “writing” suggest about what is/can be taken for granted about writing and what cannot?
- How is writing created, and how do circumstances and resources (such as technologies) for creating it matter?
- Where and how is writing circulated and how has this changed over time and across spaces and places?
- What can it do?
- How do people learn to write?
- **Write a Blackboard post:** Denis Waitley said: “Failure should be our teacher, not our undertaker. Failure is delay, not defeat. It is a temporary detour, not a dead end. Failure is something we can avoid only by saying nothing, doing nothing, and being nothing.” How does this perspective resonate with that expressed in the essay “Failure is an Important Part of Writing Development” (pp. 62-64 in *Naming What We Know*)? What is your view on failure? Why is it or is it not critical in life?

WEEK 12 **NOVEMBER 9-13** **WRITING**

CLASS 1 **Read:** “Writing is Performative,” (pp. 43-44) in *Naming What We Know*; Fishman, Lunsford, McGregor, and Otuteye, “Performing Writing, Performing Identity.”

CLASS 2 **VETERANS’ DAY—NO CLASSES**

WEEK 13 NOVEMBER 16-20 WRITING, RHETORIC, LITERACIES

For the next two weeks, we will explore the intersections among writing, rhetoric, and literacies.

CLASS 1 Read: “Writing Involves Making Ethical Choices” (pp. 31-32); “Writing Speaks to us Through Recognizable Forms” (34-36); “Writing Enacts and Creates Identities and Ideologies” (pp. 48-50); “Writing is Informed by Prior Experience” (pp. 54-55); “Writing Provides a Representation of Ideologies and Identities” (57-58) in *Naming What We Know*

- **Write a Blackboard post:** Post a progress report on your multi-modal project. Draw on one of our course readings to explain what you see as that reading’s significance to the multimodal project you are working on with your team. What has the reading focused your attention on in this project?

CLASS 2 Read: Starke-Meyerring and Paré, “The Roles of Writing in Knowledge Societies” (BB)

WEEK 14 NOVEMBER 23-27 WRITING, RHETORIC, LITERACIES

CLASS 1 Read: “Epilogue” pp. 279-291 in *Smarter than You Think* and O’Neill, “Assessment is an Essential Component to Learning to Write” pp. 67-68 in *Naming What We Know*

Write a Blackboard post: Post a reflection on blackboard: In the weeks remaining of the semester, what is your group struggling with doing the multimodal project? How will you resolve the struggle?

We’ll create an evaluation rubric for assessing the multi-modal project.

CLASS 2 Workshop multi-modal projects and critical reflections at a time and place of your choosing

WEEK 15 NOVEMBER 30-DECEMBER 4 Sharing Our Work

CLASS 1 Group Presentations of multi-modal projects.

CLASS 2 Group Presentations of multi-modal projects.

Due: Group Multi-modal projects in Dropbox

Due: Individual Critical reflection on multi-modal project AND multi-modal project in Dropbox

E: Copy of Table of Contents from the Textbook and/or List of Required Readings/Books

Clive Thompson, *Smarter than You Think* (Penguin, 2013).

[https://books.google.com/books?id=e9yPQOoK0gcC&printsec=frontcover&dq=Smarter+t
han+you+think&hl=en&sa=X&ved=0ahUKEwj_msXMq8XRAhVq04MKHRVxA3IQ
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Linda Adler-Kassner and Elizabeth Wardle, eds. *Naming What We Know: Threshold Concepts of Writing Studies* (University of Utah Press, 2015)

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