

**WRD 111 Composition and Communication II – Spring 2014**  
**Section 048 - T/R 11:00-12:15 p.m.**  
**Section 054 - T/R 12:30-1:45 p.m.**  
**White Hall Classroom Building Rm. 239**

Instructor: Megan Pillow Davis

Office Location: 1518 Patterson Office Tower (POT)

Office Hours: T and R, 9:30 a.m. – 10:30 a.m., R 2:00 p.m. – 3:00 p.m. and by appointment

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**Please read this syllabus closely. Remaining enrolled in this class means that you have read and understood all of the content in this syllabus and that you agree to abide by all of the outlined guidelines and policies contained within.**

### OVERVIEW AND GOALS

Composition and Communication II is the second of two general education courses focused on integrated oral, written, and visual communication skill development emphasizing *critical inquiry* and *research*. In this course, students will explore issues of public concern using rhetorical analysis, use ethnographic skills engage in deliberation over those issues, and ultimately propose solutions based on well-developed arguments. Students will sharpen their ability to conduct research; compose and communicate in written, oral, and visual modalities; and work effectively in groups. The focus will be on investigating the concepts of cultural and community identity using ethnographic practices as well as engaging ethical and critical concerns. By expanding our view of culture and community we will come to recognize and investigate one issue this community faces.

Students will be grouped in teams, each of which will explore a different local community space or “scene” and determine the discourses and practices related to those community members. For the first two-thirds of the class, students will decide on their team focus and conduct significant primary and secondary research on the issue. In the last third of the class, teams will develop Public Service Announcement (PSA) Campaigns that will include a various artifacts to bring attention to the issue and solutions that the team has decided. These campaigns will be digital projects that communicate well-argued solutions to audiences beyond the classroom. The end goal is to research a problem or controversy uncovered through research of people and spaces, after having identified a community scene.

### STUDENT LEARNING OUTCOMES

By the end of the semester, students will be able to

- compose written texts in many different modes and media and deliver oral presentations that represent a relevant and informed point of view appropriate for its audience, purpose, and occasion in an environment that reinforces the recursive and generative nature of the composition and delivery rehearsal processes.
- demonstrate an awareness of strategies that speakers and writers use in different communicative situations and media, and in large and small groups; learn to analyze and use visuals effectively to augment their oral presentations; to employ invention techniques for analyzing and developing arguments; to recognize and address differing genre and discourse conventions; and to document their sources appropriately.

- find, analyze, evaluate, and properly cite pertinent primary and secondary sources, using relevant discovery tools, as part of the process of speech preparation and writing process.
- develop flexible and effective strategies for organizing, revising, editing, proofreading, and practicing/rehearsing to improve the development of their ideas and the appropriateness of their expression.
- collaborate with peers, the instructor, and librarians to define revision strategies for their essays and speeches, to set goals for improving them, and to devise effective plans for achieving those goals.
- engage in a range of small group activities that allow them to explore and express their experiences and perspectives on issues under discussion.

### REQUIRED MATERIALS

- Lunsford, Andrea A. and John J. Ruskiewicz. *Everything's an Argument*, 6<sup>th</sup> ed. Boston: Bedford/St. Martin's, 2010.
- *Pocket Style Manual: University of Kentucky Edition* and *Pocket Guide to Public Speaking* (Note: these will be bundled together at the UK Bookstore.)
- *The Engaged Citizen*
- Access to a digital camera (cameras that are part of a smart phone and/or a tablet are fine)
- Active library account
- UK email address
- Blackboard (Bb) access

Other content/readings will be made available through Blackboard.

### COURSE POLICIES

#### **On-Time Attendance and Participation**

Since discussion will be an integral part of the course, you must be prepared for class, on time, and you must offer productive comments based on the assigned readings. Preparation involves not only reading but also making notes about the reading so that you are prepared to discuss issues in-depth. Please expect regular reading quizzes – they will be a routine way to reflect on the previous night's reading and a way to help prepare you for class discussion.

You can accrue two unexcused absences without penalty on a T/R schedule, but your final course grade will be reduced by a half letter grade for each unexcused absence thereafter. Be aware that you are responsible for making up any coursework missed when you miss a class. In addition, be aware that *any* absence will negatively impact your participation grade as you will not be in class to contribute. To receive an excused absence, you must provide official documentation; if for a sponsored University activity (such as intercollegiate athletics), documentation must be provided in advance. The University Senate and the Division of Writing, Rhetoric, and Digital Media set a limit on total absences—*both excused and unexcused*—at 1/5<sup>th</sup> of the total class meetings.

**Please note: This means that, according to university and class policy, you will receive an E for the course on your 6<sup>th</sup> absence. THERE ARE ABSOLUTELY NO EXCEPTIONS TO THIS POLICY.**

If you are 15 minutes late to class, you will be marked absent for the day, unless otherwise decided on

by the instructor and student. If you will have a consistent problem making it to class on time, you will need to discuss this matter with me as soon as possible so that we can come up with alternatives. Being marked absent for a tardy will become an unexcused absence, weighing against your total number of unexcused absences, if you cannot provide proper documentation. If a quiz occurs, you can only make it up if you have a valid, documented excuse for your tardiness. So be prepared and on time!

One more note about attendance and participation: In this section of the class policies I also like to include what I expect from you in terms of our interactions as students and instructors. This is not a class you can miss and expect to pass. This is not a course that you can come unprepared and expect to pass. Attendance and participation are not only about your own well being and learning, but also a matter of ethos and being a citizen of the university and class community. It shows mutual respect to the instructor and your colleagues, not to mention to yourself. The policies above outline a basic and practical guide to what these mean to the functioning of the classroom, however, it means much more than simply attending and raising your hand once in a while. It means taking an active part in your learning. I will offer plenty of opportunities for you to participate through reading quizzes, group work, workshops, presentation responses, and class discussions. Please take note: I will be recording participation grades for you during every class session, so if you have a question about your participation at any time, I should be able to give you an accurate assessment of where you are performing well and where you can improve.

### **Office Hours and Instructor Communication**

I am here to help you succeed, not fail. Sometimes failure is part of this process, but most of the time I find that students rise to the challenges they face and overcome them in novel ways. I cannot help you all in the same way; you all have individual situations, and as a result, you will most certainly benefit from one-on-one discussion with me about your performance. To that end, I will hold regular office hours for you every week. These hours are not for me; they are for you. If you have any issues, concerns, or questions that need special attention, or if you just feel the need to make sure you are on track and we are both on the same page, please come see me. I strongly encourage you not to wait until there's a problem to come to see me. Often the best way to make sure you're staying on track is to check in with me on a regular basis so that you know your areas of strength and areas of needed improvement and can work to enhance both throughout the semester.

If you miss a class and want to know "Did I miss anything?", do not ask me to attempt to recreate for you in a conversation or via email what happened in class. That is impossible; what happens in the classroom can simply not be recreated. If you do miss a class, ask a classmate, do the work missed and move on. And do your best to make sure your absence is excused.

Email is my preferred method of communication. If you email me, I will respond by the next weekday (excluding holidays). Please be courteous and professional in your correspondence (use a subject heading, complete sentences, sign your name at the end, etc.) and in your expectation of a response (in other words, if you email me at 3 a.m., don't expect me to respond before class the next day) - this is good practice for the kind of communication you'll be expected to engage in the working world. Email will be the official way for me to relay something important to you. Please check your email at least once per day.

### **Grade Questions**

I will not discuss grades in any way through email – no exceptions. This is not only a policy of mine, but a university privacy issue and an issue of federal privacy policy (FERPA). I am happy to discuss

grades, participation and performance at any time during the semester as long as the discussion is in person during office hours or by appointment. Please remember, however, that it is your job to monitor your grades, know your attendance, be aware of how much you feel you're engaging the class, and make this class your own. **There is no extra credit in this course**, but you will have ample time and opportunity for peer review, to create multiple drafts, and to revise your work.

**Please note:** if you have turned in any assignments late or have missed more than the three unexcused absences for the semester, you can be certain you will not receive an "A" for this class regardless of the quality of the work you have turned in. That should give you a good estimation of where you stand as the semester comes to a close. We will talk more about this (hopefully outside of class as well) as the semester goes on.

### **Late Assignments**

Your assignments for this course, including speeches, essays, journals, informal assignments, and anything else we may do are due on the dates indicated in the class outline below or as indicated in class. **Late assignments are not accepted.** You may request (in advance) one two-day extension of the due date on the final draft of a major written assignment (not drafts). Late assignments are not accepted unless a two-day extension has been requested and approved in advance of the deadline. If you are absent on a day when an assignment is due, your speech is scheduled, or an exam is given, you will be allowed to hand in or make-up that work *only* if the absence is officially excused.

### **Plagiarism**

Part II of Student Rights and Responsibilities states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. See section 6.3.1 online at <http://www.uky.edu/StudentAffairs/Code/Section%20VI.pdf>.

In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phrasing intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is

done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class, including a previous CIS or WRD 110 course.

### **Class Conduct**

We will have fun and work hard this semester, and there will be a great deal of give and take in our discussions. But we will only have fun if you conduct yourself with respect for yourself and others. In general, I am asking you to attend to the following issues:

- 1) come to class prepared (do all reading and come prepared to discuss it; do all homework) and take pride in the work you do
- 2) offer support and encouragement to your classmates
- 3) listen to others carefully before offering your opinion
- 4) talk to me outside of class if anything that happens during class bothers you.

We all know we live in the real world, and I acknowledge that some of you, for family or work reasons, may have a need to keep your a cell phone on and available. Historically, however, cell phones and other technology have also been a tremendous distraction in the classroom, so I ask you to adhere to a few basic guidelines for all of your mobile devices, tablets and/or computers:

- All cell phones must be kept on silent or vibrate while in my classroom. Please explain to your friends and family that **under no circumstances will you be responding to texts during the hour and fifteen minutes that you are in my classroom.** If they need to speak with you urgently enough to interrupt my class, they need to call you. And if you do receive a phone call that you absolutely must take, leave the classroom to take it.
- All computers and tablets must be used expressly for class activities, note-taking, etc. Using your cell phone to take notes is not allowed. In other words, do not use any of your technology to surf the Internet, watch YouTube videos, use Facebook messaging and chat to talk to friends, etc. unless directed to do so.
- **These guidelines are subject to change at any time.** Any violation of these policies by any member of the class will cause me to reevaluate my classroom policy and may result not only in your individual loss of technology privileges, but also in loss of those privileges for the entire class.

Please also remember that, although you may consider them antiquated, a pen and paper are perfectly acceptable technological tools for taking notes in class.

As a general rule, please give your respect to the instructor, your classmates, and yourself by staying on task and by treating others the way you would like to be treated. Also, refrain from eating, sleeping, reading irrelevant materials, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without permission. Engaging in such activities will have an adverse effect on your participation grade and, eventually, your final grade. But more than that, these guidelines will help you to take ownership of the class.

Students who engage in behavior so disruptive that it is impossible to conduct class may be directed to

leave for the remainder of the class period. See the UKY's Code of Student Conduct for further information on prohibited conduct: <http://www.uky.edu/StudentAffairs/Code/part1.html>

### **Peer Groups**

Because most writers, educators, and other professionals must learn to work collaboratively, you will collaborate—cheerfully—with your peers both in and out of class. I will ask you to form groups early in the semester. You will work with this group often in class as well. Treat everyone in this class as a valued colleague, and you will have few problems. **That means that you will honor all deadlines agreed to by your classmates as though I were the one who set them and in general be respectful.** Consequences for "slacking" may result in anything ranging from a full letter grade deduction for the assignment to a zero (determined on a case-by-case basis).

### **Blackboard**

The daily schedule may change during the semester. You will be responsible for being present in class to be informed of these changes. All of the major assignments will have documents that will outline the guidelines for that particular project, which will be posted to Blackboard. Please refer to these documents for details about the assignments. If you lose an assignment page or handout, you are expected to get a copy from Blackboard or another student rather than from me. In general, all assignments will require a creative title, your name, my name, and the date, but this is particularly important for items posted to Blackboard or other online space. You are responsible for keeping back-up (I recommend several) copies of all your work since electronic texts can be lost. Copies of work can be saved in the "Content Collection" area of your Blackboard account. You are also responsible for checking to make sure that your assignments are posted to the correct resource, whether it is Blackboard or not, on time, in the right location, and in the right format.

### **Writing Center/Media Depot/Campus Technology Resources**

The Writing Center is located in W. T. Young Library in the Hub, room B 108B (phone: 257-1368). You can walk in or make an appointment online (<http://web.as.uky.edu/oxford>). The staff can assist you at any stage of the writing process and can help you learn to identify issues with all aspects of your writing as well as work with you on visual design. Again, I encourage you to seek out their help well in advance to stay on top of possible issues in your work rather than waiting until an issue arises.

Since we will be working with video this semester, I also suggest that you plan a visit to the Media Depot, also in the Hub. They have equipment such as green screens, professional recording equipment and software, cameras, and media experts to help students with presentations and projects. Read more online at [www.uky.edu/ukit/mediadepot](http://www.uky.edu/ukit/mediadepot).

For a brief overview of all of the technology resources that are at your fingertips while a UK student, please visit [www.uky.edu/ukit/techtips](http://www.uky.edu/ukit/techtips).

### **Students with Special Needs**

If you are registered with the Disability Resource Center (DRC) and require special accommodations to complete the work for this course, you must produce a letter from the DRC that details what you need *before* I can grant you these accommodations. Special accommodations cannot be granted retroactively. This is a non-negotiable class policy. Please contact the DRC at 257-2754 if you have questions about your eligibility for special accommodations.

### **ASSIGNMENTS AND MAJOR PROJECTS**

The assignments in this class are meant to guide you through an exploration of two things: 1) critical inquiry and deployment of rhetorical discourses and media to examine issues such as ethos, community, modes of writing and communication, social media, etc. 2) the use of multiple modes of communication to examine and articulate ideas of identity related to a relationship to writing. The broad question we will be investigating throughout the term will be: what is your relationship to language? In this course we will be interrogating this in terms of critical inquiry and research.

The biggest difference between WRD 110 and this course is twofold: 1) WRD 111 is a project-based course in which most of the assignments will be components of one large project over the course of the semester, and 2) Most assignments after the first couple of weeks will be done within your teams. This means you will be responsible for an individual part of each assignment that you will decide on as part of your group. It also means I will be expecting a lot more out of your projects in terms of length and quality since you will have a built-in peer group at all times.

**Note on Research:** Most of your research sources will come from books, newspapers, blogs, magazines, or websites, just to name a few. Regardless of the type of resource, you will select credible sources relevant to your project and contribute to rich development of your essay and speech. We will spend extensive time in class discussing what makes a good resource and how to best find and incorporate research. We will also cover how to properly cite a resources both in-text, on a works cited page, and as an oral citation. Remember that all resources **MUST** be properly cited. If they are not, you have committed plagiarism. If you have questions or concerns about how to cite a resource make sure to ask me about it during office hours, consult your pocket Style Manual, the online Purdue OWL, visit the Writing Center, or any combination of these things **BEFORE** you submit your final draft/give your speech.

### **Public Service Announcement (PSA) Campaign**

The major team project for this class will be a PSA campaign that you will research and deploy as part of your team. Throughout the semester there will be individual assignments that will scaffold your experience with PSAs so that you can learn the vocabulary, the genre, and the culture surrounding public service campaigns. The larger project will also be separated into various assignments due throughout the term so that you do not have to do everything all at once. This will also make it possible for you to continue to deepen, focus, and become increasingly familiar with your subject. In other words, every assignment for this class will exist to help you toward your PSA project.

As you will learn, PSAs have been around since about World War II, and we are all well acquainted with them whether or not we are able to recognize them as such. They began as ways for the government to get out particular kinds of messages to the public with the goal of mobilizing people in certain ways. These campaigns usually stem from activist roots: a group or organization sees a need, a problem, or concern within society and desires to advocate for particular changes. Sometimes these advocacies can be general (such as the anti-smoking “Truth” campaign) or more targeted (like the famous “Duck and Cover” films from WWII). What they all have in common is a strong rhetorical element that has an exigence (there is a problem here), identifies an audience (this group needs to hear this) and deploys the best means to advocate for a solution (this is what needs to be done in this way).

You will be doing the work of PSAs by firstly researching particular communities, spaces, or even social problems you are already aware of and identifying something that needs attention. This will be your issue, the concern you take up to build your campaign. The end result will be various media and modes that address the issue you choose and offer awareness and even some solutions to the issue.

Every group will be required to create a video as part of the PSA campaign. Along with the video you will be required to deploy two other modes for getting your message out to your audience. These modes can be anything from posters to websites, but they need to take both your subject and audience into consideration. All components of the project are of a rhetorical nature; that is, they will, to the best of your ability, account for exigence, audience, and purpose.

### **Project Pitch and Speech**

The first order of business will be to explore some of your interests and do some preliminary research into one possible topic for your PSA. Before you are placed into teams you will investigate one community, organization, space, etc. that interests you and pitch this to the class as a possible subject of a PSA campaign. I will also be an audience since I will have to approve each of the topics.

The speech length will range from 4-5 minutes. This length will be strictly observed which means that you will have to rehearse multiple times to be able to do well. You are trying to pitch your idea, so you will want to try to convince the class that your topic is worth joining you to research. Although there is no reward for pitching a popular idea you will need to approach the speech as if you want to persuade the whole class to join your project. We will be choosing groups based on the topics you pitch in class. As part of the speech you will need to turn in a copy of your speech to me. This speech is worth 10% of the final grade.

### **Weekly Campaign Reports**

Once you have been placed into teams and you have chosen your topics, you will be working collaboratively for the rest of the term. You will have to decide within your groups how you will divide work and what your individual timelines will be. Group work can be extremely challenging for all involved. But it can also be very rewarding. In order to make sure you are continuing to have positive experiences each student will be required to turn in a weekly report that briefly outlines what you accomplished on the project. Some weeks you will have more to report than others, but you should always be working on something. These reports will begin on week 6 and be due on the Friday of each week until week 15, for a total of 10 reports. Each report is worth 10 points each and altogether the reports are worth 10% of the final grade.

### **Scene Depiction**

This assignment will ask you to begin researching your topic in earnest. Because your PSAs will either originate from a particular community or address specific community concerns as a team you will seek out the spaces in which these concerns become realities. This requires you to enter into an unfamiliar territory in order to begin to analyze and understand the objects and practices associated with that culture. Once you are visiting that space you will perform participant observation, note-taking, and even informal interviews to gain some insight into what is taking place within that space and the interactions between those involved. In a 2000-2500 word (~8-10 pages) webtext you will create a narrative depiction of the scene you entered. You will also be required to provide digital images and/or video shot with appropriate permission (or other kinds of visual evidence) to accompany your scene depiction and captions to explain the various parts. In order to present the webtext you will need to create a group web presence through WordPress or another blog equivalent. We will talk about how to set this up. It will also be a place to post notes you make and other elements of your project.

The scene depiction will have three sections: an Introduction to the topic, the Narrative section that describes the details of the scene and the issue, and an Analysis of the issue you have found. You will need to perform at least one interview for this assignment and post it to your webtext as audio. The analysis section is the most important and will require you to do some library and academic research into the issue. You will need to do searches to see if anyone has ever done any kind of research into this

group, space, or issue and include this past research. You will need to describe how your own research is related to what you have found. The Scene Depiction is worth 10% of the final grade.

### **PSA Video**

The portion of the project that every team will provide will be the PSA Video. The video will need to address the audience and subject of your project very clearly, but it must also be contained in some kind of format specific to your project. In other words, your team will need to decide what venue your video would most likely be viewed: on YouTube, a website, on network TV, before a movie at the theater, etc. There will be several steps involved in creating your video, as well as a first cut due to elicit feedback from the class to make the video the best it can be.

### **Outline/Storyboard**

One of the most important parts of being a writer or other producer is to plan and develop your ideas. This way you can understand how your project will come together, as well as providing a blueprint to communicate to others working with you. This will be a preliminary sketch of the PSA video, specific to the visual medium. In the course of the sketch, think about what you will need to do to get the final project done. What hurdles do you see ahead? How will you leap over them? This requires that each student turn in both a text-based essay answering these questions and explaining your aim, as well as a visual storyboard that explains how the video will look and flow. The audience for this component will be different from the pitch: the producers are all on board, they want a plan, a structure, and some promises from you about how the project will be developed and finished. The outline essay should be at least 1500 words; the visual storyboard part will vary depending on the medium, but in general will be about 5-7 pages of images. The Outline/Storyboard is worth 10% of the final grade.

### ***First Cut of Video***

All kinds of writing must be continually revised, and this is no less true of video projects. Most likely your first draft will be bulky, long, meandering, and lack focus. Audiences will have confused reactions. This is all part of the process. It is a good thing your producers are here to suggest ways to revise your work so that it reaches that audience better. With that said, this should not be a work in progress (AKA a two minute clip of you talking to the camera) but a finished work with the realization that it will be drastically altered by the critiques of your classmates, your instructor, and yourself. We will all give you feedback for this draft so that you can make it the best you can for the final. Make sure to pay attention and take notes to the feedback you receive from the instructor and your peers. The First Cut is worth 10% of the final grade.

### ***Final Cut***

The final project will be turned in at the beginning of the last week of class. It should take into account the critiques performed earlier and be drastically refined from the previous draft. You will present the project to the class (your adoring audience) and be ready to answer any questions. The finished documentary should be between 8-12 minutes, with a target time of 10 minutes. Anything over 12 minutes will have points taken off half a letter grade per 30 seconds. The Final Cut is worth 10% of the final grade.

### **PSA Campaign Components**

In addition to the video your team will need to create and deploy two other modes and tactics to get out the message of your PSA. These will also need to be presented at your final presentation and their effectiveness assessed. These components can range from pamphlets, posters, magazine advertisements, movie trailers, shorter versions of your longer video PSA, etc. The most important part of these components is that they are part of a campaign. In other words, they are not one-time creations.

They need to be utilized as an actual PSA campaign. So if you decide to use bumper stickers, you will need to create these and give them out. Then there needs to be an assessment of their effectiveness (did folks actually use them? How many did you give out? Etc.). These results need to be reported during the final PSA report. Each component of the campaign is worth 10% of the final grade for a total of 20%.

### **PSA Report and Assessment**

As part of the final project each team will create a formal presentation that will be included as part of a course exhibition of class research. Each team should prepare a brief formal demonstration of their campaign as well as answer questions from an audience of their peers. Using the research that you completed you will present your PSA and explain your revisions. The purpose of this presentation is to explain your work and present your video, as well as answer questions. You will also be required to report on the effectiveness of both your video choices and the other components that your team chose to create. Each presentation should run about 20 minutes and is considered a formal speech assignment. Each member of the team will be required to have a brief speaking role. The Formal Presentation is worth 5% of the final grade.

### **Project Response Essay**

All work should be considered always under continual revision. It is a good idea to take a step back from any work you do to evaluate your successes and failures, and take inventory of how you would approach your work if you were to revise once again. A reflection paper will be required from each student. This 1000-word essay should outline the student's use of peer and self-critiques to refine the PSA, explain and defend the choice of medium and how it supports the argument of the composition, and a note on further refinement (if you had another month with this project, what would you do). Also, the essay must reflect on how the student used various ideas, concepts, theories, and class discussions in the development of the PSA project. This means I expect you to cite at least three sources and refer to other readings and discussions as you think through your work. This essay will be turned in as part of your portfolio of writing at the end of the semester.

### **Participation**

Our class is centered on inquiry and research. The goal is to make you curious, encourage you to ask questions, and make connections between things. In this class we are using concepts of communities to explore these kinds of questions and make these connections. In order for any genuine and significant inquiry to be accomplished in this way we will have to do our research in ethical ways. Ethical inquiry begins in the classroom between students and instructors developing an environment of learning for everyone in a way that students take ownership of the class. This doesn't mean that the instructor takes a backseat; in fact the instructor plays an important role in pushing for that learning to take place. The role of the student is to push back in constructive ways, not in resistance, but in mutually productive ways. This kind of learning can only be done when the student is not only present in the classroom, but prepared, engaged, and continually revising thoughts and ideas.

Participation understood in this manner means much more than attendance, and even more than making sure to ask a question in class every once in a while, or responding to a prompt in a discussion (although it means this as well). I will be asking you to continually take notes inside and outside the classroom. These will not be for quizzes, but for a record of your own learning; a learning journal of sorts that demonstrates the development of your thinking in class. I will periodically ask you to show me your notes as a way for me to help you forward in any way you may need. You can choose the format (blog, written, video, audio, etc.). While **regular** attendance will earn you points, so will **regular** discussion contributions. Significant contributions to workshops will also be required; this

means not just saying something is “good” or “needs some work,” but offering positive and constructive feedback. There will also be free writes and reading quizzes that will provide a way to help you practice and perform the skills and concepts we are learning in terms of critical inquiry. Finally, there is a section for class citizenship, which takes into account how you have behaved toward the instructor and students, as well as contributions you have made beyond just discussion. These will make you responsible for the material in the class, as well as move you toward taking ownership of the class.

Participation is worth 10 percent of your final grade. Here is a breakdown:

Regular Attendance (Less than 3 absences for full points): 3%  
 Discussion Contribution, Workshop, Class Citizenship (respect, sharing, helping other students, etc.) and Freewrites/Quizzes: 7%

### Grading Policy

Only students who have completed all components of the major assignments are eligible for a passing grade in this course.

90 – 100%:	A	Project Pitch and Speech	10%
80 – 89%:	B	Scene Depiction	10%
70 – 79%:	C	Outline/Storyboard	10%
60 – 69%:	D	PSA Video First Cut	10%
59% and below:	E	PSA Video Final Cut	10%
		PSA Components (2)	20%
		PSA Report and Assessment	10%
		Weekly Campaign Reports	10%
		Attendance/Participation	10%

### General Course Grading Standards (Sample)

- A** Work is complete, original, insightful, of a level and quality that significantly exceeds expectations for the student’s current level of study. Products demonstrate in-depth understanding of course issues, a high level of analytical skills, are clearly and creatively presented with negligible errors in grammar, citation and source referencing, in proper and consistent style and drawn from an extensive and wide range of quality sources. Technology was explored and where appropriate, effectively utilized in research, analysis and presentations.
- B** Work is complete, of a level that meets expectations and is of a quality that is acceptable and appropriate given the student’s current level of study. Products demonstrate a solid understanding of course issues, good analysis and are clearly and neatly presented with limited errors in grammar and citation and source referencing in generally consistent style (APA or other) drawn from a good range of sources. Technology was explored and where appropriate, utilized in research, analysis and/or presentations.
- C** Work is partially incomplete, late (with instructor permission/approval) and/or of a level that only partially meets expectations and/or that does not meet acceptable standards given the student’s level of study. Products demonstrate inconsistent or superficial understanding of course issues with little analysis demonstrated and/or contains significant grammatical errors and incorrect/inconsistent use of citation and referencing drawn from limited and/or mixed quality sources. Technology was minimally or inappropriately used in research, analysis and/or

presentations.

- D Work is incomplete, late and/or of a level that only partially meets expectations and/or is largely unacceptable given the student’s current level of study and standing. Products demonstrate limited understanding of course issues and exhibit little analysis and/or contains significant grammatical errors and insufficient/incorrect/inconsistent use of citation and referencing drawn from few (if any) low-quality sources. Technology was not used or inappropriately used in research, analysis and/or presentations.
- E Major assignments are missing, incomplete or excessively late without permission of instructor and/or demonstrates lack of effort and/or lack of understanding of central course concepts.

COURSE SCHEDULE/CALENDAR

\*\*\*This schedule is tentative and subject to change as deemed necessary by the instructor.\*\*\*

<b>Week One</b>	
Thursday, January 16 <sup>th</sup>	Icebreaker/introductions; syllabus review
<b>Week Two</b>	
Tuesday, January 21 <sup>st</sup>	Syllabus review, contd.; <b>Project Pitch and Speech overview</b>
Thursday, January 23 <sup>rd</sup>	Foundations of Rhetoric; read EAA Chapter 1 (1-26); Informative Speaking Organization; read EAA Chapter 15 (466-475)
<b>Week Three</b>	
Tuesday, January 28 <sup>th</sup>	Thesis, Introduction, Conclusion, Vocal Delivery, and Poise; read EAA 27-31 and 373-390
Thursday, January 30 <sup>th</sup>	Rehearsal Day
<b>Week Four</b>	
Tuesday, February 4 <sup>th</sup>	<b>Project Pitch Speeches</b>
Thursday, February 6 <sup>th</sup>	<b>Project Pitch Speeches</b>
<b>Week Five</b>	
	<b>Project Pitch Speeches</b>

Tuesday, February 11 <sup>th</sup>	
Thursday, February 13 <sup>th</sup>	<b>Scene Depiction overview</b> ; Rhetorical Situation, Identifying Communities; Read EAA 32-36
<b>Week Six</b>	
Tuesday, February 18 <sup>th</sup>	Research Methods, Rhetorical Analysis; read EAA 209-220
Thursday, February 20 <sup>th</sup>	Logos; read EAA chapter 4; <b>First Weekly Report due</b>
<b>Week Seven</b>	
Tuesday, February 25 <sup>th</sup>	Ethos; read EAA chapter 3; <b>PSA Campaign General Overview</b>
Thursday, February 27 <sup>th</sup>	<b>Outline/Storyboard Overview</b> ; Pathos; read EAA chapter 2; <b>Scene Depiction due</b>
<b>Week Eight</b>	
Tuesday, March 4 <sup>th</sup>	Writing Workshop
Thursday, March 6 <sup>th</sup>	Writing Workshop; Structuring Arguments; read EAA chapter 7
<b>Week Nine</b>	
Tuesday, March 11 <sup>th</sup>	Structuring Arguments, contd., Advanced Research Methods; read EAA 220-228, 250-260 and chapter 16
Thursday, March 13 <sup>th</sup>	Presenting Arguments; read EAA chapter 15; <b>Outline/Storyboards due</b>
<b>Week Ten</b>	
Tuesday, March 18 <sup>th</sup>	No class – Spring Break
Tuesday, March 20 <sup>th</sup>	No class – Spring Break
<b>Week Eleven</b>	
	Style in Arguments and Visual Arguments; read

Tuesday, March 25 <sup>th</sup>	chapters 13 and 14; “What We Talk About When We Talk About Hoodies”
Thursday, March 27 <sup>th</sup>	Image and Text, Moving Images and Composing; read “Less Talk, More Rock”;
<b>Week Twelve</b>	
Tuesday, April 1 <sup>st</sup>	The Politics of Documenting Sources; read EAA chapters 19 and 20
Thursday, April 3 <sup>rd</sup>	The Case of Social Media; read Mezrich, Kirkpatrick excerpts
<b>Week Thirteen</b>	
Tuesday, April 8 <sup>th</sup>	<b>PSA First Cuts (All PSA First Cuts due)</b>
Thursday, April 10 <sup>th</sup>	<b>PSA First Cuts</b>
<b>Week Fourteen</b>	
Tuesday, April 15 <sup>th</sup>	<b>PSA First Cuts</b>
Thursday, April 17 <sup>th</sup>	In-class workday
<b>Week Fifteen</b>	
Tuesday, April 22 <sup>nd</sup>	In-class workday
Thursday, April 24 <sup>th</sup>	<b>PSA Final Cuts, Reports and Assessments (All PSA Final Cuts due)</b>
<b>Week Sixteen</b>	
Tuesday, April 29 <sup>th</sup>	<b>PSA Final Cuts, Reports and Assessments</b>
Thursday, May 1 <sup>st</sup>	<b>PSA Final Cuts, Reports and Assessments; Project Response Essays due</b>