

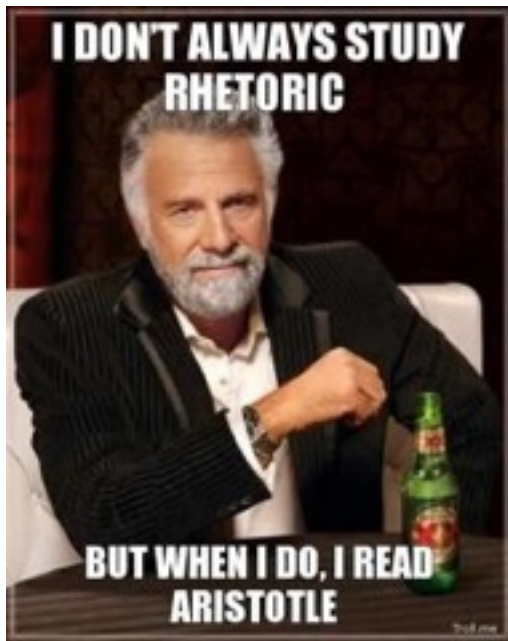
Rhetoric ENC3021-05
 MW 9:30-10:45
 WMS 319

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 DS Hours: M11-1; T10-1; W1-4

Course Description:

ENC 3021 is one of three core courses for the Editing, Writing, and Media (EWM) major, and as such, the course works to provide a foundation for the major. To develop this foundation, you'll read about the works of prominent **rhetoricians** in addition to reading the works themselves, and in so doing, you'll be introduced to the following:



- **key terms, concepts, and ideas** in the study of rhetoric;
- **different epistemologies** that underpin the conception and employment of rhetoric at various time periods; and
- **frameworks** (i.e., heuristics and hermeneutics) useful for the production and analysis of texts, events, communication, and other phenomena.

In order to address these concepts, epistemologies, and frameworks, we'll be tracing Western rhetoric as it has evolved and changed throughout its 2500-year history. Beginning with 5th century BCE Greece and ending with 20th century CE United States, we'll take a tour through rhetorical history,

observing the ways rhetoric shifted from an art for oral performance to an epistemic lens for understanding, creating, and even controlling meaning. At each point in this historical tour, we'll attend to who can speak and who is excluded, what can be said and what is silenced, and how it can be said. In addition, we'll explore the ways in which language has been used across time and places to create a shared reality, to change reality, and to secure power within that reality. In the process, we'll discover the intimate connection between rhetoric and philosophy, rhetoric and community, rhetoric and media, and rhetoric and the world you occupy.

Course Goals and Objectives:

Upon successfully completing this course, you'll be able to:

- discuss confidently prominent rhetoricians as well as the epistemologies and key concepts that inform their understanding of rhetoric;
- understand, analyze, and put in dialogue the ways in which rhetoric has been understood in various time periods throughout history;
- explore the ways in which different time periods and movements relate, counteract, and/or dialogue with and among other time periods and movements;
- trace common themes and trends between and amongst rhetoricians and rhetorical concepts over different time periods and movements;
- draw connections between recurrent rhetorical themes and terms and modern pop culture and media case studies; and
- develop a well rounded, critical understanding and definition of rhetorical theory and practice.

Key concepts

To provide some continuity across a wide range of historical material, we will refer regularly to a specific set of key concepts as they are defined and deployed across different situations, times, and places:

- Rhetorical appeals: logos, ethos, pathos
- Rhetorical canons: invention (inventio), arrangement (dispositio), style (elocutio), memory (memoria), and delivery (actio/pronuntiatio)
- Rhetorical concepts: kairos, audience, rhetorical situation, types of rhetoric (deliberative, forensic, epideictic, homiletics)



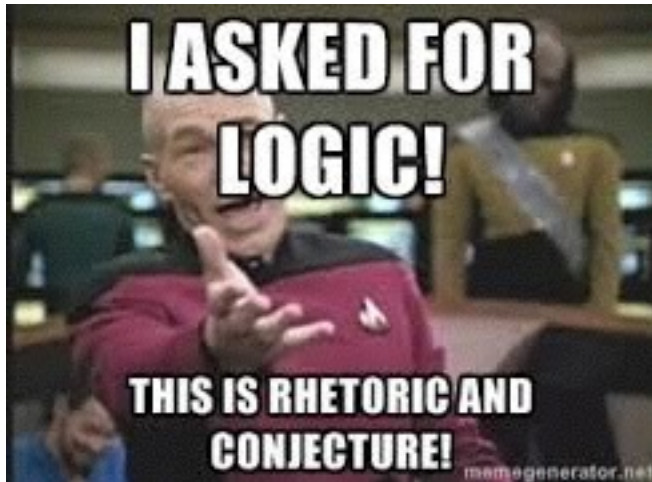
Course Structure

The course is configured as a hybrid lecture/discussion class; our Monday classes will be devoted to an overview of a particular period and linked to readings in our course text, *Rhetoric and Human Consciousness: A History* by Craig R. Smith; our Wednesday classes will focus on “spotlights,” where we examine in detail one concrete example of rhetoric from a particular period. So, this course involves both secondary sources (i.e. Smith) and primary sources (such as the “Encomium of Helen”). There will be a balance between discussion and lecture, although it will be more rooted in discussion and conversation in terms of delivery. We will

also engage a variety of activities, including videos, meme generation, twitter, group discussion/presentation, and other interactive things to better grasp complex concepts.

Key Questions

The structure of this course is motivated by a set of questions that we will continually return to throughout the semester. As we come up with more, we'll add them to our list:



What is rhetoric?

What are the consequences of the various ways we define rhetoric?

In what ways does rhetoric represent a way to get things done in the world?

What is the relationship between rhetoric and politics? Rhetoric and philosophy? Rhetoric and ethics? Rhetoric and power? Rhetoric and public discourse? Rhetoric and knowledge?

Who gets to define what counts as successful rhetoric and whose rhetoric counts? In other words, who is allowed to speak and whose voices are heard?

What is the place of rhetoric in our contemporary society?

Why study rhetoric? Why should it matter to us today?

Course Requirements:

In order to succeed in this course, you must:

- 1) participate in class and online,
- 2) read regularly and on time,
- 3) work collaboratively with classmates,
- 4) complete all major projects and turn them in as they are due, and
- 5) show respect to both teacher and peers.

Texts/Materials:

- Smith, Craig R. *Rhetoric and Human Consciousness: A History*. 4th ed. Long Grove, IL: Waveland Press, 2013. Print.
- Various .pdfs and online readings available via Blackboard in the Course Library
- Active Twitter Account
- Storify Account (you will storify your live tweets and tweet that immediately following your assigned live tweeting).

Grading (scale of 1000 points possible):

Project 1	15%	150 pts
Unit 1 Exam	15%	150 pts
Project 2	15%	150 pts
Unit 2 Exam	20%	200 pts
QQC	10%	100 pts
Term Traces (4 @ 25 pts each)	10%	100 pts
Twitter	10%	100 pts
Live Tweeting/Participation	5%	50 pts

All Projects and Exams must be completed to earn a passing grade in this course.

Exams (1 @ 15%, 1 @ 20%):

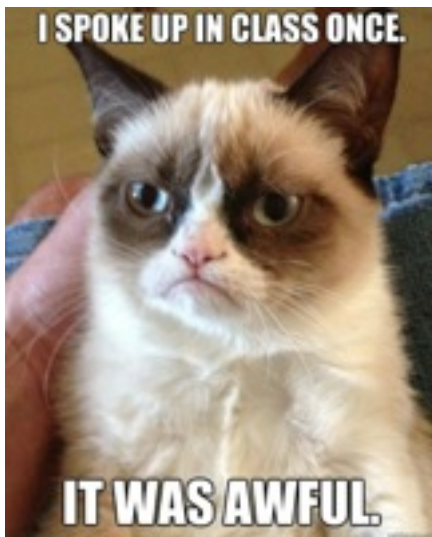
Due to the nature of this course, there will be two exams. These exams will each address approximately 1/2 of the content we read over the semester. Exams will include a potential selection of multiple choice, short answer, true/false, matching, and essay. The class period prior to each exam will be dedicated to a review and you will be allowed a single side of a 3x5 notecard for each exam.

QQC Protocol (10%):

Included with most assigned readings is providing “two Questions and one Comment” (QQC); you’ll post your questions and comment in the “QQC” page on Blackboard. These questions and comments are valuable for three reasons: (1) they let me know whether you are keeping up with the assigned readings, (2) they push you to read texts through a critical lens, and (3) they provide questions, areas, and avenues for us to explore during class



discussions. With the latter, this is your opportunity to ask questions and dictate our discussion of the assigned readings. Put another way, you should be asking questions that are pressing to you (i.e., don't post questions for which you already have an answer or for ones that could be answered easily through a quick Google or Wikipedia search). Questions should also be open ended (not yes/no). Be ready to discuss your questions: have potential answers in mind to discuss with your peers—these questions are not specifically (or only) directed to your instructor. QQC is for your benefit: it is designed so you are able to voice burning questions, so you are able to gain what you desire from the assigned readings. **In terms of the comment...these comments should be 2-3 sentences that thoughtfully consider something that stood out in the reading—"I liked _____" or "I agree with _____" will not suffice and will result in lost points.** Take full advantage of this opportunity to accrue points. QCCs are not intended to hurt your grade; instead, they help...unless you neglect to complete them. In order to keep us thinking about the readings, you will also respond to two QCCs as outlined on the semester schedule. Responses will occur for QCCs 3-14. You can respond to whatever portion of each of your peers, but **each** response needs to be approximately 150-200 words.



Participation (5%)

Speaking of class discussion, your participation in it is imperative (it also counts toward your grade). During our class discussions, it is a conversation wherein I am not the director; you'll have the opportunity to dictate where our conversations go, you'll be able to voice pressing questions and concerns, and you will entertain each others' ideas. Participation occurs in both the physical classroom discussion as well as our digital discussions that we will begin each class with. Furthermore, your live tweeting impacts this grade. Obviously, I will assist us along the way, but I will often look for your input. Put bluntly: *come to class ready to participate.*

Term Traces (10%—4 @ 25 pts each):

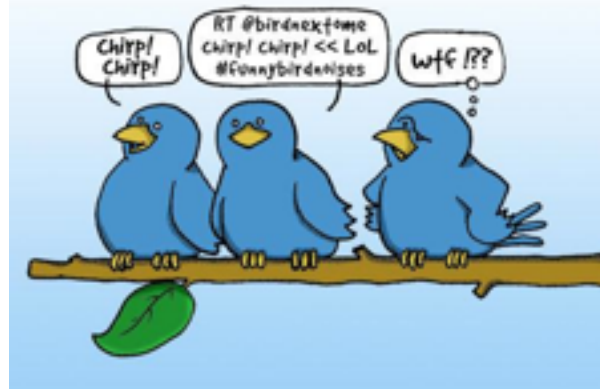
Over the course of the semester you will create 4 term trace documents. These traces will address terms and trends you notice across chunks of our reading. You will identify the terms/trends you are tracing, who is talking about them, and how you see them fit within the larger frame of rhetorical theory. You will first provide a brief summary/overview of the texts you read for each trace and then identify terms/traces you find important (with reference to the rhetors). THEN you will highlight ways in which to connect these ideas across the readings. These documents may also highlight points of contents from different

perspectives. The terms and trends are up to you—each trace should identify at least 3 terms and 3 trends in detail. You may find terms and trends you want to trace over time, but you may also trace different things for each chunk of reading. Additionally, the format of this document is up to you—grids, paragraph form, bullets, a hybrid—do what works for you. They will be graded on completeness, thoughtfulness, and clear work toward understanding. The concepts we will deal with in this class are not cut and dry; this both exciting and terribly intimidating. Trust me. I know. These traces will be most helpful in preparing for the essay portions of the exams. They will help you keep from data dumping and push toward connection making and critical thinking. The trace invites you to make connections across texts—rhetoric does not exist within a vacuum.

Twitter Persona (10%):

Since social media is a constant in our identities and communication practices, you will also engage with, maintain, and use a twitter account for this course.

This twitter account will function to enter you into conversation regarding the work you are dealing with, act as a public for portions of the work you are doing in this class, create a professional persona, and provide your audience with a glimpse into the work you do as an EWM major, especially as we interrogate what Rhetoric is, how it functions, and why it matters. Each major assignment outlines a tweeting component that will help you to think about, frame, and understand concepts and the work you are actively doing. I would highly recommend building a “professional” twitter account (perhaps different @__ than your personal one) that works to position you publicly as an EWM major, and what that means in terms of balancing the personal/academic/public self. We will work to consistently use our hashtag so that we can create a network of knowledge outside of the classroom. In addition to maintaining your twitter, our class will connect to one another (including me) via twitter.



For at least one class period, each of us will be responsible for “Live Tweeting” our class. This works to blur boundaries between the “inside” and “outside” of the academy as well as functions as a way of cataloging important events in class, communicate with (gasp) absent students, and engage with ways of incorporating media into twitter, and potentially even additional apps. Live tweets consist of 20

tweets for that class using the hashtag (#FSURHET). **Live Tweets do not count toward your total tweets for that week.**

Think about ways to take the conversations we have in class outside, beyond the academy. Who are your followers? What do you want them to know? What scholars might you want to engage in conversation? Why would twitter be a useful component of your identity? How does it function?

We will extensively consider notions of audience and reception through the use of twitter throughout the semester. The conventions of Twitter also create an interesting premise that we will examine as well.

Project 1—KeyWords in Rhetoric (15%):

As we begin working through rhetorical concepts as set forth by a variety of rhetoricians approached historically, you will create a (digital) multimodal project that presents a set of three keywords you have selected. Your project will define the terms, connect them to one another, and establish rhetoricians that



how we understand them. This means you will use both content from class as well as research you do to delve deeper into the terms. This project is a non-traditional assignment in that the only text you may not create is an essay. You will select the triad of terms and propose that selection as well as pitch a text design with a preliminary plan of action. In addition to the project at hand, you will also write a **rhetorical rationale**. This will explain (and defend) the rhetorical choices you made in this project. It helps me understand

what you meant for your project to do rhetorically...even if it doesn't work out exactly how you had hoped. The RR will be at least 750 words.

Project 2—Pick a Rhetor (15%):

Although we are reading a wide range of rhetors over the course of the semester, you will quickly realize that we have only scratched the surface of the people you may take an interest in reading. Because of this, project two give us an opportunity to catch a glimpse of other rhetors that we simply cannot fit into our sixteen weeks together. You will be provided with a list of rhetors that we are not reading this semester and 1) learn about them 2) read their major contributions to the field 3) create a handout about your selected rhetor as well as a short essay (5-7 pages) discussing in depth the contribution, the texts, and how you see them fitting into the history we have engaged over the semester 4) do a mini-

presentation about them to the class. Upon selecting your rhetor, you will then submit a proposal outlining the works you plan on reading to complete the project. In addition to the project at hand, you will also write a **rhetorical rationale** just as you did for project 1. This will explain (and defend) the rhetorical choices you made in this project. It helps me understand what you meant for your project to do rhetorically...even if it doesn't work out exactly how you had hoped. The RR will be at least 750 words

Late Work:

Late work will not be tolerated. QOCs that are late will receive half credit, and if they are late by more than one class period, they will receive zero credit; work is considered late if it is posted **after the start of class the day it is due...even if by mere minutes**. A major assignment will also be marked down a letter grade (e.g., A to A-) for each day —note day, not class period—that it is late. You will also lose credit on major projects for missing workshops or failing to submit proposals. In other words, be responsible and punctual in completing your work. That said, extensions can be made available for those with extenuating circumstances, so please do let me know if there's a reason you don't think you'll be able to complete your work on time. Extensions are not requested the night before the due date; over-procrastination is not an excuse.

Attendance and Tardies:

Coming to class is important. Our time spent as a class sharing ideas, engaging in dialogue, and grappling with larger concepts will prove most beneficial to your development as a student and critical consumer and producer of meaning. Our space will be crafted into a community that shares, creates, and exchanges knowledge; therefore, your presence is necessary to the daily functioning of our class. My approach to attendance:

- You are allotted 4 “unexcused” absences; consider these 4 “freebies.” I’d advise using them wisely.
- After 4 unexcused absences, your grade will be adversely affected per additional unexcused absence.
- After 8 or more unexcused absences, you cannot pass the course.

There are “excused” absences. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury



duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse and these accommodations apply to “the day’s” work more often than previously scheduled due dates of major projects because those due dates are provided to you the first day of class. Consideration will also be given to students whose dependent children experience serious illness. **Bottom Line: Come to class. Do the work. Participate.**

Lastly, punctuality is important. The class and I start on time; you should be there. **Three tardies will result in an absence (15 minutes late or more).** *It is better to be five minutes early than late.*

Expect the buses to run late—plan accordingly.

If you are absent, the answer is “**Yes, you missed something.**”

Laptops, Computer Access and Privilege, and Potential Excuses:



This course will rely upon your available technology. Plan on bringing your preferred technology to each class (tablets/laptops/etc). Consequently, you need to have access to computers outside of class, and you need to bring your laptop/tablet to class every day unless informed otherwise. Our classroom is laptop ready, meaning it is set up for you to bring your computer and you have access to power etc. when needed. Also consider that the wifi is sometimes wonky...be sure you have access to documents/QQCs etc without needing wifi during class as well. That said, don't abuse your computer (or Twitter)

privileges; that is, don't become physically absent by immersing yourself in your computer—and *if I see you doing this, I'll give you a warning; the next time, I'll simply ask you to leave class, and you'll be marked absent for the day.* I get it. Access to technology means you will also have access to a variety of distractions, plus I ask you to engage with social media on purpose. Just know, that I know the difference between texting and tweeting. You'll also need to have Adobe Reader (which is free) to view and read the .pdf assigned readings.

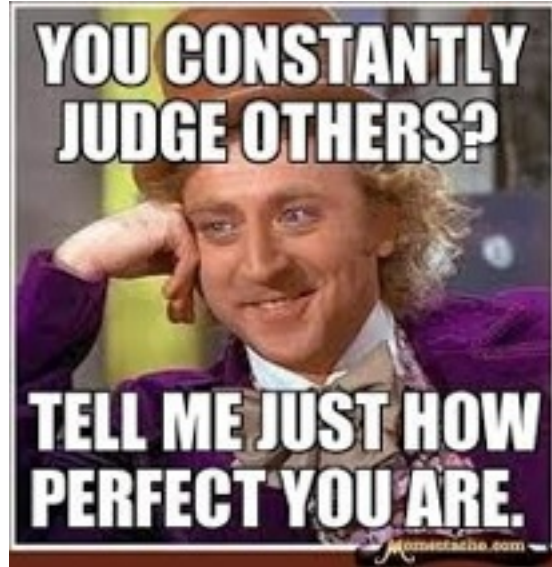
In addition, you need to prepare yourself for potential technological problems. Yes, I am aware that computers crash and work gets misplaced/erased; thus, you need to take precautions and be prepared for that possibility. Save your work frequently. Back up your work. Buy a flashdrive. Create a cloud account. Use drive. Get an external hard drive. I urge you, however, to explain your situation to me (as we all experience difficulties with computers and other technology), but

extensions are unlikely unless there are severe extenuating circumstances. *In other words, be prepared! Your failure to prepare is not my cause for panic.*

Civility Statement:

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including

sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of technology (outside of the expected framework) as well as choosing to not have completed reading and other work for the day, which represents a lack of respect for your colleagues. Disruptive behavior also includes whispering or talking when



another member of our class is speaking or is engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility (this removal from class will count as one of your “freebie” absences). This classroom is a community and will function as a safe environment for all members. All of these rules apply in our physical and digital spaces (including Twitter). Above all else observe the Golden Rule.

Plagiarism:

Plagiarism is grounds for suspension from the University as well as for failure in this course. If you were unaware, it’s also incredibly tacky. Plain and simple: *it will not be tolerated*. Plagiarism is a counterproductive, non-writing behavior that is unacceptable in a course intended to aid the growth of individual writers. Plagiarism is included among the violations defined in the Academic Honor Code, section b, paragraph 2, as follows: “Regarding academic assignments, violations of the Academic Honor Code shall include representing another’s work or any part thereof, be it published or unpublished, as one’s own.” As a class, we’ll also explore critically the role of copyright and fair use in the creation of new media texts.

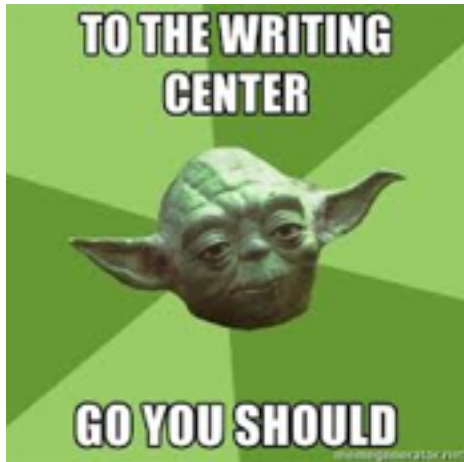
ADA:

Students with disabilities needing academic accommodations should in the FIRST WEEK OF CLASS (1) register with and provide documentation to the Student Disability Resource Center (SDRC) and (2) bring a letter to the instructor from SDRC indicating the need for academic accommodations. This and all other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the: Student Disability Resource Center 874 Traditions Way 108 Student Services Building Florida State University Tallahassee, FL 32306-4167 (850) 644-9566 (voice) (850) 644-8504 (TDD) sdrc@admin.fsu.edu <http://www.disabilitycenter.fsu.edu/>.

Reading/Writing Center (RWC):

The Reading/Writing Center (RWC) has four locations—(1) Williams 222, (2) the basement of the Johnston Ground Building, (3) Strozier Library, and (4) Dirac Library—and is devoted to individualized instruction in reading and writing. Part of the English Department, the RWC serves Florida State University students at all levels and from all majors. Think of the RWC as an idea laboratory: it's a place



to develop and communicate your ideas! Its clients include a cross-section of the campus: first-year students writing for composition class, upper-level students writing term papers, seniors composing letters of applications for jobs and graduate schools, graduate students working on theses and dissertations, multilingual students mastering English, and a variety of others.

The tutors in the RWC are graduate students in English with training and experience in teaching writing, and undergraduate students who have completed a 3-credit English elective course in tutoring writing and who have been apprentice tutors in the RWC. Tutoring sessions can take various forms: you can come with a prompt and talk about your ideas with someone who will be an active listener and ask questions to help you figure out what you think. You can come with a few ideas jotted down, and you can talk through your organization with a tutor. Once you have written parts of a draft or a whole draft, you can see if you communicated your ideas clearly by having a tutor be your “practice audience.” They will listen as a reader and explain to you what they are thinking as a reader. If they hear what you intended to communicate, hooray! If not, you have an opportunity to revise before you give your work to your actual audience. The tutors will even help you learn editing and proofreading strategies so you can

independently communicate your ideas clearly.

The RWC's hours of operation vary per location. The best way to make an appointment is to use the online scheduler: <http://fsu.mywconline.com>. Instructions for making an appointment can be found here: <http://wr.english.fsu.edu/Reading-Writing-Center/How-to-Make-an-Appointment>. While the RWC will accept walk-ins if a tutor is available, it's usually best to book ahead.

Digital Studios (DS):

The Digital Studio (DS) has two locations: (1) in Williams 222 and (2) in Johnston Ground G0062 (basement floor). The Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a website, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, and writing a script for a podcast. The DS has both Macs and PCs, and some of the cool software available in the DS includes Photoshop, InDesign, MovieMaker, iMovie, and more! Like the RWC, think of the DS as an idea lab, only it's a place to explore ideas in digital and multimodal texts and to learn new technologies to communicate ideas in those platforms and media. For more information on the Digital Studio, you can visit their website: <http://wr.english.fsu.edu/Digital-Studio>. Also, yours truly is the Assistant Director of the WMS Digital Studio, which was originally created in support of you as an EWM major.



