

English 316: Rhetorics of Everyday Life

Monday and Wednesday 11:00 AM to 12:00 PM

Course Professor

Dr. Crystal N. Fodrey (she/her), Associate Professor of English and Director of Writing at Moravian
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Zinzendorf 202/Zoom

Student Open Hours: Mondays from 2:30 to 4:00 PM, Wednesdays 9:00 to 10:00 AM, and Fridays from 12:30 to 3:30 PM. Feel free to reserve an appointment on [my Google Calendar](#) any time you would like to talk privately about the class or other matters. All student open hours will be held via Zoom. Please book appointments with me at least 2 hours in advance. You can also schedule an appointment with me by emailing me if my office hours do not fit your schedule.

Writing Fellow

Elizabeth Horn, Senior History Major and English with Writing Arts Major
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Course Description

Students analyze contemporary everyday discourses through rhetorical lenses, focusing on the ways language and other symbols function to persuade and/or to promote or prohibit understanding across differences. Students study theories of rhetorical analysis and practice those theories by analyzing self-selected contemporary discursive artifacts from pop culture, politics, and other aspects of everyday life. Students learn methods for critiquing the relative effectiveness of discourses within certain contexts as well as how to use that knowledge to better assess the effectiveness of their own writing.

Course Learning Outcomes

- Recognize the rhetorical purposes and effects of contemporary communicative artifacts and genres.
- Demonstrate critical reading and innovative thinking about contemporary communicative artifacts through rhetorical theory-informed, thesis-driven analysis.
- Examine persuasion as a culturally and historically situated practice.
- Demonstrate the ability to use a variety of research strategies specific to rhetorical criticism; select, evaluate, and incorporate context-appropriate sources; and document according to context-appropriate standards.
- Manage and reflect upon individual writing projects from the planning and drafting stages through the peer-review and revision stages.
- Write and speak effectively for different audiences mostly comprised of rhetorical critics, scholars, and public intellectuals.
- Engage with difficult questions of ethical reasoning with respect to civic, environmental, professional, and/or intercultural responsibilities.

Writing-Enriched Practices in English 316

- Students respond in writing to all assignments.
- Students participate in class discussions, workshops, and oral presentations.
- Students routinely evaluate themselves in writing for each draft of a major point-bearing text.
- Students write summary, analysis, and argument as central academic genre conventions of rhetorical criticism.
- Students practice making diverse writing choices within the confines of that which is deemed appropriate for rhetorical criticism.
- Students are responsible for their own writing choices.
- Students collaborate in drafting workshops.
- Students edit and polish all major point-bearing texts before submitting final drafts.
- Students produce a final project that uses multiple forms of research.
- Students receive feedback in numerous ways, such as margin comments, conferences, final evaluative portfolio, and traditional grading practices.

Texts

- Foss, Sonja K. *Rhetorical Criticism: Exploration and Practice*. 5th ed. Long Grove: Waveland, 2017.
- Harris, Joseph. *Rewriting: How to Do Things with Texts*. 2nd ed. Utah State UP, 2017.
- Additional readings, videos, and podcasts, available on Canvas

Technology

Please have the following fully charged / available each class unless otherwise specified:

- MacBook pro
- iPad with Notability installed
- Apple Pencil
- Hypothes.is account. Sign up here: <https://web.hypothes.is/start/>

Assignments and Assessment

It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade. Grades will consider the following aspects of writing, in the context of a particular assignment: purpose, audience, content, organization, development of ideas, style, ethos, document design, mechanics/readability, and maturity of thought.

The following table lists the components of your grade, along with the point values of each:

Assignment	Points
Brief Rhetorical Criticism #1 – Rhetorical Reading Analysis of an Alphabetic Text	10
Brief Rhetorical Criticism #2 – Genre Analysis	10
Brief Rhetorical Criticism #3 – Narrative Analysis	10

Brief Rhetorical Criticism #4 – Feminist/Ideological Analysis	10
Presentations (2 of 4 BRCs + Mini Conference with ERC)	10
Short Assignments and Reading Annotations	15
Digital Portfolio (includes):	
Revised Brief Rhetorical Criticisms (not required)	--
Extended Rhetorical Criticism – Draft 1	Required
Extended Rhetorical Criticism – Draft 2	Required
Extended Thesis-Driven Rhetorical Criticism – Final	30
Final Reflection	5
Total Points Possible	100

Letter Grades

A 93-100	A- 90-92	B+ 87-89	B 83-86	B- 80-82	C+ 77-79
C 73-76	C- 70-72	D+ 67-69	D 63-66	D- 60-62	F 0-59

Please note: This course is built on principles of productive risk, collaborative learning, and student agency. Pushing yourself to become better at anything requires trying new things (some of which will be unsuccessful), working with and learning from others, and using what you have learned to make informed choices. You therefore will have opportunities to revise your work throughout the semester until you are satisfied with what you have produced.

Explanation of Assignments

Brief Rhetorical Criticisms

Each of these short analyses (no less than 3, no more than 4 typed, double-spaced, MLA or APA formatted pages) will ask you to analyze an artifact using a different method of rhetorical criticism. These texts should demonstrate an understanding of the assigned method, make a point about the meaning of your chosen artifact(s), and be written in clear, well organized, well developed prose appropriate for a scholarly audience interested in rhetorical analyses of cultural artifacts. One of these brief analyses will be revised and expanded into your extended thesis-driven rhetorical criticism, and you may also choose to revise any brief rhetorical criticism for a higher grade, due at the same time as your Digital Portfolio and Final Reflection.

Short Assignments and Reading Annotations

This course asks you to read and write A LOT in preparation for the rhetorical criticisms that you will produce. Therefore, short assignments (SAs) and reading annotations (RAs) will be completed throughout the semester. The short assignment category includes discussion board posts, out-of-class short writing assignments, peer reviews, and other in-class writing. These short assignments will help you prepare for each major project described above; SAs will be written in response to prompts posted in Canvas, and you will post your responses to Canvas. Reading annotations will happen using Hypothes.is (details forthcoming). You receive credit for SAs and RAs as long as you meet the minimum requirements. Late SAs and RAs will not be accepted except under extenuating circumstances.

Extended Rhetorical Criticism

You will choose one Brief Rhetorical Criticism to revise for your Extended Rhetorical Criticism. We will draft, workshop, and revise this paper during the month of November and it will be turned in with your final Digital Portfolio. Your extended rhetorical criticism text will incorporate outside **research via BEAM**. The research will help your text accomplish several things that the brief analyses do not: 1) It will help explain the **Background/context** of your artifact (i.e., **Exhibit**) and how that relates to your analysis, 2) It will show what other scholars have **Argued** about your artifact, 3) It will give additional information about your analytical **Method** and the theory that informs it, and 4) it will also make an argument about the ways that the broader subject connected to your artifact communicates. You will be expected to adhere to the submission conventions of a particular undergraduate academic journal that you choose to target with this project. The final extended rhetorical criticism text will be approximately **15 pages** (or multimodal equivalent) and will be turned in as part of your Digital Portfolio along with drafts and workshop comments from peer reviewers.

Digital Portfolio

When we start the Extended Rhetorical Criticism in class, you will develop an English 316 Digital Portfolio. Your digital portfolio site is where you will submit your Extended Rhetorical Criticism (plus multiple drafts) and other supporting materials such as the Final Reflection. (We will set all of this up in class.) The grade for the final Digital Portfolio will include the individual final grades of the Extended Rhetorical Criticism (30 points), and the Final Reflection (5 points). You may also resubmit any revised Brief Rhetorical Criticism along with a statement of what you revised and why in your Digital Portfolio for the possibility of a higher grade.

Presentations

For the Brief Rhetorical Criticisms, you select two of four possible presentation days. Each BRC presentation is worth 2.5 points toward your final grade. Each time a brief rhetorical criticism is due, students scheduled for that day will each give an approximately **8 minute** presentation of their analyses to the class. Therefore, because there are eight of you, for Presentation 1 half of you will present for Brief Rhetorical Criticism 1 and half for Brief Rhetorical Criticism 2. For Presentation 2 half of you will present for Brief Rhetorical Criticism 3 and half for Brief Rhetorical Criticism 4. Sign-ups for all of these will occur the second week of class. We will also have a mini conference the last week of class during which time each of you will give a presentation on your Extended Rhetorical Criticism. All presentations will be assessed on your knowledge of your topic, organization, evidence, clarity, pacing, supporting materials, engagement with your topic and the audience, and demonstration that you have practiced.

Course Policies

Academic Code of Conduct

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or digital form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including online sources) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. In this class you will be using either MLA or APA citation style depending on the rhetorical situation of a given assignment. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. **To reiterate: When you use the specific thoughts, ideas,**

writing, or expressions of another person, you must accompany each instance of use with an appropriate form of attribution to the source, regardless of the genre or medium in which you are working.

You can familiarize yourself with all aspects of Moravian College's Academic Code of Conduct here:

<https://www.moravian.edu/catalog/academic-regulations/academic-code-of-conduct>

Attendance

Rhetorics of Everyday Life is a course that includes engaged discussion, in-class writing, peer group work, and conferences. Therefore, you should attend all scheduled synchronous class meetings. Throughout the semester, if absences occur, it is your responsibility to make up the work missed. Permission to make up classwork is granted at my discretion. As a matter of courtesy, whenever you find it necessary to be absent from class, you should inform me as soon as possible and remain in consistent communication with me to ensure all missed work is appropriately addressed and/or completed.

Students enrolled in English 316 cannot miss more than a week of classes—two class meetings—without penalty, except under extenuating circumstances. **For each class meeting missed thereafter, your final course grade will be reduced by 2 points.**

Online Class Logistics

Due to COVID-19, our class will meet primarily online. Below are guidelines for how to engage in this class:

- Make sure you have set up your Canvas account to receive notifications from our class and check your email at least every 24 hours. It is your responsibility to keep up with any and all announcements.
- For each class session, you should do your best to have open simultaneously Zoom and Canvas (split screen on your computer or using multiple devices). We will use both online platforms during our scheduled class sessions.
- Try to be in a minimally distracting environment if you can. Use headphones if you need to!
- Your videos should be turned on during all of our Zoom sessions. If for any reason you feel uncomfortable with your video on, please contact me. If you do not contact me and have your video turned off, you will not be counted as present.
- Keep your audio muted until you want to speak. Let's work together to limit background noise!
- On the bottom of the Zoom window, click on "Participants" and "Chat." Two pop-up windows will open on the right side of your screen.
 - When you want to speak, use the "Raise Hand" feature (on the bottom left of the Participants window). Be sure to unmute yourself to talk.
 - Use the Chat box to make a point or ask a question. Remember that the Chat is public and may be recorded (even if you are privately messaging a peer). Elizabeth will moderate the Chat during class time.
- Have a plan for taking notes (paper and pencil, iPad and Apple Pencil, Google Doc, etc.) It is your responsibility to capture ideas, thoughts, and updates.

Submitting your Work

- In-class and out-of-class writing will be assigned throughout the course. Students not in class when writing is assigned are still responsible for completion of the assignment when due.
- All assignments not completed directly in Canvas or using Hypothes.is should be created in Google Drive as Google Docs stored in a folder created for this class and shared with me and Elizabeth. On day 1 of English 316 you will create a Google Drive folder named English 316: The First and Last Name You Prefer

to Be Called, and share with editing permissions *through the Google share function* with Dr. Fodrey (fodreyc@moravian.edu) and Elizabeth (horne@moravian.edu).

- It is your responsibility to submit your work to Canvas by the published assignment deadline. Aside from discussion board posts and reading annotations, proper submission will be a link to your work in Google Drive. To get the correct link:
 - Make sure that the Google Doc or other file is in the Google Drive folder you shared with me on the first day of class (see above).
 - Click the blue “Share” button in the top right corner of your page. Under “Get link,” it will probably say “Restricted: Only People added can open this link.” Click “Change link to Moravian College,” change “Viewer” to “Editor,” and click “Done.”
 - Click “Copy link.”
 - Paste the link into the appropriate Canvas assignment submission portal and submit.
- It is your responsibility to submit the correct version of your assignment.
- A draft (or in some instances, multiple drafts) must be turned in prior to final versions of assignments. Drafts should show improvements in purpose, audience, genre conventions, development, organization, and/or evidence. You will **lose 1 point per day** off of the final grade for a major point-bearing assignment (i.e., Brief Rhetorical Criticism #1, 2, 3, 4, & Extended Rhetorical Criticism) for not submitting drafts when they are due. Please, therefore, submit whatever you have on draft days, even if it is incomplete or you think it is flaming garbage. Drafts are due to Canvas even if you are absent from class.
- Final copies should be typed and follow the appropriate MLA or APA style guidelines for the assignment.

Late Work

“Final” versions of major point-bearing assignments (i.e., Brief Rhetorical Criticism #1, 2, 3, 4, & Extended Rhetorical Criticism) will not be accepted without penalty unless students make arrangements for an extension before the due date. Major assignments that are turned in late will incur a 10% penalty per 24-hour period. Additionally, as noted above, you will lose 1 point per day off of the final grade for a major point-bearing assignment (i.e., Brief Rhetorical Criticism #1, 2, 3, 4, & Extended Rhetorical Criticism) for not submitting drafts when they are due. Therefore, it is better to submit an incomplete brief rhetorical criticism, get a less-than-ideal grade on it, and resubmit it in your final portfolio than it would be to not submit anything on the days that BRCs are due. **SAs and RAs will not be accepted late except under extenuating circumstances.**

Preparedness and In-Class Participation

Because the class represents a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. Additionally, all Moravian College students are responsible for upholding the Community Standards, which can be read online in the Student Handbook: <https://www.moravian.edu/handbook/campus-life/code-of-conduct>

Your in-class participation is vital to our learning environment. A significant amount of time will be spent engaging in group discussion and in-class activities. Participation in class discussion, contributions to group work and peer review activities, attentiveness to the instructor’s and Writing Fellow’s directions and explanations and relevant questioning in response, readiness for individual conferences, and productive involvement with the content of the course is expected. Contributions to discussion-based classes require careful rhetorical attention to peers and course material alike. This is an opportunity to develop a healthy self-awareness of how much time and space you are occupying in discussion, and whether or not you are carefully and respectfully listening, challenging, and building off of peers’ discourse. I reserve the right to ask a

student to leave our classroom space if they are being racist, sexist, classist, homophobic, ableist, or just plain disrespectful or toxic.

Out-of-Class Time Commitment

One unit of course credit is equivalent to 12 hours of work a week. Even though we will only meet for 2 synchronous hours each week, you should dedicate an additional 9-10 hours per week to working on this class.

Workshops

We improve as writers by responding to input from readers. To that end your rhetorical criticism drafts will go through extensive peer review via writing workshops. You are expected to take the input from your classmates **seriously** and respond to their feedback when you revise. You are likewise expected to take your job as a reviewer seriously. Critique others' work as you wish to be critiqued. Treat each other with respect. Each of us has areas to improve in our writing.

Regarding Pronouns

In my writing, when I refer to someone and I don't know their preferred pronoun, I try to use the plural noun "they" to refer to a singular noun, rather than the clumsy and inaccurate "he/she." This is intentional. There's a growing cultural awareness that it's best not to assume a person's preferred pronouns based on a gender-specific name or by someone's appearance. So, I'll use "they" in writing unless the person I'm referring to specifically asks me to use other pronouns. For more, see [*Why do pronouns matter?*](#) If you have a preferred pronoun, please let me know.

English Major Portfolio

In preparation for creating an English Major Portfolio in your senior capstone seminar, please save digital copies of your work for this class, including drafts with peer and instructor comments.

Resources for Students

Reeves Library

All English 316 students are required to conduct and document their research. In addition to the physical resources available—books, magazines, journals, newspapers, and digital resources—Reeves Library has the invaluable resource of reference librarians. Our librarians are always interested in helping you with any questions you may have on research and resources.

Writing Center

All members of the Moravian College community are welcome to visit the Writing Center. Writing Center tutors work with papers and multimodal compositions for any class, at any stage of the writing process. If you need the services of the Writing Center, please visit moravian.edu/writingcenter to make an appointment.

Other Academic Support

If you need other academic support, such as assistance with time management, learning strategies, or a tutor for a content area other than writing, please contact the Tutor Coordinator in the Academic and Accessibility Support Center at 610-861-1401.

Accessibility Support

Students who wish to request accommodations in this class for a disability should contact the Academic and Accessibility Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic and Accessibility

Support Center. Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the event sponsor at least one week prior to the event.

Title IX

Moravian College faculty are committed to providing a learning environment free from gender discrimination and sexual violence. Should a student disclose a concern of this nature, the faculty member is obligated to inform the Title IX Coordinator, who will assist the student in determining resources for support and resolution. Fully confidential reporting options include the [Counseling Center](#), [Health Center](#), and [Religious Life](#) (chaplain). Survivors are encouraged to seek immediate assistance by contacting the [Advocates](#) at 484-764-9242. For more information, please visit moravian.edu/titleix.

Counseling

Counselors at the Counseling Center help students deal with the stresses of college life. They are a great resource for all students. You can give them a call at 610-861-1510 or stop by at 1301 Main Street.

Information contained in the course syllabus may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.

ENGLISH 316 COURSE CALENDAR

Be aware that a daily schedule is occasionally subject to change due to time constraints, unexpected disruptions, or needs of the class. Therefore, pay attention to announcements of any changes in assignments or due dates. These changes will be announced in class and on Canvas. The most up to date homework will ALWAYS be posted on the class's Canvas page, and, depending on your Canvas Notification settings, you should receive a push notification/email when those announcements/assignment updates are posted. Also note that **whatever is listed for a specific day is DUE that day.**

Key to Symbols:

- R = *Rewriting: How to Do Things with Texts*
- RC = *Rhetorical Criticism*
- RA = Reading Annotation
- SA = Short Assignment

What is Rhetoric?

Week 1

Date	For Class	In Class
Mon. 8/24		Review syllabus Discussion Board, SA#1: “What is Rhetoric” (to write and share in class)
Wed. 8/26	Read and annotate, RA#1: First: Haas and Flower, “Rhetorical Reading Strategies and the Construction of Meaning” Then employ some of the strategies described in the reading above to closely and critically read and annotate the following: Herrick, “An Overview of Rhetoric,” Harpine, “What Do You <i>Mean</i> , Rhetoric is Epistemic?” View “In Defense of Rhetoric” on YouTube: https://www.youtube.com/watch?v=BYMUCz9bHAs	Discussion of readings in small groups.

Week 2

Date	For Class	In Class
Mon. 8/31	Read and annotate, RA#2: Grant-Davie, “Rhetorical Situations and Their Constituents; Downs, “Rhetoric: Making Sense of Human Interaction and Meaning Making”; + Edbauer, “Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies”	Write SA #2— connecting complex rhetorical terrain—see Canvas for details

Wed. 9/2	<p>Review assignment prompt for Brief Rhetorical Criticism #1</p> <p>Read and annotate, RA#3: Hart and Daughton, “The Critical Perspective”; other optional readings posted on Canvas</p> <p>Write SA#3—List of possible analysis artifacts with rationales—see Canvas for details</p>	Begin rhetorically reading sample artifacts; activity with op-eds
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Week 3

Date	For Class	In Class
Mon. 9/7	Write SA #4 — BRC#1 Proposal—see Canvas for details	Review proposals, discuss rhetorical criticism genre structure by analyzing a few samples from former Rhetorics of Everyday Life students (also serving as a sneak preview for the next unit!), and begin drafting BRC#1
Wed. 9/9	<p>Re-read text you are analyzing about 20 bazillion times. Other sample texts will be posted to Canvas for you to use as possible models.</p> <p>Write Rough Draft of Brief Rhetorical Criticism #1 Due</p>	SA#5: Workshop BRC#1

Genre Criticism**Week 4**

Date	For Class	In Class
Mon. 9/14	<p>Read and annotate, RA#4: Bickmore, “Genre in the Wild: Understanding Genre within Rhetorical Ecosystems”; Dirk, “Navigating Genres”</p> <p>Write—Final Draft Brief Rhetorical Criticism #1 Due to Canvas by class time</p>	<p>Discussion of readings and introduction to genre criticism</p> <p>Assign BRC#2 and brainstorm possible artifacts of analysis</p>
Wed. 9/16	<p>Read and annotate RA#5 Miller, “Genre as Social Action” (read first); Berkenkotter & Huckin, “Rethinking Genre from a Sociocognitive Perspective”</p> <p>Write SA#5—Rhetorical precis of Miller or Berkenkotter & Huckin. (Note: If you wrote a response to Berkenkotter & Huckin last semester in 216, please choose Miller). A rhetorical reading response covers the following, in a five-sentence paragraph:</p>	<p>Present: Students in Group 1 (Dominic, Seth, Christina, & Liam) will present Brief Criticism #1 to class</p> <p>Discussion of readings, time permitting: What does it mean that genre = social action? How is this conceptually connected to rhetoric = epistemic & language/communication shaping the way we think?</p>

	<p>1) Who is the author, and what major claim(s) do they make in the text?</p> <p>2) Describe how the author supports the claim(s).</p> <p>3) Describe the author’s purpose in writing this text – what are they trying to do (i.e. inform, explain, persuade, highlight a fact, define a problem or issue, evaluate the effectiveness of something, point to the cause(s) of something, propose a solution to something, etc.), and how do you know that this is the intended purpose?</p> <p>4) Describe the intended audience and the relationship the writer attempts to establish with that audience.</p> <p>5) How logical (in the text itself), effective (in relation to the text’s goals), and convincing (to you) do you find the argument made in the text and why?</p> <p>After completing your rhetorical reading response, include one question for discussion regarding your chosen text. We will use these to guide class discussion on Wednesday, time permitting.</p>	
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Week 5

Date	For Class	In Class
Mon. 9/21	<p>Read and annotate, RA#6: Bawarshi & Reiff, “Rhetorical Genre Studies” and Bazerman, “Speech Acts, Genres, and Activity Systems: How Texts Organize Activity and People” (plus informative analysis from Chris Shosted); Shosted, “PragerU as Genre: How Ideologies Typify Speech”</p> <p>Write SA#6 — Explain a genre you very often use by applying a theoretical lens to it provided by one of the</p>	<p>Discussion of readings: How do genres organize activity and people? What effect does that have on the way we think?</p> <p>Guest speaker: Chris Shosted ‘20</p> <p>Connect ideas from genre readings to chosen artifact(s) of analysis for BRC#2</p>

	assigned genre readings/list of questions provided in the Genre module on Canvas. ~200 words	
Wed. 9/23	<p>Read Rhetorical Criticism Ch. 7 pages 179-90 + one of the sample generic criticism articles in Ch. 7 of your choosing; also skim over Benoit, “Generic Elements in Rhetoric” if you’re interested in another take on genre analysis</p> <p>Write SA#7: After having read Berkenkotter & Huckin + Bazerman + Benoit + RC Chapter 7, “Generic Criticism,” choose an analytic approach and apply it to a genre/artifact representing a genre of your choice in order to practice this type of criticism. Note: This can turn into BRC#2 but does not have to.</p>	<p>Discuss approaches to genre criticism and plan for BRC#2</p> <p>Analyze section of “Recreating the Scene: An Investigation of Police Report Writing” to see genre analysis in action</p>

Week 6

Date	For Class	In Class
Mon. 9/28	<p>Re-read artifact(s) you are analyzing. Other sample texts will be posted to Canvas for you to use as possible models.</p> <p>Write Rough Draft of Brief Rhetorical Criticism #2 Due</p>	Workshop BRC#2
Wed. 9/30	<p>Write—Final BRC#2 Due</p> <p>Present: Students in Group 2 will present Brief Rhetorical Criticism #2 to class</p>	Share analyses; introduce narrative criticism

Week 7

Date	For Class	In Class
Mon. 10/5	<p>Read and annotate Herrick, “Contemporary Rhetoric II: Situation, Story, Display” (read the whole chapter, but especially focus your attention on pages 239-257); Burke excerpt from <i>The Rhetorical Tradition</i>; Burke, “The Rhetoric of Hitler’s ‘Battle’”</p>	Discuss readings; talk about rhetorics of story and identification
Wed. 10/7	<p>Read and annotate Corder, “Argument as Emergence, Rhetoric as Love”; Fisher, “The Narrative Paradigm”</p>	Introduce cluster/narrative criticism assignment; discuss readings

Week 8

Date	For Class	In Class
Mon. 10/12	Read and annotate Royster, “When the First Voice You Hear Is Not Your Own”; Ratcliffe, “Identifying Places of Rhetorical Listening: Identification Disidentification, and Non-Identification”; Allen, “Anthony Bourdain & Puerto Rico: An Island of Non-Identification”	Discussion of readings. Guest speaker: Maison Allen ‘19
Wed. 10/14	Read Foss, “Cluster Criticism” (61-69) + one of the sample cluster criticism articles in Ch. 4 of your choosing OR “Narrative Criticism” (319-341) + one of the sample narrative criticism articles in Ch. 10 of your choosing SA#8: After having read Burke + Corder Fisher + Royster + Ratcliffe + RC Chapter 4 on Cluster criticism/RC Chapter 10 on Narrative Criticism, choose an artifact and apply a relevant theoretical concept or combination of theoretical concepts to practice this type of criticism. Note: This can turn into BRC#3 but does not have to.	Discuss readings and share ideas from practice artifact analysis.

Week 9

Date	For Class	In Class
Mon. 10/19	Re-read artifact(s) you are analyzing. Other sample texts will be posted to Canvas for you to use as possible models. Write Rough Draft of Brief Rhetorical Criticism #3 Due	Workshop BRC#3
Wed. 10/21	Write —Final BRC#3 Due Present: Students in Group 3 will present Brief Rhetorical Criticism #3 to class	Group 3 presentations

Week 10

Date	For Class	In Class
Mon. 10/26	Read and annotate Herrick, “Contemporary Rhetoric III: Texts, Power, Alternatives”; Martinez, “The Responsibility of Privilege” Read Foss, “Ideological Criticism,” RC 237-48; “Our Story Begins Here:	Discuss ideological rhetorical criticism as that which is most concerned with analyzing and problematizing hegemony and the inequities connected to hegemonic ideologies as they manifest through symbolic action:

	Constellating Cultural Rhetorics,” prologue, act 1, and act 2	language/images/spaces/embodied practices, etc..
Wed. 10/28	<p>Read Foss, “Feminist Criticism,” RC 141-54</p> <p>Read and annotate one of these two methodology articles: Dolmage and Lewiecki-Wilson, "Refiguring Rhetorica: Linking Feminist Rhetoric and Disability Studies"; Dingo, Riedner, and Wingard, “Toward a Critical Transnational Feminist Rhetorical Methodology”</p> <p>Read and annotate one of these four articles that practice rhetorical criticism: Bessette, “Queer Rhetoric in Situ”; Vinson, “A Visual Rhetorical Analysis of Images of Pregnant and Mothering Women”; Richards, “Stealth and a Transnational Politics of Location in Videogames”; Werner, “Deploying Delivery as Critical Method: Neo-Burlesque’s Embodied Rhetoric”</p> <p>Optional additional listening material: “Herstory: Conversations with Feminist Scholars in Academia”</p>	Discuss readings and analyze artifacts through queer and feminist lenses

Week 11

Date	For Class	In Class
Mon. 11/2	<p>Read and annotate three out of these five articles: Martinez, “Critical Race Theory: Its Origins, History, and Importance to Discourses and Rhetorics of Race”; Condon, from <i>I Hope I Join the Band: Narrative, Affiliation, and Antiracist Rhetoric</i>; Pimentel, Manifesto: It’s Time to Hear Me! I Mean Really Hear Me!; Ore, from <i>Lynching: Violence, Rhetoric, and American Identity</i>; Kendi, “The Violent Defense of White Male Supremacy”</p> <p>Write SA#10— write whatever you want in response to what you read that will illustrate that you understand the concepts connected to critical race rhetorics. Write a brief manifesto. Create another one act play. Etc.</p>	Share SA#10, discuss readings, and analyze artifacts through a critical race lens
Wed. 11/4	Read and annotate Gries, “Obama Hope, Presidential Iconography, and the 2008 Election”	We will use rhetoric to decompress re: the election, brainstorm artifacts of analysis for BRC#4, and Elizabeth Horn

	<p>Optional: Skim Gries’s more recent project (trigger warning →) “Swastika Monitoring: Developing Digital Research Tools to Track Visual Rhetorics of Hate”</p> <p>Write SA#11—Find an Election Day artifact and/or literally anything connected with the 2020 election and its rhetors and rhetorics and analyze that artifact using a lens connected to ideology/power/hegemony/inequality.</p>	will present her completed Honors project with the class.
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Week 12

Date	For Class	In Class
Mon. 11/9	<p>Re-read artifact(s) you are analyzing. Other sample texts will be posted to Canvas for you to use as possible models.</p> <p>Write Rough Draft of Brief Rhetorical Criticism #4 Due</p>	Workshop BRC#4
Wed. 11/11	<p>Write—Final BRC#4 Due</p> <p>Present: Students in Group 4 will present Brief Rhetorical Criticism #4 to class</p>	Share analyses and (time permitting) formally introduce extended rhetorical criticism (ERC) assignment and final digital portfolio

Extended Rhetorical Criticism—Research and Writing**Week 13**

Date	For Class	In Class
Mon. 11/16	<p>Find and analyze CFPs/submission guidelines for journals that publish rhetorical criticism written by undergraduates</p> <p>Read Harris, Intro through Chapter 2 and *closely read* the Extended Rhetorical Criticism (ERC) assignment prompt</p> <p>Write SA#11—Decide which Brief Rhetorical Criticism you will expand, and write a proposal explaining and justifying your choice. In this proposal, include a list of five sources that you will need to read and analyze in order to write your Extended Rhetorical Criticism. See Canvas for details.</p>	<p>Elizabeth shares her Honors thesis presentation</p> <p>Share plans for ERC</p> <p>Discuss source analysis and integration; introduction to BEAM</p>
Wed. 11/18	<p>Read Sources! (Make sure you have at least one available to share during class time); Harris Chapter 3</p> <p>Write SA#12—Source Analysis Part I (see Canvas for details)</p>	Discuss Harris reading and work on research

Week 14

Date	For Class	In Class
Mon. 11/23	Read More Sources! (Make sure you have at least one available to share during class time); Harris Chapter 4 Write SA#13—Source Analysis Part II (see Canvas for details)	Discuss Harris reading; create Digital Portfolio and discuss Rhetorical Reflection assignment and in-class conference presentation assignment
Wed. 11/25	Thanksgiving Break	No class meeting today.

Week 15

Date	For Class	In Class
Mon. 11/30	Write First 10-12 pages of ERC draft; submit to Canvas by meeting time	Mandatory 30 minute meetings with Dr. Fodrey and Elizabeth between 1:00 and 5:00 PM on Monday
Wed. 12/2	Read Harris, “Revising” Write completed ERC rough draft + draft of Rhetorical Reflection	Peer review ERC draft and Rhetorical Reflection draft

Finals Week

Date	For Class	In Class
Mon. 12/7 10:15 to 12:15 (that is, at our scheduled final exam time)	Write Final Digital Portfolio due by 10:15 AM (see Canvas for details)	Rhetorics of Everyday Life Class Conference; everyone will have 8 minutes to give a conference-style presentation of your extended rhetorical criticism