

FOUNDATIONS IN RHETORIC

Sections 103 & 104

Fall 2018

Marquette University

Mr. John Brick

Office: Marquette Hall 008N

Office Phone: 1-(414)-228-3006

E-mail: John.Brick@Marquette.edu

Office Hours

Mondays 10:00 AM to 11:30 AM

Wednesdays 10:00 AM to 11:30 AM
and by appointment

WHAT ARE WE DOING HERE? (COURSE DESCRIPTION)

Simply put, this course aims to help students develop their abilities to *communicate effectively*. The tools and concepts taught by this class cultivate students' readiness to recognize, analyze, employ, and, when necessary, *interrupt* (challenge, mess with, &c.) the accepted ideas, organization, and style within particular "discourse communities." For example, an academic history essay requires different writing conventions than a letter to an editor or a white paper or a well-told story or visual art do. With this in mind, Foundations in Rhetoric teaches what Quintillian calls *facilitas*: **the ability to express your ideas and beliefs effectively in a variety of situations.**

FOUNDATIONS IN RHETORIC & THE CORE OF COMMON STUDIES

Foundations in Rhetoric (FIR) is a crucial part of the Marquette University Core of Common Studies. This is not simply a gen-ed requirement that sticks around out of old academic traditions that nobody has bothered to update, and once you've handed in your final paper you can forget about it. The Core is the intellectual heart of a Marquette education, designed to provide students with a grounding in distinctive scholarly traditions: unique ways of moving through and engaging with ever-expanding human knowledge. Rhetoric is one of these traditions, and what you learn in this class will support, inform, and empower you no matter where your academic career takes you.

The goals of the Core of Common Studies are:

Responsible & Ethical Communication. Students will be able to responsibly and ethically use written, spoken, and visual communication to express ideas, create meaning, build relationships, foster understanding, and advocate for a better tomorrow.

Moral & Ethical Action. Students will be able to articulate appropriate professional and personal judgements that are rooted in an ethical & moral foundation and informed by Catholic, Jesuit thought. They will use these foundations to make decisions that promote stronger communities and a just society.

Citizens With Purpose. Students will develop a sense of purpose professionally, personally, and as global citizens who demonstrate critically reflective discernment processes that are rooted in their theological, intellectual, and personal commitments.

WHAT ARE THE GOALS? (LEARNING OBJECTIVES)

Foundations in Rhetoric is technically an English class, but it's probably not like any other English class you've ever taken. Our overarching goal is to be able to identify, comprehend, and analyze the rich ongoing conversations among interested people about all kinds of interesting things — and, ultimately, to be able to *contribute* effectively & ethically to those conversations. See below for a more comprehensive breakdown.

FIR LEARNING OBJECTIVES	UNOFFICIAL TRANSLATION
Students will develop ideas and arguments informed by inquiries that involve the acquisition and critical analysis of diverse sources, including academic and nonacademic texts.	You'll learn to read critically — to process texts in a thoughtful, engaged manner (rather than just swallowing whatever ideas and persuasive strategies a text contains), and you'll put your own ideas into conversation with other ideas.
Students will express informed ideas and arguments in multimedia writing & speaking for different audiences.	You'll learn to perform research — to find other peoples' ideas — as an opportunity to learn new things (and potentially change your mind!) and <i>not</i> just cherry-pick evidence for what you already believed to support your writing.
Students will represent information, ideas, and points of view fairly, accurately, and in ways that are accessible to others.	You'll learn how to read and write (and revise!) to ensure that your handling of other people's ideas is both critical and fair — and so that when you're expressing your own ideas, you'll be able to truly engage with a diverse audience.
Students will critically reflect on their performance and growth as ethical rhetors striving to write and speak well.	How much time do we spend actually thinking back on the choices we've made and the things we've done? That kind of reflection is extremely nutritious to developing the skills, talents, and ethics at the heart of this course.

WHAT DO YOU NEED? (REQUIRED MATERIALS)

There are no required textbooks for this course. All our readings will be posted to D2L. Plan to bring your laptop or similar device (NOT your phone) to class, as this is a composition class and, yes, we do a healthy amount of writing in class. **(If you don't have a laptop or similar device, please let me know ASAP — we can set up a workaround.)** Pens or pencils are a good idea, as are looseleaf pages especially if you prefer to jot down your notes by hand instead of electronically. **DEFINITELY GET HIGHLIGHTERS. BUY THE MULTIPACK. YOU WILL NEED THEM.**

REQUIRED WORK & EXAMS

ALL ASSIGNMENTS MUST BE TURNED IN TO PASS THE CLASS. There are no tests, and you won't sit for a final exam. But you **MUST** turn in the major unit assignments and the smaller assignments that build up to ("scaffold") the major unit assignment.

ASSESSMENT & GRADING

I ask that you wait 24 hours before contacting me about my feedback or a grade on an assignment. Do the polite thing and wait until you are out of the classroom & hallways before immediately checking your grade. If questions arise, please feel free to get in touch with me! We'll arrange a time to meet to discuss feedback and grades. **I do not discuss grades over e'mail**, but I'm happy to meet with you at any time, before or after a paper is submitted, to talk about writing strategies, improvement ideas, and plans for revision. **If you have questions, ask them!**

Scaffolding assignments that are due prior to the major unit projects are designed to directly support the development of the major unit projects. These are generally short writing assignments, plans, proposals, drafts, and similar helpful exercises. These do not receive a letter grade but they are crucial to the development of a successful unit project.

POINTS BREAKDOWN BY UNIT & ASSIGNMENTS			
Unit 1		155 points total	
Scaffolding Assignments		30 points	
Rhetorical Analysis of a Single Text		100 points	
End-of-Unit Critical Reflection		25 points	
Unit 2		225 points total	
Scaffolding Assignments		50 points	
Conversation Tracking Essay		150 points	
End-of-Unit Critical Reflection		25 points	
Unit 3		275 points total	
Scaffolding Assignments		50 points	
Research Narrative		200 points	
End-of-Unit Critical Reflection		25 points	
Unit 4		325 points total	
Scaffolding Assignments		50 points	
Researched Argument		250 points	
End-of-Unit Critical Reflection		25 points	
Participation & Engagement		20 points	

Total Possible Points
1000

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

ATTENDANCE & PARTICIPATION

Daily attendance is required. As college students, you are expected to arrange your schedules to prioritize your classes, and success in RC2 depends on your investment in the class sessions. College of Arts and Sciences policy states that **when a number of class hours missed exceeds twice the number of course credits, students may be withdrawn for absences**. This means that any student whose absences exceed six (6) hours may be withdrawn for absences and receive a mark of WA. Please note that students who reach an excessive absence level after the deadline for WAs (16 November 2018) may receive a penalty of ½ a letter grade PER ABSENCE on their final grade. Yikes. Play it smart.

Six classes out of a full semester might not seem like a lot, but that's two whole weeks of class! Be smart — don't get stuck with a WA.

CONTACT INFO & OFFICE HOURS

Contact info is always at the top of each Unit Calendar and — hey! — at the top of this very policy guide!

ACADEMIC INTEGRITY

Honesty is expected at Marquette. You must do your own work, use your own words, and formulate your own ideas. When you rely on others — which is the core of good research — you must cite them appropriately. Penalties for plagiarism vary by circumstance, but all confirmed cases of academic dishonesty are reported to the Academic Integrity Council. The full Marquette University policy can be found at <http://bulletin.marquette.edu/undergrad/academicregulations/>.

DISABILITY SERVICES

The Office of Disability Services is the locus of resources with which the University strives to integrate qualified students as fully as possible into all aspects of university life. Accommodation determinations for all students with identified and documented disabilities are made on a case-by-case basis. For more information, including contact information, please visit <http://bulletin.marquette.edu/undergrad/personalresourcesandfacilities/#disabilityservices>.

ADDITIONAL RESOURCES

INFORMATION WIZARD

Our class is one of the lucky few with an “embedded librarian,” a dedicated information wizard who can help you navigate the tools you’ll use to research and analyze other people’s ideas. Need to find a book or an article and not sure where to look? Online databases giving you trouble? Want to narrow down a topic? Can’t seem to find any relevant information about a topic or a problem? **Get in touch with your own personal librarian!** We’ll visit with her during our library session(s), and you can also find her via the D2L classlist (look for “librarian”), and of course at Raynor Library.

RAYNOR LIBRARY

In addition to our own personal librarian, Raynor Library offers excellent resources that you will find useful throughout this course. The **Info Desk** for walk-in research keeps hours from 9 AM to 11 PM, and the **Digital Media Lab** offers **tutors** (particularly useful for digital visual media projects, your Unit 3 remixes, &c.!) available for one-on-one consultations **Monday through Thursday from 4 PM to 8 PM.**

WRITING CENTER

Don't forget about the Ott Memorial Writing Center, located on the second floor of Raynor Library, across the hall from the larger computer lab. They can provide invaluable help at any stage of the writing process. You can call them at 288-5542, or set up an appointment at <http://marquette.mywconline.com/>.

OWL PURDUE

The Online Writing Lab from Purdue University is an excellent resource for up-to-date information regarding proper citation and formatting. The following link will take you to the main page: <http://owl.english.purdue.edu/owl/>.

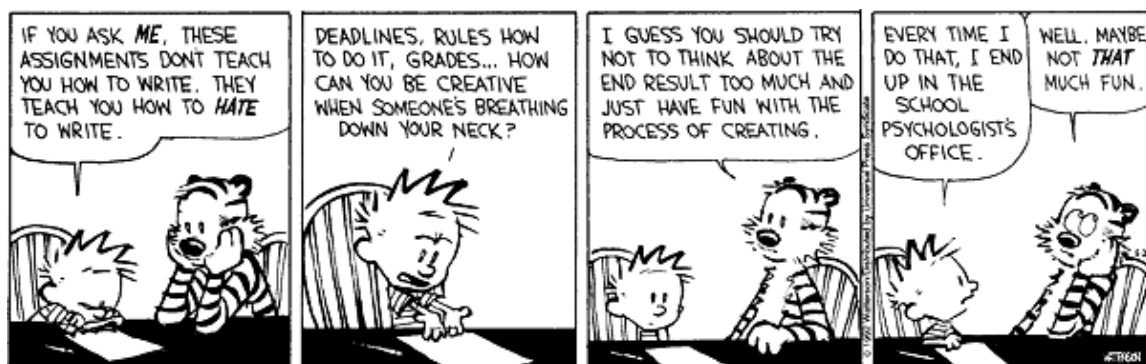
THE COUNSELING CENTER

The Counseling Center supports the university's commitment to *cura personalis* by taking a holistic approach to psychological health and development. All full-time students are eligible for available services. Learn more, including how to make an appointment: <http://www.marquette.edu/counseling/appointments.shtml>.

MY OFFICE

Seriously. Marquette Hall 008N: just show up during my office hours, or we can set up a meeting at a different time that works for both of us. We can chat about the class, puzzle through a challenging bit of coursework, discuss readings or assignments ... or we can just talk about life, navigating this university's wisdom & nonsense, coping with the onrushing world — in other words, anything that you might want to talk about with someone who will listen.

Enjoy the course!



With apologies and admirations to Bill Watterson. *Calvin & Hobbes* is about as good as it gets.



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FOUNDATIONS IN RHETORIC

UNIT 1: READING RHETORICALLY

CALENDAR & ASSIGNMENT SHEET

The simple belief that a literate person is someone who can read and write is not reflective of the growing consensus that literacy has become something complex and that has multiple forms. In the knowledge age, literacy is different things in different contexts. A person does not become literate through education, and then stop there.

The Canadian Education Association, 2004

UNIT OVERVIEW

We launch our course with a unit on rhetorical analysis: the core set of critical tools you will use to methodically examine, evaluate, and interrogate the structure & composition of a text — which in this case doesn't simply mean words on a page or screen, but rather some created item that contains some idea, meaning, or significance. You'll be using rhetorical analysis throughout the semester, applying these tools in a variety of different ways across a range of different media, but **this isn't the only class in which rhetorical analysis is relevant!** Rhetorical tools are highly portable, and once you get used to carrying them around, you'll find them useful in any situation where you want to figure out what someone else is trying to tell you, recognize the strategies they're using to persuade you, and how best to make your own ideas, insights, and contributions understood.

These categories are plastic.
But they aren't.
Ah, but they are.

David Shields, *Reality Hunger*

UNIT 1 GOALS

In this unit, we will ...

- ❖ **develop** a thorough understanding of fundamental rhetorical concepts
- ❖ **deploy** the tools of rhetorical analysis to critically analyze texts across multiple genres
- ❖ **produce** strong writing by employing methodical preparation, composition, and reflection strategies
- ❖ **cope** with the rigors of meeting adult responsibilities in a prompt, professional, & thoughtful manner

UNIT 1 THEME: WHAT IS NATION?

Units 1-3 of this course feature distinct “pods” of readings dealing with a subset questions orbiting a broad overarching theme. This semester, that overarching theme has to do with questions of state, nation, border, and identity, and our first unit circulates around the question: what is *nation*? What *is* a nation? How is it constructed? Who gets to say what a nation is and isn’t? Is the definition flexible? If so, in what ways? Even if there is a dominant idea of what “nation” is, how can we imagine other forms or versions or possibilities? What does it mean to be a part of — or *apart from* — a nation? What does this mean about our responsibilities, rights, and duties? And why does any of this *matter*?

UNIT 1 CALENDAR

CLASS DATE	TOPICS	ASSIGNMENTS
Week 1 Day 1 Monday 27 August	<p><u>Many Meetings: Introduction & Overview</u> <u>How To Be Interested In Interesting Things</u></p> <p>We’ll take some time to get to know a bit about each other, discuss the course, and talk a bit about what a university is, what it does, and your role in its work. Welcome to the least English-ish English class you’ve ever taken.</p>	<p>Keep in mind: if you see something here marked “due,” that means it’s due by the start of class that day — not the next class — unless otherwise marked.</p>
Week 1 Day 2 Wednesday 29 August	<p><u>What Is a Text?</u> <u>Says v. Does</u></p> <p>No, it’s not (just) a quick message you send with your phone. We’re expanding our definition here.</p> <p>What a text has to say — its <i>meaning</i> — isn’t the only relevant information encoded in it.</p>	<p>Skim: the Milwaukee People’s Flag website (link on D2L)</p> <p>Due: SA #1: Your Personal Flag.</p> <p>All assignments are described in detail below this calendar.</p>
Week 1 Day 3 Friday 31 August	<p><u>Says v. Does: Practical Application</u></p> <p>Separating WHAT a text says from HOW the text says it can be tricky if you’re not in the habit of doing so. Today: developing that habit.</p>	<p>Read: Geisel, “GUTS.”</p> <p>All unit readings are posted to D2L; find them under the “content” section.</p>
Week 2 Day 1 Monday 3 September	NO CLASS — LABOR DAY!	
Week 2 Day 2 Wednesday 5 September	<p><u>Exploring the Bestiary: Rhetorical Elements I</u></p> <p>Here be dragons.</p>	
Week 2 Day 3 Friday 7 September	<p><u>Back to the Bestiary: Rhetorical Elements II</u></p> <p>Gotta catch ‘em all.</p>	<p>As a general rule, it’s a good idea to bring your laptop/ device to class every day.</p>

CLASS DATE	TOPICS	ASSIGNMENTS
Week 3 Day 1 Monday 10 September	<u>Lab Week I: Comprehension!</u> Today we focus purely on what the text <i>says</i> . What ideas is it communicating? What knowledge & insight & feeling & urgency is it trying to convey? What do you think?	Read: Luce, “The American Century” Due: SA #2: So What Do <i>You</i> Think?
Week 3 Day 2 Wednesday 12 September	<u>Lab Week I: Analysis!</u> Today we set aside <u>what</u> the text says and spend our time analyzing <u>how</u> the text says it: what it DOES rather than what it SAYS. What clever strategies are used to get the reader to agree & sympathize with the text? What rhetorical elements are in play here?	Due: SA #3: A Reasonable Amount of Highlighter (turn in a hard copy with your annotations)
Week 3 Day 3 Friday 14 September	<u>Lab Week I: Writing!</u> We conclude our first Lab Week with the crucial next step: now that we’ve consumed & analyzed ideas, information, and rhetorical strategies, what can we make, produce ... <i>do</i> ... with that work?	Due: SA #4: Annotations to Insights (post to D2L by midnight)
Week 4 Day 1 Monday 17 September	<u>Lab Week II: Comprehension!</u> Another deep dive into the <i>meaning</i> of what we’re reading. Don’t just let the reading bounce off of your brain: engage with it, ponder it, attack it. Practice trying to agree with everything the author says — and then turn around and practice <i>disagreeing</i> with everything. Where are the strengths? Where are the weaknesses?	Read: Abbey, “Polemic: Industrial Tourism & the National Parks” Read: Fallows, “The Reinvention of America” Due: SA #5: Gut Check In your own time this week, read the final selection in our pod: John McCain’s Farewell Statement
Week 4 Day 2 Wednesday 19 September	<u>Lab Week II: Analysis!</u> Same basic idea as last week. Use your magnificent brains to identify how each rhetorical element in the bestiary is deployed as part of the rhetorical strategy.	Due: SA #6: HIGHLIGHTER MADNESS (turn in a hard copy)
Week 4 Day 3 Friday 21 September	<u>Lab Week: Writing!</u> We’ll spend today working on & developing your SA #7. Remember: the more through your SAs, the better prepared you’ll be for your major U1 essay. Look ahead to your upcoming assignments!	Bring to class: a pair of scissors (if you don’t have a pair, borrow some!) Due: SA #7: Annotations to Argument (turn in a hard copy with your annotations)

CLASS DATE	TOPICS	ASSIGNMENTS
Week 5 Day 1 Monday 24 September	<p><u>Writing Prep: Elevator Pitches</u> <u>Architectural Notes (and PIE!)</u></p> <p>We'll split today between two activities: very quick, very enthusiastic synopses of everyone's core Idea(s) that will drive their analysis papers, and an overview of how those papers will be organized & structured.</p>	Due: SA #8: Elevator Pitch
Week 5 Day 2 Wednesday 26 September	<p><u>Writing Prep: Safety Inspections</u></p> <p>Is the structure of your paper up to code?</p>	Bring to class: a draft of your thesis PLUS drafts of the supporting points you plan to use to support your thesis (1-2 sentences each).
Week 5 Day 3 Friday 28 September	<p><u>Writing Prep: Peer Review</u></p> <p>You may have had peer review sessions in the past that were just "split up, read each other's papers, and make generally polite, quiet noises."</p> <p>This isn't that.</p>	Bring to class: a <u>complete</u> draft of your essay. It doesn't have to be polished, but ALL parts of the essay (through the conclusion) must be present.
Week 6 Day 1 Monday 1 October	<p><u>Intro to Unit 2</u></p> <p>That went by quick, didn't it?</p> <p>In our second unit, we take our next steps toward the ultimate goal of the course: contributing to an ongoing conversation with an idea of your own.</p>	<p>Due: Rhetorical Analysis of a Single Text</p> <p>Due: Critical Reflection 1. The D2L dropbox opens today and will remain open until midnight on 3 October.</p>



Sincere apologies to Bill Watterson, and to all my elementary-school teachers I tried this on.

UNIT 1 ASSIGNMENTS

The arc of this unit guides you through a detailed progression of reading, annotation, analysis, and composition. The end product (the Main Assignment) is a short rhetorical analysis of a single text, but you'll be growing bits and pieces of the project across the course of the entire unit, smaller assignments building on each other until you're ready to assemble those components into your larger essay. We call those "smaller" build-up assignments ...

SCAFFOLDING ASSIGNMENTS (SAs)

SA #1: Your Personal Flag. A flag is one of those things with a very simple underlying idea — a representation of an identity using graphic design tools like shape, proportion, color, and symbol — that can produce endless variety, nuance, and creative expression. We open this first unit, which asks the overriding question "What is *nation*?", with an assignment to design your own *personal* flag. Flags come in many different shapes and sizes and use a wealth of colors, shapes, symbols, iconography, &c. to communicate something about whatever they represent: history, identity, values, hopes, goals, and more. The basic idea here is to come up with a flag that represents *you*. **This assignment has two parts:**

Part One: first, actually design the flag. If you're comfortable using digital tools, great! If you can, please make sure that your file format is a relatively common one so that D2L can handle your upload. If you'd rather use physical tools to get the job done, that's fine too, though I would ask that you scan or take a picture of your flag so that you have a version you can post to D2L.

Part Two: second, explain your design choices. Why did you decide to make your flag a banner/pennant/square/hexagon/regular rectangle? What do the color choices represent? If you have geometric designs in your flag (triangles, squares, rows of different colors, chevrons, &c.), explain what aspects of you they're designed to represent. Any symbols or iconography should get the same kind of explanations. Write this out on a separate document as a series of **detailed** bullet points (a few sentences for each entry) and upload to D2L along with your flag. **Due: 29 August.**

SA #2: Reaction Response I: So What Do *You* Think? This is your opportunity to voice a genuine personal response to the assigned reading: agreement, disagreement, loathing, enthusiasm, confusion, frustration, fascination, excitement — whatever your reaction(s) may be, they are valid. But I want to know *why* you feel the way you do, and that means you're going to need to be **specific** and **detailed** in your responses. **DO** write about specific ideas and moments in the readings. **DON'T** just refer to the readings vaguely or generally. **DO** quote and paraphrase when appropriate. **DO** explain in detail what you think & feel about the ideas in a text. **DON'T** just *list* those thoughts & feelings, though: take some time to really reflect, and explain your reaction to the reading carefully & methodically.

There's no particular structure you need to follow, but I *do* recommend taking some time for serious reflection on the readings (and (maybe) even reading them more than once!). This **is** a kind of "gut reaction" response, but that doesn't mean it has to be your *first* reaction.

Aim for at least a page and a half (double-spaced, 12-point Times New Roman font, 1-inch margins: in other words, standard academic format). **Due: 10 September.**

SA #3: Annotations I: A Reasonable Amount of Highlighter. The goal of this exercise is to examine a text closely enough to discover its rhetorical strategies: which rhetorical tools it uses, where they show up in the text, and what patterns might emerge among multiple rhetorical tools deployed together. Your job is to print out a hard copy of the reading, then use multicolored highlighters* to mark & identify places

where you see evidence of the ethos appeal, the pathos appeal, the logos appeal, audience, purpose/exigence, and kairos.

So: where do you see the author relying on character for credibility, or stimulating emotional reactions, or structuring a solid (?) rationale. Where do you see indications to the article's purpose? Where do you see clues that point to how the author understands (and persuades) the audience? Anything goes: if you think you see evidence of any of the rhetorical tools, go ahead and highlight it; go ahead and make notes in the margins to clarify or question what you've marked. If you see more than one of the rhetorical tools at work in the same place, use more than one color! Dig deep — pick the text apart!

Don't forget to include a key so I know which color is meant to highlight which rhetorical tool (for instance: yellow = ethos, red = logos, purple = pathos. Put that somewhere on the first page.

*No, you don't have to run out and buy six different colors of highlighter. If you only have three or four colors, decide on a different way to annotate the text (for instance, red highlighter might indicate the logos appeal, but a wavy red underline might indicate kairos). You can also use colored pens or pencils (easier to get multiple colors), but whatever you do, **your annotations must be clear, and you must include a key** (see above) so I can interpret all the colors on the page. **Bring your hard copy to class. Due: 12 September.**

SA #4: Writing I: Annotations to Insights. In the last assignment, you zeroed in on the rhetorical strategies employed in the reading — and as a result, you now have a big pile of data on the rhetoric in the text. Great! But what can you *do* with it?

The goal here is to figure out what *insights* into the text you can produce from the data you've compiled. What conclusions can you draw about the text from the rhetorical strategies deployed therein? What can you confidently state about the text — and if someone were to challenge your interpretation, what pieces of your data could you use to demonstrate your point? In short, you just put together a lot of data about the text, but ... **so what?**

This is another two-part assignment. The first part, which you'll bring to class on the morning of the 14th, is simply your initial stab at answering that "so what?" question. Aim for **1.5-2 pages**. The second part happens **in & after class**, in a separate part or new page of that same document. You'll upload everything to D2L by the end of the day. **Due: 14 September (posted to D2L by midnight).**

SA #5: Reaction Response II: Gut Check. Essentially the same as SA #2; re-read that prompt.* You only need to write on **one** of the readings, though — you don't have to respond to both (unless you want to ...).

Also, now that you've finished one lab week, your gut reaction **can** include reactions to the rhetorical strategies in play. Does the author develop the logos appeal in a way you recognized and appreciate? Does the author annoy you with the pathos appeal? As with SA #2, the quality of your writing lives and dies by how **detailed & specific** you are. So instead of just writing the phrase "pathos appeal," be specific — write about how (for instance) the author consistently uses sad anecdotes to try to tug at your heartstrings, but by the end it just gets annoyingly repetitive.

***This SA should be a little bit longer** than SA #2 was: aim for a **minimum** of two full pages. **Due: 17 September.**

SA #6: Annotations II: HIGHLIGHTER MADNESS. Here we are: back to annotations again. But this one is a little different. At this point, you've probably realized that to a greater or lesser extent, *everything* in a text (including the stuff that isn't just the words or images — things like the title, the formatting, &c.) carries some rhetorical weight. So, like your last annotation assignment, you're going to use your highlighters — but you're going to highlight **everything** according to which rhetorical strategy (or strategies) you see present.

In short, you're doing a version of SA #3 that includes **every part of the text**. You only need to annotate one reading, though — **you don't need to annotate both**. Don't forget to include a key so I know what colors/patterns refer to which rhetorical elements. If this feels repetitive — good. It's supposed to be. Identifying rhetorical strategies at work is a skill that takes time to develop: it's not something you can learn without practice (and, of course, it's a crucial skillset you'll need throughout the rest of this class, your other classes, your other semesters, your entire college career, the rest of your life, &c.). So: practice! **Bring your hard copy to class. Due: 19 September.**

SA #7: Writing II: Annotations to Argument. As we come to the end of our second lab week, we return once again to the crucial question: now that we've compiled all this raw data in SA #6, what do we *do* with it? For this SA, you're going to use that raw material to make an *argument*: that is, a *claim* or *statement* about the rhetorical patterns at work in the reading you chose for SA #6.

Building an argument is a little different from what you did in SA #4. In this case, you're going to make an *reasonable but arguable claim about the rhetoric of the text*. This claim is a statement about a rhetorical strategy (or strategies) that:

- ❖ is based on the evidence you collected & collated in SA #6
- ❖ is **not** a simple statement of fact (“the article uses the pathos appeal”) but **is** an idea about how the rhetoric works that is *arguable* — in other words, an idea that someone could reasonably disagree with (“the repetitive use of sad anecdotes gets tiresome by the end, and thus weakens the credibility of the author” — see how someone could potentially disagree with a part of that?)
- ❖ is not an especially *obvious* claim. Dig for the non-obvious insight: an idea about the rhetorical strategies of the text that require some serious digging, pondering, contemplation, &c.
- ❖ is **as detailed & specific as possible**. Don't leave your readers wondering exactly what you mean.

This is a short SA — **at least two sentences, but no more than three**. Yes, it's short, but I expect high quality work. **Bring a hard copy — and a pair of scissors — to class. Due: 21 September.**

SA #8: Elevator Pitch. Imagine: you're dashing toward an elevator whose door is already sliding closed. At the last moment, a hand reaches out to stop the door from closing. As the door slides back and you board the elevator, you realize who is in the elevator with you: it's the CEO of the company. Holy crap! You adjust your hair nervously, suddenly aware of your posture. Are you slouching? Why is standing up straight such hard work?

Luckily, the CEO seems to be in a good mood. Before an awkward silence can descend, you hear the question: “So, have any brilliant ideas lately?”

You clear your throat nervously. As it turns out, you *have* had a brilliant idea — but you never thought you'd get the chance to pitch it to *the CEO of the entire corporation!* This could be it: your big break. But you only have a few seconds before the elevator reaches its destination. It's now or never. How can you explain your brilliant idea — and communicate your enthusiasm — in such a short window

of time? What alchemical combination of words can you mix together to trigger his interest in so short a time?

So that's the idea behind an "elevator pitch" — an ultra-fast presentation that cuts right to the core of an idea and communicates enthusiasm, a sense of *why is this idea interesting & engaging?* **This SA has two parts:**

Part One: Compose half a page **minimum** of talking points — bullet-pointed notes that you can use as prompts for your elevator pitch (see below). Post these to D2L before class.

Part Two: Deliver your elevator pitch to the class. The content of your pitch will be the central argument of your Unit 1 Main Assignment. In other words, you'll deliver a brief explanation of your insight into the rhetorical strategies of the text you've chosen to analyze. Everyone else in the class will be familiar with the text, so they'll already know what the text is about (the content) — your job is to explain your interesting, clever, and certainly non-obvious insight into how the author deploys their rhetorical strategy (or strategies).

This is a stand-and-deliver presentation — you will actually stand up and address the class — but it's *extremely brief*: about 90 seconds. **Practice your pitch so that it does not go over 90 seconds or under 70 seconds.** And remember: you've struggled to achieve some interesting insight into the rhetorical dynamics of this text. You can be proud of — and enthusiastic about — what makes this idea so cool. If you can communicate that excitement (even if you have to "perform" your enthusiasm a little bit), you'll be in good shape. **Due: 24 September.**

MAIN ASSIGNMENT: RHETORICAL ANALYSIS OF A SINGLE TEXT

This assignment asks you to compose a **2-3-page essay** that explains to your reader *how one or more rhetorical elements work (or work together) to present its message & convey its meaning*. This claim (thesis) will take the form of a (non-obvious, arguable) insight into how the author of the text employs a rhetorical strategy to get their point across. Support this central claim with a detailed rhetorical analysis of the rhetorical features we've covered in class (the "toolkit": the ethos, pathos, & logos appeals, audience, purpose/exigence, and kairos). You can't fit a detailed analysis of *all* these elements into 2-3 pages, of course, so narrow the focus of your thesis (main claim) and supporting points to cover **one or two of the rhetorical elements**. **Describe, in specific detail, the mechanics of how these elements work (or work together) in the text.** Your analysis should follow the structure laid out in class for the intro/thesis, a brief summary of the main points of the article, the PIE formula for the support paragraphs, and the conclusion. **Do NOT** write that most banal of essay structures, the five-paragraph essay. **DO** use standard academic format: double-spaced, 12-point Times New Roman font, 1-inch margins.

You can take risks. Sometimes the most interesting insights are the ones that seem like a stretch, or that feel like you're "reading too much into it" — but **as long as you can argue convincingly** (that is, back up your main claim & supporting claims with evidence & explanation), then you'll be fine.

Take chances, make mistakes, and get messy!
-Ms. Frizzle

An **adequate** analysis will offer a well-written, well-supported *list* of evidence for your main claim. A **strong** analysis will develop your main claim with a *thorough and well-developed explanation* of how the evidence you include demonstrates your main claim. An **excellent** analysis not only does all of the above, but also engages readers' imagination & attention, enabling them to understand the non-written text under discussion from a new angle or a new point of view. **Due: 1 October.**

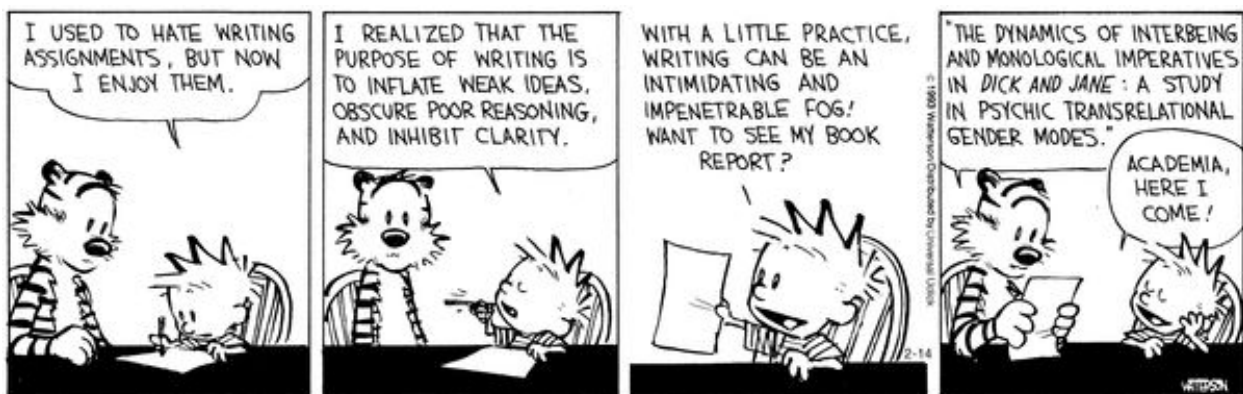
CRITICAL REFLECTIONS (CRs)

Critical reflections (CRs) are essentially short reflections on the writing process, your learning goals, and the class as a whole. They are modular and will adapt over the semester to the needs of the class. While you'll complete a single end-of-unit reflection formally designated as a CR, you'll find that reflection is a consistent thread running throughout all the work we do in this course — and that the assignments will help you develop your reflective skills and habits throughout the semester.

Unit 1 Critical Reflection: Some of the toughest mental gymnastics we'll do this semester is to separate the *content* of our readings (*what* they say) from the rhetoric (*how* they say it). The U1 Main Assignment is a rhetorical analysis, but this CR gives you the chance to do some reflection on the *ideas* we've been kicking around thus far.

Go back and re-read the Unit 1 Theme questions (at the top of the second page of this document). Take some time to reflect & consider, and then write: what was your idea or definition of *nation* when you arrived at Marquette? In what ways has your conception of *nation* developed? If it changed, how and why? If it stayed the same, how and why? You can afford to be honest and straightforward in your CR. How did you feel as you engaged with the various readings & discussions throughout the unit? What were your emotional responses? What ideas were challenged? What ideas were confirmed? What ideas got twisted into noodleforms? Have our discussions nudged you toward any new curiosities, or stoked a curiosity you already had?

You can keep your tone conversational and reasonably informal, but be as detailed and specific and *descriptive* as possible. Aim for a **minimum** of 1.5 pages. **Due: 1-3 October.** (The dropbox will remain open for a few days to provide you with some flexibility in your personal schedules. It will open on 1 October; midnight of **3 October** is the hard limit. Upload your CR to D2L before then!)



Calvin & Hobbes, with apologies and admirations to Bill Watterson.

Mr. John Brick

Office: Marquette Hall 008N

Office Phone: 1-(414)-228-3006

E-mail: John.Brick@Marquette.edu

Office Hours

Mondays 10:00 AM to 11:30 AM

Wednesdays 10:00 AM to 11:30 AM
and by appointment

FOUNDATIONS IN RHETORIC

UNIT 2: TEXTS IN CONVERSATION

CALENDAR & ASSIGNMENT SHEET

Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.

- Kenneth Burke

We learn more by looking for the answer to a question and not finding it than we do from learning the answer itself.

- Lloyd Alexander

UNIT OVERVIEW

This unit builds on the foundation for rhetorical analysis you established in Unit 1. That means you'll keep working with the rhetorical tools you used to annotate and analyze texts, and to draw insightful conclusions from that process. But this unit isn't simply a retread of the first. Instead of restricting ourselves to a single text, it's time to throw ourselves into the *real* current of ideas & information: the sea of *ongoing conversations* that surge and swell and surround us, whether we realize it or not. Texts don't exist in a vacuum: they "talk" to each other — and we can take a slice, a cross-section, of that conversation and analyze it the same way we analyzed a single text.

UNIT 2 GOALS

In this unit, we will ...

- ❖ **continue to develop** proficiency in identifying & analyzing rhetorical tools
- ❖ **pursue inquiry** with rigor & responsibility while building strong research methods & habits
- ❖ **refine** the intellectual and technical work of proficient preparation, composition, & reflection
- ❖ **cope** with the scholarly pressures of writing well on a strict schedule

UNIT 2 CALENDAR

CLASS DATE	TOPICS	ASSIGNMENTS
Week 6 Day 1 Monday 1 October	<p><u>Intro to Unit 2: No Text Is an Island</u></p> <p>We're ready to take our next steps toward the ultimate goal of the course: contributing to an ongoing conversation with an idea of your own. But if we're going to do that, we have to grapple with the idea that texts don't exist in a vacuum</p>	<p>Due: Rhetorical Analysis of a Single Text</p> <p>Due: Critical Reflection 1. The D2L dropbox opens today and will remain open until midnight on 3 October.</p>
Week 6 Day 2 Wednesday 3 October	<p><u>Library Day: Meet Your Personal Librarian</u> <u>Library Scavenger Hunt</u></p> <p>What do texts in conversation with each other actually look like? Where do they exist in the wild? How do you go about tracking them down? What resources can you use to assist your hunt?</p> <p>Meet in Raynor Library today!</p>	<p>Due at the end of today's class: SA #1: Library Scavenger Hunt (print out a copy of the hunt from D2L and bring it with you)</p>
Week 6 Day 3 Friday 5 October	<p><u>What About Rhetorical Analysis?</u></p> <p>We haven't forgotten about our old friend.</p>	
Week 7 Day 1 Monday 8 October	<p><u>Ideas In Conversation: Tracking Patterns</u></p> <p>Things get a bit more complicated here. Luckily, we have the tools we need to navigate complexity.</p> <p>For some optional reading, check out some of the other clusters.</p>	<p>Read: a readings cluster of your selection (available on D2L)</p> <p>Due: SA #2: Project Forecast (post to D2L by midnight on Tuesday)</p>
Week 7 Day 2 Wednesday 10 October	<p><u>Tracking Patterns: II</u></p> <p>We'll spend our session today working with an annotations chart to help you track rhetorical strategies across multiple texts. Note that SA #4 only asks you to get started on the chart – it doesn't need to be complete!</p>	<p>Due: SA #3: Find a Text (post to D2L by the start of class)</p> <p>Due: SA #4: Charting Rhetorical Strategies Across Multiple Texts (post to D2L by midnight)</p>
Week 7 Day 3 Friday 12 October	<p><u>Assignment Parameters</u></p> <p>We'll continue work on our annotation project, and we'll also spend a bit of time covering the parameters of the U2 Main Assignment.</p>	<p>Due: SA #5: Who Charted? (post to D2L by midnight)</p>

CLASS DATE	TOPICS	ASSIGNMENTS
Week 8 Day 1 Monday 15 October	<u>Attack of the Writing Week!</u> We'll have a somewhat more comprehensive thesis clinic today, go over some strategies for clear & articulate composition, and dish out another heaping helping of PIE.	Due: SA #5: Thesis + Support Prototype (bring a hard copy to class)
Week 8 Day 2 Wednesday 17 October	<u>The Revenge of the Writing Week!</u> Just when you thought it was safe to compose without collaborating with your fellow writers	You know the drill. Bring to class: a <u>complete</u> draft of your essay. It doesn't have to be polished, but ALL parts of the essay (through the conclusion) must be present.
Week 8 Day 3 Friday 19 October	FALL BREAK!	We only get one of these every year! Enjoy the autumn!
Week 9 Day 1 Monday 22 October	<u>Intro to Unit 3:</u> <u>Research As Discovery</u> Enough of these preselected readings. It's time to strike out on your own. Grab your pith helmet and brass goggles and get ready to go adventuring in the wilds of human knowledge.	Due: Rhetorical Analysis of Multiple Texts In Conversation Due: Critical Reflection 2. The D2L dropbox opens today and will remain open until midnight on 24 October.



Apologies to Joshua Barkman, who does some pretty amusing things at falseknees.com

UNIT 2 ASSIGNMENTS

The arc of this unit builds on the skills you sharpened in Unit 1, moving you away from the “practice round” of single-text analysis and toward grappling with what you’d expect to see out in the wild: multiple texts in conversation with each other.

SCAFFOLDING ASSIGNMENTS (SAs)

SA #1: Library Scavenger Hunt. This assignment is exactly what it sounds like. Go to the library. Get the list of things to find. Find the things on the list. Follow the instructions for tallying your finds. Get to know a bit about the layout & organization of our library — it will be useful later. **Due: 3 October**

SA #2: Project Forecast. Look ahead to the U2 Main Assignment: notice that you’ll need to select one of the reading clusters posted to D2L. This assignment asks you to: **1.)** clearly identify cluster you’re *thinking* of using for your Main Assignment; **2.)** explain, in detail, why this particular conversation appeals to you / bothers you / challenges you / engages your interest / &c.; and **3.)** identify any rhetorical strategy or strategies you noticed while reading the texts in the cluster, and speculate a bit about how the strategy strategies shape the text. **Due: 9 October.**

You are **NOT** stuck with this cluster for your U2 Main Assignment. At this point, you can switch them out for others later if you so choose.

SA #3: Find a Text. This assignment asks you to do two things: **1.)** lock in your reading cluster of choice, and **2.)** find a text that contributes to your chosen cluster’s ongoing conversation. For this SA, you will name your chosen cluster, then provide an MLA citation **and** permalink to your additional source. Finally, you’ll write a short paragraph summarizing the content of the new article. **Due: 10 October.**

SA #4: Annotations I: Charting Rhetorical Strategies Across Multiple Texts. This SA is designed to help you dig into the different and complex rhetorical moves in the *conversation taking place between multiple texts*. **This is a crucial difference from the rhetorical analysis you’ve done before.** Whereas in last unit you annotated the rhetorical strategies of a single text, in this assignment, you are **annotating the rhetorical strategies of multiple texts in order to analyze the rhetoric of the ongoing conversation.**

This takes some mental gymnastics, which is why we’re taking two days & two SAs to work our way through this annotations chart, which you’ll find on D2L. It’ll help you map out a number of connection points between texts you chose in SA #2. **For this assignment, you only need to start filling out the chart.** The cells should expand as you fill them; don’t try to cramp your notes so that the chart “looks good” or fits on a single page (it won’t). You don’t need to finish it — in fact, you *shouldn’t* finish it (yet). Download the chart from D2L and use it to start annotating articles. The idea is that by using a separate document to map out the various rhetorical elements (instead of using highlighters), you’ll be able to track patterns **between** your texts more easily.

While you annotate your chosen readings cluster, start jotting down observations in the space provided. What rhetorical elements are most commonly used in the conversation? Are they being used in the same ways? Are they being deployed differently? How? Why? What underlying strategies are at play here? Also: consider what’s *not* there — a trickier move, but an interesting question: what rhetorical elements *aren’t* being used? Why might that be? Expect to work on your chart in class. Remember: the more thorough you are with this assignment, the easier your U2 Main Assignment will be! **Due: 10 October.**

SA #5: Annotations II: Who Charted? Finish the chart you started in SA #3. And I can't stress this enough: the more thorough you are with this assignment, the less complicated it'll be to compose your U2 Main Assignment. As with the annotations assignments in Unit 1, what you're really doing here is collecting the data you need to make an interesting claim — not about the rhetoric of a single text, but about the rhetoric of a cross-section slice of an ongoing conversation represented by the texts you've selected. So make life easy for yourself: invest heavily here so that writing your essay is less of a headache! **Due: 12 October**

SA #6: Thesis & Structure Prototype. You don't need a complete draft until the class session *after* this SA is due. For this assignment, all you need is a **developed thesis draft** (remember: arguable, detailed, and specific!) and a **brief writeup** (about 3 sentences per) of **each** of the supporting ideas/points you're going to use to support your thesis. **Two things to remember:**

- ❖ first: you're building on SAs #3 & #4 (your annotations chart)
 - ❖ second: the more developed this SA is, the bigger a jump you'll get on drafting the rest of your U2 essay ... !
-

MAIN ASSIGNMENT: RHETORICAL ANALYSIS OF MULTIPLE TEXTS IN CONVERSATION

You might think of this project as a more complex version of the Unit 1 essay. Instead of writing a rhetorical analysis of a single text, you will write a rhetorical analysis of a *sliver* or *cross-section* or *thin slice* of an ongoing conversation: that is, an analysis of a small handful of texts (see below) that are in conversation with each other, directly and indirectly, on the same topic.

You'll select one of the clusters of readings on D2L and analyze the conversation between those texts. **You will also find a text related to the conversation in your chosen cluster and analyze its contribution to the conversation along with the others.** Build on the work you've done in your SAs to grow your analysis. Like Unit 1, your central argument will make a claim about the rhetorical strategies in play, but unlike unit one, your "text" is the *conversation*: **not** a single reading. In other words, your claim will make an argument about *the rhetoric of multiple texts* "talking" to each other.

The structure of this essay will be similar to the Unit 1 essay. Follow the point/information/explanation formula for your thesis-supporting body paragraphs. Aim for 4-5 pages. Use correct academic format (double-spaced, 12-point Times New Roman font, 1-inch margins) and cite your sources in MLA format. **Due: 22 October.**

CRITICAL REFLECTION

Unit 2 Critical Reflection: For this unit reflection, take some time to consider yourself: your progress as a writer, scholar, thinker, and member of — for good or ill — our university community here at Marquette. After serious consideration, write down some of the things — moments, ideas, activities, experiences, realizations, &c. — that you suspect (or know) have shaped your outlook on the world, your sense of self, your estimation of your own skills & talents & capabilities. Compare where you are *now* to where you were when you started in August. Tell a story about a moment when your awareness of how the world works expanded. Describe how your skills have improved. All of the above. **Due: 22-24 October.**

Mr. John Brick

Office: Marquette Hall 008N

Office Phone: 1-(414)-228-3006

E-mail: John.Brick@Marquette.edu

Office Hours

Mondays 10:00 AM to 11:30 AM

Wednesdays 10:00 AM to 11:30 AM

and by appointment

FOUNDATIONS IN RHETORIC

UNIT 3: RESEARCH AS DISCOVERY

CALENDAR & ASSIGNMENT SHEET

An inconvenience is only an adventure wrongly considered;
an adventure is an inconvenience rightly considered.

— G.K. Chesterton, *On Running After One's Hat*

UNIT OVERVIEW

It's important to place this unit in the context of the entire arc of the course. If you remember from the Course Overview in the Policy Guide, one of the main goals of Foundations in Rhetoric is to prepare you to take part in the ongoing conversations surrounding topics that interest you and others. Unit 1 and Unit 2 were designed to furnish you with the basic tools you need to navigate the complex waters of those ongoing conversations. Unit 3 — and Unit 4 — is where the *real* fun begins.

You can think of Unit 3 and Unit 4 as linked units. In Unit 3, you'll undertake a dedicated research project in which you'll gather texts relevant to a narrowed/focused question about some sub-topic under the broad umbrella theme of this FIR course: nation, patriot, border. That's a **very** broad theme, so as long as your particular interest falls somewhere within the general course theme, you'll be fine.

Up to this point, the texts have been provided for you. In this unit, you'll start hunting down texts yourself. You'll develop your research skills while building a large research cache, out of which you'll select 3-4 to include in your final unit project. **You're not writing another essay this unit!** You're doing something ... very different.

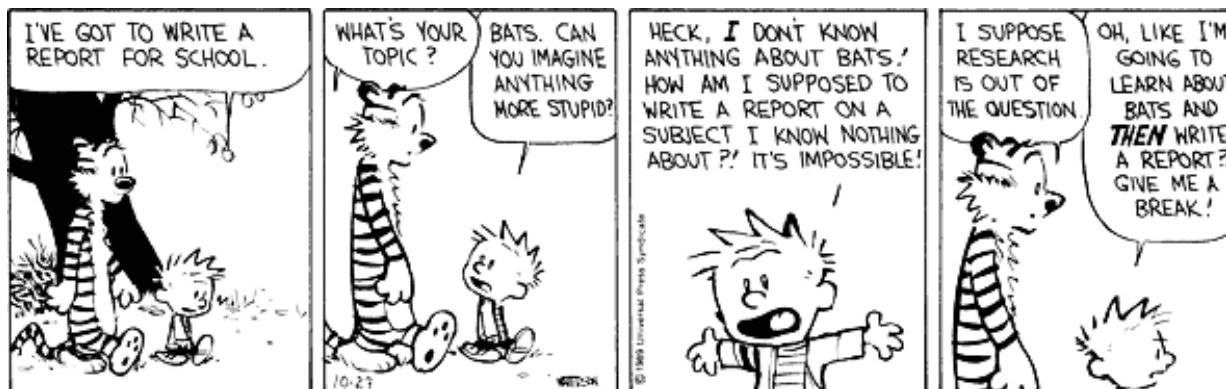
UNIT 3 GOALS

In this unit, we will ...

- ❖ **explore** the instruments of research and practice their use
- ❖ **pursue inquiry** with rigor & responsibility while building strong research methods & habits
- ❖ **refine** time-management skills in order to meet regular deadlines
- ❖ **reflect** on the intellectual work of the unit as part of a recursive process of action, reflection, and revision
- ❖ **cope** with assignments that require regular experimentation with unfamiliar genres & modes of expression

UNIT 3 THEME: WHAT IS BORDER?


Our unit themes of nation and patriot lead us invariably to questions of demarcation. What is *border*? Why is it such an extremely charged topic? What might a border contain, preserve, identify, curate, or identify beyond the simple geographical “line” separating nations? Why do we spend so much attention, treasure, and emotional energy on something that doesn’t actually exist in the physical sphere? What are borders designed to keep in? What are they designed to keep out? What good to they do? What harm do they do? Are there ways to imagine *border* that are radically different from the concept(s) we received growing up in this particular time and place and space?



Continued apologies and admirations to Bill Watterson.

UNIT 3 CALENDAR

CLASS DATE	TOPICS	ASSIGNMENTS
Week 9 Day 1 Monday 22 October	<p><u>Intro to Unit 3: Research As Discovery</u></p> <p>Enough of these preselected readings. It's time to strike out on your own. Grab your pith helmet and brass goggles and get ready to go adventuring in the wilds of human knowledge.</p> <p>What <i>interests</i> you?</p>	Due: Rhetorical Analysis of a Multiple Texts in Conversation
Week 9 Day 2 Wednesday 24 October	<p><u>Narrowing Down Your Question(s)</u></p> <p>Narrowing your driving/motivating question now prevents massive headaches later in the unit.</p>	Due: Critical Reflection 2. The D2L dropbox opens today and will remain open until midnight on 27 October.
Week 9 Day 3 Friday 26 October	<p><u>The Return of ... THE LIBRARIAN</u></p> <p>Topic narrowing & source hunting! We'll meet with our embedded librarian in Raynor today.</p>	Due: SA #1: Entry-Level Statement of Something Interesting

CLASS DATE	TOPICS	ASSIGNMENTS
Week 10 Day 1 Monday 29 October	<p><u>Silence in the Library</u></p> <p>We'll meet in Raynor again. You'll spend your class session in the stacks, tracking down texts with the database tools, or working with either your Beloved Instructor or your amazing Personal Information Wizard to develop your Source Cache assignment.</p> <p>Watch out for the Vashta Nerada.</p>	<p>Due: Research Log I (post to D2L by midnight)</p>
Week 10 Day 2 Wednesday 31 October	<p><u>Collaborative Session I: Reading</u></p> <p>Sit. Read. Discuss. Also: candy.</p> <p>Don't forget to sign up for conferences!</p>	<p>Due: Research Log II (post to D2L by midnight)</p>
	<p><u>Happy Halloween!</u></p> <p>The word "Halloween" is the modern spelling of the more archaic "Hallowe'en" — which itself is a contraction of "Hallow's Eve(ning)." The major rites of Western Christianity (including the Roman Catholic Church) celebrate the feast of All Saints (saints are holy, or "hallowed" — see the connection?) on November 1, thereby making the night before, October 31, "All Saints Eve." Thus: "All Saints Eve" — "All Hallows Eve" — "Hallow's Eve(ning)" — "Hallowe'en" — "Halloween." The celebration of a <i>holiday</i> at the end of summer has its roots in the Celtic festival of Samhain ("SAH-wen"), but the etymology of the <i>word</i> "Halloween" proceeds from the Western Christian liturgical tradition. The John Carpenter film (1987) belongs to a different tradition entirely.</p> <p>Also: BOO.</p>	
Week 10 Day 3 Friday 2 November	<p><u>Conferences</u></p> <p>Instead of a class session today, you'll meet with me at my office (MH 008N, way in the back) for a short (15 minute max) discussion of the question driving your research, how that research is going, and if there's anything we can do to improve the process.</p>	<p>Due: SA #2: Developed Statement of Something Interesting</p> <p>Due: Research Log III (post to D2L by midnight)</p>
Week 11 Day 1 Monday 5 November	<p><u>Collaborative Session II: Research</u></p> <p>We'll sort ourselves into triads, share our Source Caches, and crowdsource (classsource?) some help in identifying gaps in the research and strategies for filling those gaps.</p>	<p>Due: SA #3: Source Cache (bring two hard copies to class)</p>

CLASS DATE	TOPICS	ASSIGNMENTS
Week 11 Day 2 Wednesday 7 November	<p><u>Research. Yeah.</u></p> <p>This might seem repetitive. It is. It's crucial that you develop the habit of expansive, repetitive investigation. Google can't get you what you need: sometimes the most interesting sources take some real digging to unearth. Just because it doesn't turn up in the top of your search results doesn't mean it's not out there waiting for you. Go flip some rocks.</p>	<p>Due: Research Log IV (post to D2L by midnight)</p>
Week 11 Day 3 Friday 9 November	<p><u>Reflection, Revision, & Re-Vision: Turning the Research Log Into the Research Narrative</u></p> <p>How do you transform the regular log you've been keeping into the final U3 project?</p>	Keep writing.
Week 12 Day 1 Monday 12 November	<p><u>Work Day</u></p> <p>Just that. Come in & get work done.</p>	Keep writing.
Week 12 Day 2 Wednesday 14 November	<p><u>Collaborative Session III: Writing</u></p> <p>Come in ready to engage with your fellow students' draft research narrative. Get ready to ask questions, to listen carefully, and maybe to learn a thing or two.</p>	<p>Sense the pattern?</p> <p>Bring to class: your draft of the Research Narrative.</p>
Week 12 Day 3 Friday 16 November	<p><u>Intro to Unit 4: Joining the Conversation</u></p> <p>The rubber hits the road. This is the moment you've all been waiting for & working toward: a full unit dedicated to bringing <i>your</i> voice into the ongoing conversation.</p>	<p>Due: Research Narrative</p> <p>Due: Critical Reflection 3. The D2L dropbox opens today and will remain open until midnight on 24 October.</p>
<p>Friday, 16 November is the last day to withdraw from the class of your own volition. If your total number of absences exceed 6, you are liable to be withdrawn for absence (and receive a transcript mark of WA). If you are in danger of a WA, it behooves you to consider withdrawing on your own.</p> <p>Also: note that students who reach an excessive absence level after the deadline for WAs (16 November 2018) may receive a penalty of ½ a letter grade PER ABSENCE on their final grade. That can wreck a grade very quickly. Play it smart.</p>		



UNIT 3 ASSIGNMENTS

Even more so than in previous units, the Unit 3 assignments are designed to be *ongoing*: large projects that you build up over an extended period of time. That's what research is, of course: a large ongoing project that seems intimidating at first but is easy to break down into manageable bites. In addition to the Scaffolding Assignments and the Main Assignment, you will also keep a ...

RESEARCH LOG

The Research Log is the heart of this unit. Everything you include in your Log will support your other assignments: your Source Cache, your Research Narrative, &c. The more work you put into your research log, the smoother all those other assignments will go. By now you know the drill: invest heavily in *this* assignment to make your life easier down the road.

DO NOT TRY TO DO THE RESEARCH LOG ALL AT ONCE IN A RUSH WHEN YOU REMEMBER THAT IT IS DUE.

Ahem.

This assignment is designed to track and, yes, *log* your research: *when* you research, *what* you research, *how* you go about it, and so on. What that means is that you need to keep it updated every time you do research. **This assignment is meant to be completed alongside your research into your problem.** Think of it as a natural extension of your research process, in which you document your search strategies and your chosen sources. If it helps, you can think of it as a research diary.

You will post four entries to your research log over the course of this unit. Each entry must include a **minimum** of four sources that you've found in your research. **Three to four of your texts must come from the readings provided in this unit's pod**, but that's only a percentage of the total number of texts that will wind up in your Research Log.

Each entry in your Research Log should follow the same format:

[author's last name, author's first name, title of source]
 [a 2-3 sentence (**minimum**) summary of the source's main ideas (what does it SAY?)]
 [a 2-3 sentence (**minimum**) précis of the major rhetorical elements (what does it DO?)]
 [a short personal reaction to the source, and some reflection on the research process so far]
 [the MLA citation, permalink (if the source is digital)]

Use the Research Log template on D2L to help keep your formatting consistent. **The hardest part of this assignment is remembering to fill out the research log as you do your independent research.** But diligently logging your research 1.) helps you remember where you've already looked so you don't waste time going over the same ground and 2.) trains you to approach research as an evaluative process, not just a grab n' dash for whatever sources you find first.

You won't use all the sources you research in your final assignment, or even in your Unit 4 essay (the goal toward which this entire unit builds). But that's a normal, natural, & healthy part of a good research process: better to cast a wide net than try to snipe fish from a rocking boat.

My metaphors seem to be getting weirder.

SCAFFOLDING ASSIGNMENTS (SAs)

SA #1: Entry-Level Statement of Something Interesting. This assignment asks you to describe, as best you can, a *topic* or *question* (arguably within the umbrella of the course theme: nation, patriot, border) — some aspect or facet which invites disagreement and discussion. Think of this “area of interest” as a point of contention that needs to be solved or resolved, or a point of conversation that demands *more* conversation. Why does the status quo (how things are right now) need to be changed? Why not just leave things the way they are? Who would benefit from a change in the status quo? Who would benefit from circumstances staying the same as they are now? Are these the same groups of people who have been carrying on the ongoing conversations surrounding your topic? What is still missing? Why is the problem a real problem — in other words, in what ways is the problem serious enough to demand a solution?

These questions aren’t meant to be answered one by one; they are prompts designed to get you to start explaining the problem you’ve identified. The more you write at this point, the more you set yourself up for success as you work to refine your problem over the next few weeks. Aim for a minimum of three thorough paragraphs that: 1.) explain the topic/issue/problem IN DETAIL, 2.) offer some background for the problem (its distant and recent history, important events or moments, &c.), and 3.) identify persons, groups, and/or perspectives who are invested in/related to the problem. **Due: 24 October**

SA #2: Developed Statement of Something Interesting. Now that you’ve had a chance to dig around in your chosen problem / driving question, it’s time to get *even more specific*. **In addition to the questions from your Entry-Level Statement of Something Interesting (above)**, consider: how do you understand your problem/question *better* now? What was missing before that you are now aware of? How would you describe your problem/question differently? How have you *narrowed* the problem/question now, and whom does it affect? How do you know that those people are affected? What more do you know about the people who are affected by the problem? Is it the people directly affected who talk the most? Are the people who are directly affected able to be heard directly or indirectly, or at all? Who/what controls the conversation around this particular problem? What approaches to the problem does the conversation take? What makes this problem so complicated? Why hasn’t it already been solved?’What approaches or perspectives are missing? What information might you still need to uncover?

Once again, these questions aren’t an itemized list for short-answer responses: they are prompts designed to get you thinking along productive lines. Last time, we shot for a minimum of three thorough paragraphs. This time we’re going to bump that up to **at least** four thorough paragraphs. Remember: this assignment doesn’t ask you to ditch everything that you’ve written before, but to dig deeper, zero in, and build on the work you’ve done to achieve a greater level of understanding of a complex subject. **Due: 29 October**

SA #3: Source Cache. This is extremely simple: it’s mostly a copy/paste & format job. The SA is designed to sustain a class activity: you’re not actually doing any extra writing.

For **EACH** of the sources in your Research Log, in a separate document, list:

- [author’s last name, author’s first name, title of source]
- [a 2-3 sentence (minimum) summary of the source’s main ideas (what does it SAY?)]
- [the MLA citation, permalink (if the source is digital)]

Does that look familiar? It should. Those are three of the five elements of each entry in your research log. Copy and paste them into a separate document. Make sure each entry is clearly & cleanly separated from the others. **Print out two hard copies and bring them to class. Due: 5 November.**

MAIN ASSIGNMENT: RESEARCH NARRATIVE

This assignment asks you to compose what we're calling a research narrative. Yes, that's right — *narrative*: not an academic or thesis-driven essay. This assignment involves a lot of reflection and *self*-analysis, and it differs from what people tend to think of as a “traditional” research paper in a few ways.

TRADITIONAL RESEARCH PAPERS	RESEARCH NARRATIVE
Organized around defending a thesis	Organized around a narrative — a story — of discovery: how you learned what you learned
Sifts through sources to defend preexisting ideas (rather than <i>pursue</i> a motivating question)	Open to changing your mind based on information in sources (motivated by a genuine desire to <i>know more</i> about a question)
Knowledge dump of new info	Careful, integrated analysis of new info

In your Scaffolding Assignments, you'll identify and refine a motivating question or problem: something that interests you and hasn't already been answered. The Research Log serves as a sort of a diary of sorts: a personal journal of your experiences, discoveries, & confusions that occur as you pursue your motivating question. In the latter stage of the unit, you'll begin turning that Research Log into a more cohesive narrative. Along the way, you'll consider questions like: why am I interested in this? What knowledge did I bring to the table before I started my research? What happened along the way? How did I find my sources? How did I puzzle over them, grapple with them, deal with their complexities and confusions, derive insight from them? What did I learn, and in what sequence did I learn it? What did I learn by *re*-reading my sources? How did their different positions on the question at hand affect my thinking over time?

Narrate how your thinking is challenged — and perhaps changes — over time. Remember, this is NOT a thesis-driven essay: you won't start this paper by telling your readers your final, considered opinion. Let your readers see you struggle toward answering a question that *might not even have an answer*. If you're used to only writing thesis-driven essays, this can be a difficult adjustment to make, but the Research Log and the Scaffolding Assignments will support your narrative process. Remember: the goal is to help you develop the skill of engaging in research (your database searches, your reading, especially your conversations with others) **as a mode of discovery**, not just a race to defend an idea as quickly as possible, without ever immersing yourself in the complexity of human knowledge.



Calvin has no interest in the complexities of human knowledge here. If only he took *my* class.

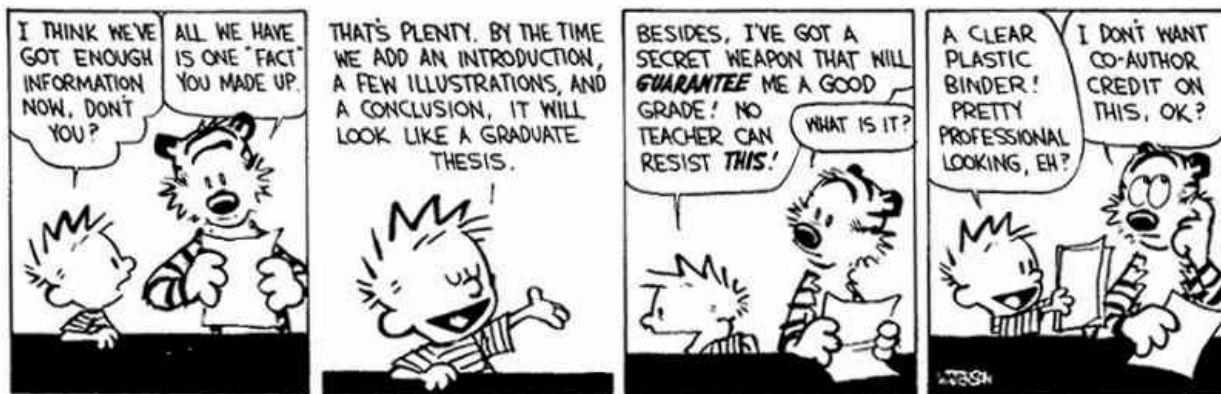
CRITICAL REFLECTION

Unit 3 Critical Reflection: So much of this unit requires you to reflect on what you're doing: what you're interested in (and why), what you're researching (and how), what you're writing (and how to revise & improve) that it's difficult to come up with a CR that touches on something on which you're not *already* reflecting.

So, in 1.5 pages (or more): how is this whole "Marquette Experience" business holding up? You've been promised a very special, perhaps even *unique* suite of experiences here at this University. You've been bombarded with platitudes (Be The Difference!). You've been invited to join, to participate, to invest your time and your mind and your attention (and pretty soon they'll be asking you to donate your *money*).

Universities are little nations unto themselves, with very specific borders around carefully-curated identities. And like nations, they genuinely have a lot to offer: stability, security, hope, pleasure, access, and much more. It's in their best interest to make you into a patriot, pledging allegiance to the Blue and Gold, the Basketball Team, the Marquette Experience.

How do you feel about that?



Say what you like, but Calvin knows how to work the ol' ethos appeal.

Mr. John Brick

Office: Marquette Hall 008N

Office Phone: 1-(414)-228-3006

E-mail: John.Brick@Marquette.edu

Office Hours

Mondays

10:00 AM to 11:30 AM

Wednesdays

10:00 AM to 11:30 AM

and by appointment

FOUNDATIONS IN RHETORIC

UNIT 4: JOINING THE CONVERSATION

CALENDAR & ASSIGNMENT SHEET

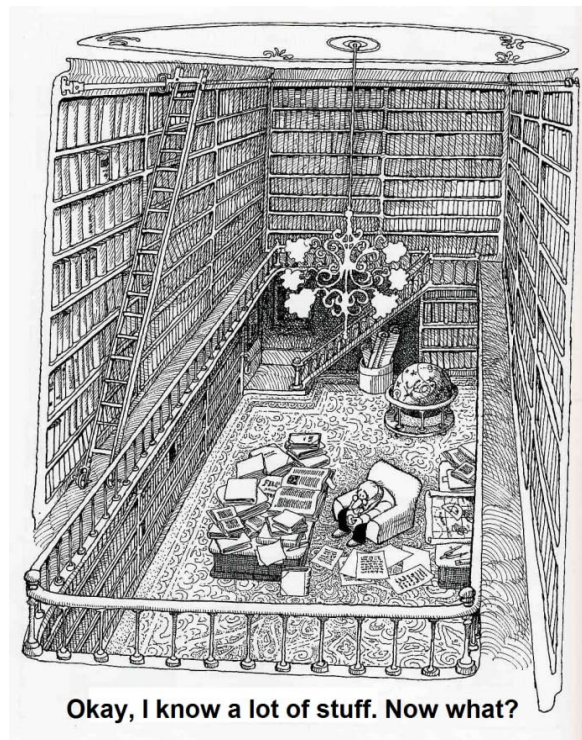
Write right. Write good. Write wrong. Write on.

- Edward Abbey

UNIT OVERVIEW

This is what it's all been building up to: the moment where you step out of the thickets of research and into the rushing currents of human knowledge & understanding and, using the tools and techniques that you've developed over the course of the semester, make your own contribution to the course of an ongoing conversation.

Simple, right?

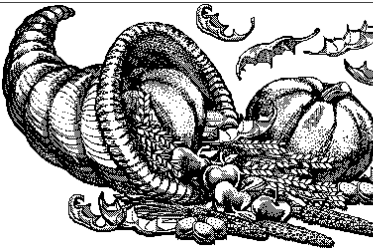


UNIT 4 GOALS

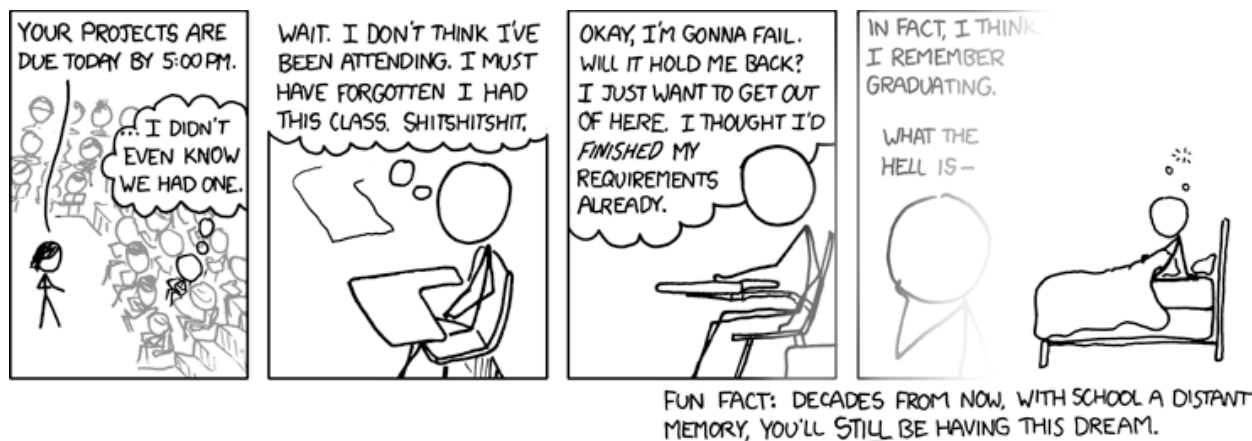
In this unit, we will ...

- ❖ **build** on the analytical tools and the research skills developed over the course of the semester
- ❖ **study** the elements of an argument and begin building the superstructure of the final project
- ❖ **compose** a thoroughly-documented, well-constructed, engaging researched argument
- ❖ **cope** with the increased complexity & detail of this final unit and its central assignment

UNIT 4 CALENDAR

CLASS DATE	TOPICS	ASSIGNMENTS
Week 12 Day 3 Friday 16 November	<u>Intro to Unit 4: Joining the Conversation</u> <u>Anatomy of an Argument I</u> We'll talk through some of the key components of a researched argument. We won't get through everything, so we'll finish up next week.	Due: Research Narrative Due: Critical Reflection 3. The D2L dropbox opens today and will stay open until midnight on 20 November.
Week 13 Day 1 Monday 19 November	<u>Anatomy of an Argument II: Justifications</u> After we've finished ironing out the structure today, we'll dive right into writing: over break and into the remaining weeks of the semester.	Look ahead to the upcoming weeks to assess how you might want to invest some of your break time.
Week 13 Day 2 Wednesday 21 November	THANKSGIVING BREAK!	
Week 13 Day 3 Friday 23 November	MORE THANKSGIVING BREAK!	
Week 14 Day 1 Monday 26 November	<u>Writing Week I: Reconsidering Research</u> As you narrow your argument, you'll draw from your Unit 3 work, but you'll also bring in new sources suited to your refined argument. Today's session will help facilitate that process.	SA#1: Writing Week Personal Calendar
Week 14 Day 2 Wednesday 28 November	<u>Writing Week II: Dedicated Drafting</u> We're into the ambiguous part of the schedule. Writing takes time and demands flexibility, and so it's prudent to work some of both into our schedule. Don't forget to sign up for conferences!	The goal is not to write an entire paper in a week. The goal is to generate enough material that our Review & Revision module next week can flesh out the bare bones you produce here.

CLASS DATE	TOPICS	ASSIGNMENTS
Week 14 Day 3 Friday 30 November	<u>Writing Week III: Conferences!</u> Much the same procedure as last time, we'll meet and talk over any aspect of your project you'd like to discuss. Bring questions; get answers.	Due: SA #2: Essay Skeleton
Week 15 Day 1 Monday 3 December	<u>Review & Revision Week I: Intro & Thesis</u> We continue our campaign of drafting the researched argument, but this week we'll spend our class time on collaborative exercises designed to revise and strengthen your draft.	Due: SA #3: Complete Draft of the Researched Argument Throughout the course of this week, you'll continually revamp & revise the material you've already drafted.
Week 15 Day 2 Wednesday 5 December	<u>Review & Revision Week II: Support & Evidence</u> New day, new area of focus.	
Week 15 Day 3 Friday 7 December	<u>Review & Revision Week III: Justifications & Conclusion</u> Finish strong.	Due: SA #4: Reflective Revision Writeup
FINALS WEEK!	<u>FINALS WEEK!</u> You made it! Well done — you did a LOT of work this semester. The D2L dropboxes open on 10 December (the Monday of finals week) and will remain open until midnight on 13 December (the Thursday of finals week). Upload your assignments no later than 5:30 on Thursday, 13 December.	Due: Researched Argument Due: Critical Reflection 4.



This is true. (Randall Munroe draws *XKCD* at xkcd.com)

UNIT 4 ASSIGNMENTS

Everything in this unit is geared toward building the U4 Main Assignment: the Researched Argument. We start out the unit with an overview of the structure of the essay, and then we spend the rest of the time fleshing out each part. At this point in the semester you know the drill: the more you invest in the SAs, the easier it will be to compose the Main Assignment.

SCAFFOLDING ASSIGNMENTS (SAs)

SA #1: Writing Week Personal Calendar. The centerpiece of this unit is the full week dedicated to drafting your Researched Argument. The two days before Thanksgiving Break are dedicated to ironing out the structure of the essay. **For this assignment, your job is to come up with your own five-day calendar for the week of November 26-30.** For each of the five days that week (Monday through Friday), you'll set yourself a goal. For Monday: what do you plan to work on? What do you plan to have done by the end of that day. Then Tuesday: what do you plan to work on? What do you plan to have done by the end of that day? And so on.

The idea here is to offer you choice & flexibility in how you approach your writing this week. Completing this SA should be fairly straightforward — it shouldn't take up more than three quarters of a page. The hard part will be sticking to the schedule you set for yourself! **Due: 26 November**

SA #2: Essay Skeleton. This assignment has a lot in common with SA #5 from way back in Unit 2: it's essentially a concept map of what will eventually grow into your final Researched Essay. You could think of it as an extremely overdeveloped outline. To complete this assignment, you will need:



- ❖ a draft of your introduction (more or less complete)
- ❖ a draft of your thesis
- ❖ for EACH of your supporting points:
 - ❖ an explanation of the supporting point
 - ❖ a list of all the sources you plan to use as evidence
 - ❖ a summary of *how* the evidence actually supports the point
- [repeat this for all supporting points]
- ❖ a short explanation of each of your justification arguments (2 minimum)
- ❖ a couple of sentences on how you might wrap up the essay

I'd be surprised if this took more than a page and a half; aim for roughly that length. **Due: 30 November**

SA #3: Complete Draft of the Researched Argument. In this unit, the complete draft is a scaffolding assignment. Same rules as usual: your draft doesn't need to be polished, but each *part* of the project needs to be represented, from intro to conclusion and everything in between. **Due: 3 December**

SA #4: Reflective Revision Writeup. This assignment should not be more than a page in length, so you'll have to be fairly concise and *specific* in your writing. **For the first half of the page**, describe the ways you've revised your draft over the course of the Review & Revision week (in other words: what have you done to make substantial improvements and adjustments to the draft that you had at the beginning of the week? **For the second half of the page**, explain how you're going to continue to revise & improve the draft between now and when you submit the final draft on Thursday of Finals Week. **Due: 7 December**

MAIN ASSIGNMENT: RESEARCHED ARGUMENT

Your task for this final unit project is to compose a thoroughly researched and considered argument that contributes to an ongoing conversation surrounding some topic of interest under the broad umbrella of the course themes (nation, patriot, border). You will build on the research you completed in Unit 3, using **4-8 sources from Unit 3 as well as 4-7 new ones for a total of 8-15 sources**. These sources will inform your thought and provide evidence for your thesis and your supporting points.

Your essay must include an introduction, advance a central idea (thesis), support that thesis throughout a series of body paragraphs, and offer justifications for the value of your contribution to the ongoing conversation. All quotations and paraphrases must, of course, have in-text citations and entries in a separate Works Cited page. Usual format rules apply (double-spaced, 12-point Times New Roman font, 1-inch margins, MLA citations). The Researched Argument assignment should run between 6-8 pages, but longer essays are welcome. **Due: 13 December (Thursday of Finals Week) NO LATER THAN 5:30 PM**



“For the sake of argument” might have been a much better title for this unit.
(Randall Munroe draws XKCD at xkcd.com)

CRITICAL REFLECTION

Unit 4 Critical Reflection: The semester is winding down to its inevitable terminus, and you’ve got a lot on your plate — not just a Researched Argument, but also a pile of work for all your other classes. So we’ll keep this fairly short. **Compose a letter** — a reasonably informal genre — that offers a thoughtful, honest, and detailed reflection of your semester. Not an assessment of the course, or How Much You Liked/Disliked This Or That Thing — save that stuff for the course evaluations. I want a reflection on *your* semester: your genuine, subjective, personal thoughts about your experience in Foundations in Rhetoric. What went well? What didn’t? What did you get the most out of? What drove you frantic? What bored the hell out of you? Most importantly: what have you *transferred* from our class — perhaps into other classes or into other non-academic areas of your life? What skills, ideas, or ways of looking at the world have migrated from our narrow little class into other places? Aim for at least 1.5 pages, but don’t go over 2 ... unless you really have a lot you want to say.

That’s it. See you around!