

ENC 1101: First-Year Composition and Rhetoric

Composing for Advocacy

Section: [Number]

Class time and location: [days, time, and location]

Method of Delivery: On campus

Term: [Semester & Year]

Instructor: [Name]

Office: [Location / Information]

Office Hours: [Days], [Times: 1 hour per week for each section taught] and by appointment

Email: [Instructor email]

COURSE DESCRIPTION

ENC 1101 fulfills the first of two required composition courses at Florida State University. This course introduces students to rhetorical concepts and audience-centered approaches to writing including composing processes, language conventions and style, and critical analysis and engagement with written texts and other forms of communication. With regard to composing processes, this course emphasizes that writing is a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences.

In addition to these objectives, this course emphasizes composing for advocacy to help students understand the importance of identifying purpose, audience, and effective rhetorical strategies when crafting written prose.

The focus on composing for advocacy emphasizes that writing is an adaptive—rather than an immutable—means of communication that seeks to promote action (of thought or behavior). This course offers concepts and vocabulary to help students make thoughtful composing choices for texts that combine writing with other forms of multimodal communication. These rhetorical composing concepts include **rhetor, audience, purpose, context, strategies, medium, and arrangement**. Students learn about these concepts recursively throughout the course and are given opportunities to apply their knowledge of these concepts in the crafting of four major projects.

The first project asks students to analyze rhetorically an advocacy text to learn about the rhetorical composing strategies employed by other authors. The second project asks students to develop a research proposal, a statement of purpose, and a design plan for a website to practice applying rhetorical concepts while they begin researching a prominent issue. The third project asks students to develop a multimodal advocacy webpage that builds on their research project to promote a response to the issue researched. The fourth project asks students to critically reflect on their learning in the course and consider how that learning will impact their future writing situations. All four projects ask students to consider modes of rhetorical composing that attend to particular audiences and purposes.

COURSE OUTCOMES

By the end of the course, students will be able to:

1. engage in writing processes that involve drafting, revising, and reflecting;
2. apply rhetorical knowledge to communicate for a range of audiences and purposes;
3. employ critical thinking to analyze forms of communication;
4. conduct research and integrate sources into their writing; and
5. define course concepts and the concepts' relationship to their writing.

REQUIRED TEXTS AND MATERIALS

- *Compose, Design, Advocate: A Rhetoric for Multimodal Communication* 3rd edition, by Anne Frances Wysocki and Dennis A. Lynch. Pearson, 2018 (E-book ISBN: 9780134423142; Print ISBN: 9780134122748)
- *A Writer's Resource: A Handbook for Writing and Research*, 7th ed., Elaine P. Maimon and Kathleen Blake Yancey. McGraw-Hill, 2020 (E-book ISBN: 9781264758654; Print ISBN: 9781264307876)
- Other texts (PDFs and weblinks) available through Canvas

Upon enrolling in this course, students automatically receive access to the electronic version of the required textbooks via the Follett Access Program and are duly charged for the books. Students wishing to purchase the textbooks on their own, must decline participation in the Follett Access Program via this portal: <https://ACCESSPortal.follett.com:443/0208>.

ASSIGNMENT DESCRIPTIONS

Project 1: Rhetorical Analysis (*Minimum of 1,500 typed, polished words*) **and Reflection** (*500 words*)

For this project, students will write a rhetorical analysis wherein they uncover the rhetorical choices that a text's composer made and how those choices serve a purpose. Students' rhetorical analysis essay will make claims about what the text is doing (purpose), who the text is intended for (audience), and the composing strategies used to achieve that purpose for that audience.

Project 2: Research Proposal (*Minimum of 1,000 typed, polished words*) **with Design Plan** (*Minimum of 1,200 typed, polished words*)

For this project, students will identify and research a contemporary issue and write a research proposal and design plan for a webpage advocating for their topic using the rhetorical composing strategies identified in Project 1. Students will research and write a research proposal in which they briefly present this research and the problem in need of advocacy work. The second component of this project is a design plan that allows students to forecast, explain, and justify the rhetorical moves they will perform to create an advocacy webpage (i.e., Project 3).

Project 3: Multimodal Advocacy Project (*Minimum of 1,600 typed, polished words*)

For this project, students will use their topic, research, and design plans from Project 2 to create a webpage that aims to advocate for the chosen issue. Students should consider using a combination of videos, images, and text to persuade their audience.

Project 4: Course Reflection (*Minimum 800 typed, polished words*) **and Curated Portfolio**

For this project, students will write a reflective essay that rhetorically analyzes their own composing choices, articulating what they learned by completing the major projects. As the front piece for a modest writing portfolio, the reflective statement will be accompanied by two written artifacts developed during the course that support the learning statements made.

Additional Graded Activities/Assignments

[Describe—and list the grade point distribution for—any activities/assignments tied to the 15 grade points not bound to the four major projects.]

EVALUATION

Assignment	Weight
Project 1: Rhetorical Analysis and Reflection	20%

Project 2: Research Proposal with Statement of Purpose & Design Plan	25%
Project 3: Multimodal Advocacy Project	20%
Project 4: Course Reflection & Curated Portfolio	20%
Additional Activities/Assignments	15%

Course Grade Scale: This is the scale that will be used to determine student grades for this course. To satisfy the General Education Core curriculum requirements for English Composition, students must earn at least a C- in this course (https://registrar.fsu.edu/bulletin/undergraduate/information/undergraduate_degree/).

Grade	Range	Grade	Range
A	93.33—100	C	73.33—76.66
A-	90.00—93.32	C-	70.00—73.32
B+	86.67—89.99	D+	66.67—69.99
B	83.33—86.66	D	63.33—66.66
B-	80.00—83.32	D-	60.00—63.32
C+	76.67—79.99	F	00.00—59.99

Incomplete assignments earn no grade points.

COURSE POLICIES

Attendance: In accordance with University attendance regulations, students will not be penalized for absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks' worth of classes, students should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an advisor in the Office of Undergraduate Studies, A3300 University Center, (850-644-2451). With regard to unexcused absences, the grade for the course will incur a penalty of [number of grade points] for each absence after [maximum number of allowed unexcused absences].

Tardiness: Students who are late to class may receive one absence if they are tardy [number] times.

Late Work: Students are responsible for keeping up with assignment due dates. Assignments submitted after the deadline will be penalized [number of grade points] per day for up to [number] days after the assignment's due date. Late assignments will not be accepted after this time. The extension of deadlines in the case of extreme circumstances will be determined at the instructor's discretion. Because the instructor must meet the semester deadline for the submission of course grades, no late assignments will be accepted for the final major project.

Academic Honesty and Plagiarism: The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and...[to] strive for personal and institutional integrity at Florida State University." (FSU Academic Honor Policy, <http://fda.fsu.edu/Academics/Academic-Honor-Policy>)

The integrity of students and their written and oral work is a critical component of the academic process and this course. **Submitting coursework not created by the student is plagiarism** and will be dealt with using the procedures outlined in the FSU Undergraduate Bulletin. Allowing another student to copy one's own work violates standards of academic integrity. Work submitted for a grade in this class must be the student's own, and it must be developed in conjunction with this class (no written work submitted previously for this course or others will be accepted without instructor consent, as such practice is considered self-plagiarism). All directly or indirectly quoted research material used in essays in this or any other class must be correctly attributed to the original author. Ignoring this policy constitutes academic misconduct and will result in [grade or course penalty]. Information on plagiarism and ways to avoid it will be provided in class.

Canvas: Assignments and other links to class information may be accessed through the Canvas online course portal. The class will rely on the Canvas portal for submission of drafts and final projects. It will also be used to communicate with students via the "Announcements" and "Inbox" features. Students are expected to check Canvas and their FSU email frequently for updates and information. Students who have tablets or smartphones should consider downloading the Canvas Student App to receive on-the-go updates and notifications about the course. To resolve problems of access to Canvas or to receive help using any of its features, students should visit the Canvas help website: <https://canvas.campus.fsu.edu/>

Technology: Students will need access to a computer and the Internet to complete this course. The course requires access to email, Canvas, and other Internet applications. The use of the Canvas portal will be explained during class time, but students may see the instructor for additional assistance if necessary. *Problems with the technology are not an excuse for missed or late work.* If a personal computer and Internet access are unreliable or unavailable at home, students should contact Case Management Services (<https://dsst.fsu.edu/cms>) to get assistance with technological resources.

Personal Electronic Devices: Regardless of the classroom setting, students must be mindful that (1) the classroom is a place devoted to learning, (2) students are there to learn, and (3) learning is the result of concentration and dedication. Classroom behavior and the use of technology should reflect these three considerations. The use of personal electronic devices for purposes other than learning (e.g., checking personal email, browsing social media, playing games) is inappropriate and may lead the instructor to impose a grade penalty for the unauthorized use of such devices during class time. Students will be duly notified of the implementation of such a class policy should the instructor consider it warranted.

Civility: The course instructor will not tolerate either disruptive language or disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Classroom interactions function on the premise of mutual respect. Students who violate any part of this statement on civility will be asked to leave the classroom and will be reported to the Dean of Students.

Office Hours: Outside of conferences, students may discuss course-related matters (including individual progress in the course) during office hours. Making use of office hours is not only expected but also encouraged.

Drafts: To encourage a process-approach to writing, students will complete multiple drafts of each project before submitting a final draft for evaluation. Early drafts may be graded on a complete/incomplete basis and receive feedback from the instructor and students in the course. Failure to submit a required draft on time will forfeit the opportunity to receive feedback. All drafts must be completed in order to earn a passing grade on the assignment.

Conferences: This course requires that students meet twice with their instructor to receive individual feedback on early drafts of their projects. Twice during the semester, the instructor will schedule individual

conferences with each student in lieu of the usual class schedule. The goal of these conferences is to discuss strategies for improving a particular draft, improving general writing skills, and/or addressing any concerns regarding progress in the course. Failure to attend each conference will count as [number] unexcused absences.

Peer Workshops: Peer Workshops are required for each major assignment in this course. Each workshop will have a specific set of directions for students to follow, but all will involve exchanging drafts with peers and offering feedback on each other's work. Students must be ready to share their writing drafts in print or digital format with their peers on days reserved for this activity. Failure to participate in the peer workshop will result in [grade or course penalty].

Syllabus Changes: This syllabus establishes the policies for this course and the class activity calendar. By choosing to remain in this course, students agree to abide by the policies and calendar established herein. The instructor reserves the right to implement changes to the syllabus in response to errors, omissions, or external factors impacting the course. Any changes to the class policies will be made primarily for the benefit of the entire class.

GENERAL RESOURCES

Academic Success: Student academic success is a top priority for Florida State University. University resources to help students succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so students should consult with their academic advisor or the Department of Student Support and Transitions to learn more.

Americans with Disabilities Act: Florida State University (FSU) values diversity and inclusion; we are committed to a climate of mutual respect and full participation. Our goal is to create learning environments that are usable, equitable, inclusive, and welcoming. FSU is committed to providing reasonable accommodations for all persons with disabilities in a manner that is consistent with academic standards of the course while empowering the student to meet integral requirements of the course. To receive academic accommodations, a student:

- (1) must register with and provide documentation to the Office of Accessibility Services (OAS);
- (2) must provide a letter from OAS to the instructor indicating the need for accommodation and what type; and,
- (3) should communicate with the instructor, as needed, to discuss recommended accommodations. A request for a meeting may be initiated by the student or the instructor.

Please note that instructors are not allowed to provide classroom accommodations to a student until appropriate verification from the Office of Accessibility Services has been provided.

This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the:

Office of Accessibility Services
874 Traditions Way
108 Student Services Building
Florida State University Tallahassee, FL 32306-4167
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
oas@fsu.edu
<https://dsst.fsu.edu/oas>

Confidential Campus Resources: Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

Victim Advocate Program
University Center A, Room 4100 (850) 644-7161
Available 24/7/365, Office Hours: M-F 8-5
<https://dsst.fsu.edu/vap>

Counseling and Psychological Services
Askew Student Life Center, 2nd Floor, 942 Learning Way, (850) 644-8255
<https://counseling.fsu.edu/>

University Health Services,
Health and Wellness Center (850) 644-6230
<https://uhs.fsu.edu/>

Self-Care: Many students find their first semester, indeed their first year, of college to be very challenging. Asking for support sooner rather than later is almost always helpful. Students experiencing academic stress, difficult life events, or feelings of anxiety or depression are strongly encouraged to seek support. University Counseling & Psychological Services is here to help and may be reached via the website: <https://counseling.fsu.edu/> or in person on the 2nd floor of the Askew Student Life Center during regular business hours, Monday- Friday, 8am-4pm. In case of a mental health emergency after regular business hours and/or on weekends, the UCC may be reached at (850) 644-TALK(8255).

Free Tutoring from FSU: On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at <http://ace.fsu.edu/tutoring> or tutor@fsu.edu. High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

Reading/Writing Center (RWC): The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in many areas. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <http://fsu.mywconline.com/>

The Digital Studio: The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. The Digital Studio currently offers consultation at two locations, Williams 222B and Johnston G0062. Students who attend the Digital Studio may choose to work on their projects or to improve their overall digital communication skills without the help of a consultant. However, the availability of consultants and of workspace is limited, so appointments are recommended. Digital Studio hours vary by semester. To view the schedule or make an appointment at the Johnston Digital Studio, please visit <http://fsu.mywconline.com>. To view the schedule or make an appointment at the Williams Digital Studio, please visit <http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment>.

FSU Libraries: In addition to providing access to extensive collections of academic material, [Florida State University Libraries](#) offers lendable technology, individual and group study spaces, tutoring in multiple subjects, and various forms of research support. Students seeking assistance with their research endeavors can utilize the Libraries' research guides for different topics and courses to access curated lists of subject-specific resources, connect with the Ask a Librarian live chat service for immediate help with quick questions, or

schedule a consultation with their subject librarian for in-depth assistance on their assignments. For more information on how to access these services, please see the Libraries' [Help & Support page](#).

Purdue Owl Online Writing Laboratory: This free, online resource offers tips and guides for MLA and APA formatting and citation, as well as style and grammar instructions. To access the Purdue OWL, visit <https://owl.english.purdue.edu/owl/>

COURSE CALENDAR

This class activity calendar is subject to change. Students are responsible for keeping up with changes as announced by the instructor and the sharing of updated versions of this document via Canvas.

Note: *CDA* refers to the textbook *Compose Design Advocate*; *AWR* refers to the textbook *A Writer's Resource*.

Week 1: beginning Jan. 8

Class Activities	Homework
<ul style="list-style-type: none"> • Introduction to Course • Writing Diagnostic (2) • Defining Key Terms • Introduce Project 1 • Rhetorical Analysis Activities 	<ul style="list-style-type: none"> • <i>CDA</i> "Introduction" pp. 1-10 • "Composition as a Write of Passage" by Nathalie Singh-Corcoran • <i>AWR</i> "Learning across the Curriculum" pp. 10-15, & Chapter 3 "Audience and Academic English" pp. 24-28

Week 2: beginning Jan. 16 (Jan. 15 is MLK Day, no classes)

Class Activities	Homework
<ul style="list-style-type: none"> • Rhetorical Analysis Activity (continued) • <i>CDA</i> pp. 332-338 "Steps for Rhetorical Analysis" • <i>CDA</i> pp. 348-355 Analyzing Visual Rhetoric (identification; cultural knowledge; bodily experience) 	<ul style="list-style-type: none"> • <i>CDA</i> "Analyzing the Arguments of Others" pp. 326-329 • <i>CDA</i> pp. 96-102 Composing Processes (instruct students to reflect on personal experiences with writing and ways of creating texts) • Compose Draft 1 of the Rhetorical Analysis (instruct students to refer to <i>CDA</i> pp. 332-333 for guidance on rhetorical analysis)

Week 3: beginning Jan. 22

Class Activities	Homework
<ul style="list-style-type: none"> Project 1 Conferences Rhetorically Analyzing written texts: <i>CDA</i> pp. 381-403 “Analyzing Editorial and Opinion Pieces” 	<ul style="list-style-type: none"> Review and consider the six steps for conducting a rhetorical analysis on <i>CDA</i> pp. 332-333 Revise the draft of the Rhetorical Analysis according to the six steps listed in <i>CDA</i>. Compose a full draft 2 of the Rhetorical Analysis. Read “Critical Thinking in College Writing: From the Personal to the Academic” by Gita DasBender

Week 4: beginning Jan. 29

Class Activities	Homework
<ul style="list-style-type: none"> Peer Review Project 1 drafts How to write reflections: looking back <i>and</i> looking forward 	<ul style="list-style-type: none"> Revise previous draft and complete draft 3 of the Rhetorical Analysis Compose Project 1 reflection

Week 5: beginning Feb. 5

Class Activities	Homework
<ul style="list-style-type: none"> Introduce Project 2: Research Proposal with Statement of Purpose and Design Plan Introduce and Define Key Terms: <i>strategies, medium, arrangement</i> (see <i>CDA</i> pp. 18-23 “A Rhetorical Process for Designing Compositions”) Identifying Local Issues Activity (<i>CDA</i> pp. 100-102 “Using Composing to Learn”) Introduction to Popular Research: credibility, audience, and purpose of popular texts 	<ul style="list-style-type: none"> “Public Writing for Social Change” by Ashley Holmes Brainstorm Project 2 (and Project 3) ideas <i>CDA</i> pp. 121-139 “Researching for Argument and Advocacy <i>AWR</i> pp. 191-211 “Understanding Research” (creating a research plan and managing sources) Locate, read, and summarize articles on chosen research topic (preview <i>AWR</i> pp. 237-243 “Working with Sources and Avoiding Plagiarism”) Optional: <i>AWR</i> Chapter 8 “Designing Academic Texts and Portfolios”

Week 6: beginning Feb. 12

Class Activities	Homework
<ul style="list-style-type: none"> Continue researching sources Analyze sources for credibility, information, purpose, audience, and rhetor Understanding plagiarism: <i>AWR</i> Chapter 23 “Plagiarism” 	<ul style="list-style-type: none"> Continue to conduct research (review <i>AWR</i> pp. 249-253 for help with in-text citation and chaps. 6, 7, 8 (MLA, APA, other formats) for documentation style formatting for Works Cited or References page) Continue to research and compose research proposal <i>AWR</i> Chapter 21 “Evaluating Sources”

Week 7: beginning Feb. 19

Class Activities	Homework
<ul style="list-style-type: none"> Practice integrating sources into writing: paraphrasing, quoting, citing (see <i>AWR</i> chap. 24, pp. 243-254) Debrief on Research Proposal Drafts: questions, concerns, strategies for moving forward 	<ul style="list-style-type: none"> <i>AWR</i> Chapter 24, pp. 237-254, “Working with Sources and Avoiding Plagiarism” Finish drafting Research Proposal

Week 8: beginning Feb. 26

Class Activities	Homework
<ul style="list-style-type: none"> Project 2 Individual Conferences Transitioning from research to Statement of Purpose 	<ul style="list-style-type: none"> Read <i>CDA</i> pp. 55-87 “Composing a Design Plan” Begin drafting Statement of Purpose

Week 9: beginning Mar. 4

Class Activities	Homework
<ul style="list-style-type: none"> Connecting Statement of Purpose to Design Plan (<i>CDA</i> pp. 55-87) Explore website examples. Identify purpose, audience, context, medium, design, strategies. Project 2 Peer Review 	<ul style="list-style-type: none"> Continue drafting Statement of Purpose and Design Plan Compose Final Draft of Project 2

Week 10: beginning Mar. 18 (Mar. 11-15 is Spring Break)

Class Activities	Homework
<ul style="list-style-type: none"> (Re)Introduce Project 3 Introduce Wix/Weebly/Wordpress Begin building shell of website 	<ul style="list-style-type: none"> <i>CDA</i> pp. 164-167 “Writing’s Purpose” & pp. 305-310 “About Multimodal Communication” Generate textual content for sections (2 to 3) of the advocacy website (instruct students to compose with this in mind: a particular audience and subsequent action(s) expected of that audience)

Week 11: beginning Mar. 25

Class Activities	Homework
<ul style="list-style-type: none"> <i>CDA</i> pp. 168-189 “Ethos, Logos, and Pathos in Writing” Using your sources and research to give credibility and evidence 	<ul style="list-style-type: none"> <i>CDA</i> pp. 311-317 “Multimodal Ethos, Logos, and Pathos” (guidance on the use of different modalities [e.g., written text, images, music, videos] to integrate into the website) Continue composing multimodal advocacy website

Week 12: beginning Apr. 1

Class Activities	Homework
<ul style="list-style-type: none"> Digital Studio Presentation on Rhetorical Design for Websites Group Conferences 	<ul style="list-style-type: none"> Continue composing multimodal advocacy website

Week 13: beginning Apr. 8

Class Activities	Homework
<ul style="list-style-type: none"> • <i>CDA</i> pp. 88-91 “Testing [the effectiveness of a composition]” • Conducting more research to strengthen content of the website 	<ul style="list-style-type: none"> • Have a member of the target audience review (“test”) the website created • Continue working on the website

Week 14: beginning Apr. 15

Class Activities	Homework
<ul style="list-style-type: none"> • Connecting Key Terms: <i>rhetor, audience, purpose, context, strategies, medium, and arrangement</i> • Portfolio artifact selection activities • Course reflection activities 	<ul style="list-style-type: none"> • Multimodal Advocacy Website final draft due • Begin composing Course Reflection and Curated Portfolio

Week 15: beginning Apr. 22 (Apr. 26 is the last day of classes)

Class Activities	Homework
<ul style="list-style-type: none"> • Peer Review Course Reflections • Looking forward: Prospective overview of ENC 2135 	<ul style="list-style-type: none"> • Finish composing Course Reflection and Curated Portfolio • Complete course evaluation

Project 1: Rhetorical Analysis (*Minimum of 1,500 typed, polished words*) and Reflection (*500 words*)

In this project, you'll begin to examine the strategies composers use when composing texts. Each text (newspaper article, speech, advertisement, flyer, etc.) is composed in an intentional way to achieve a goal (or serve a purpose), and each text is composed for an intended audience. This project will help you recognize rhetorical composing strategies so that you can begin to use them when you compose.

Prompt for Rhetorical Analysis part of the project:

A rhetorical analysis helps you understand how a text is achieving a goal for an audience. You'll uncover the choices the composer made and how those choices are serving the composer's purpose. Analysis means "taking apart." A rhetorical analysis involves naming the choices you see a text's composer having made and then examining the relations among the choices in light of the text's purpose, audience, and context.

There are 5 steps for rhetorical analysis: (refer to the textbook *Compose, Design, and Advocate* pages 332-333)

1. What is your initial sense of the text's purpose, audience, and context? What do you think the composer of this text is trying to *do* with this text? What purpose is it serving? Who do you think the audience of the text is?
2. List everything about the communication that seems to you to be a choice.
3. How are the choices used strategically? How do the pieces fit and work together to affect a reader or viewer?
4. Test your observations: Are there any anomalies? What doesn't fit in your original hypothesis of the composer's purpose?
5. Revise your original statement about the text you are analyzing. How have your focused attentions to the pieces of the text—naming them; tying their use to purpose, context, and audience; checking for anomalies—changed your sense of what the text is trying to do, for whom, and when and where?

You will choose **one** of the following texts and write a rhetorical analysis:

- Example 1: Malcolm X's [Police Brutality Speech](#) ([transcript](#))
- Example 2: President Roosevelt's "[Day of Infamy](#)" [Address to Congress](#) ([transcript](#))
- Example 3: Greta Thunberg's [Address to the United Nations World Leaders](#) ([transcript](#))

Thing to keep in mind:

- Your rhetorical analysis should be 1,500 polished words.
- This is not a **summary** of the text. This is an **analysis of how the text is composed to serve a purpose for an audience.**
- You are not just describing your observations. You are making claims about what the text is doing (**purpose**), who the text is intended for (**audience**), and the **composing strategies** used to achieve that purpose for that audience.

Tips to succeed:

- Engage with the text you choose multiple times. Get a good sense of the content of the text.
- Think about the time period that this text was created. What was happening in the world when this text was composed?
- Who had access to this text? That can impact how the rhetor chose to create their message for that specific audience.

- Remember: this text was not created for *you*. You are not the intended audience. Try to remove yourself and think about *who this text was created for*. What do you need to know about that audience and that time/context?
- Double check for summary. Every time you describe the text, it should be used to support a claim you're making about the rhetorical elements of the text.
- Refer to chapters 10-15 in the textbook for help.

Draft 1: (600 words) Use this draft to unpack the text as much as you can. Don't worry about essay structure yet. Use this draft as a *writing to learn* exercise where you communicate all of your observations about the text. Your draft should answer these two major questions: 1. What is the purpose of your text? and 2. Who is the intended audience?

Draft 2: (1,200 words) Use this draft to elaborate and refine your observations from Draft 1. In this draft, you should be making claims. You have already identified the *purpose* and *audience* of the text, now uncover the strategies. Answer these questions: 1. What composing choices does the composer make in the text? 2. How are these choices connected to the composer's purpose? And 3. How are these choices used to influence the audience?

Draft 3: (1,500 words) Use this draft to refine your writing and the presentation of your ideas. This is the draft you'll turn in for a grade. This draft should present your claims about the text in detail and link those claims to the apparent purpose of the text, the apparent audience of the text; and the apparent composing strategies used in the text.

Rhetorical Analysis Evaluation Rubric

	Characteristics
A	The essay thoroughly identifies purpose, audience, and context of the analyzed text and notes connections across the three. The essay makes clear claims about the rhetorical elements being analyzed and supports those claims with concrete evidence from the chosen text. The claims, and reasoning used to support them, make use of key terminology to demonstrate a sophisticated understanding of the elements chosen by the text's composer to influence the audience's reception of the intended message.
B	The essay superficially identifies purpose, audience, and context of the analyzed text either or does not make explicit connections across the three. The essay makes at least one claim about the rhetorical elements being analyzed and supports claims with enough concrete evidence from the chosen text. rhetorical choices. The claims, and reasoning used to support them, make use of key terminology to demonstrate a sound understanding of the elements chosen by the text's composer to influence the audience's reception of the intended message.
C	The essay vaguely identifies purpose, audience, and context of the analyzed text or does not give any indication of how they connect. The essay does not make a clear claim about the rhetorical elements apparent in the text analyzed or presents little evidence to support any general claims it does present. The essay tends to rely on summary of chosen text's content or otherwise presents unclear reasoning or inaccurate use of key terminology to support any claims made, suggesting weak understanding of how the text's composer sought to influence the audience for whom the text was intended.
D/F	The essay does not identify the purpose, audience, and context of the analyzed text. The essay does not make a clear claim about the rhetorical elements apparent in the source text and lacks detailed examination of any rhetorical element in the text. The essay tends to rely on summary of chosen text's content or otherwise presents unclear reasoning or inaccurate use of key terminology to explain what is rhetorically significant in the source text. The essay suggests difficulty in

	understanding how the composer of the source text sought to influence the audience for whom the text was intended.
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Prompt for Reflection part of the Project:

After completing the rhetorical analysis, you will write a reflection in which you consider **what** you have learned and **how** you can apply that knowledge in future writing contexts. Use these questions to guide your response: What key terms helped you the most as you composed this project? Have you noticed rhetorical composing strategies outside of this class? How will these concepts help you with Project 2 and Project 3 (see the assignment descriptions for both at the top of the course syllabus)?

Reflection Evaluation Rubric

	Characteristics
A	The reflection uses key terms accurately to name and explain the potential significance in learning opportunities in the author’s reading and writing and convincingly forecasts how those learning opportunities may apply to concurrent and future learning opportunities.
B	The reflection uses key terms mostly accurately to name and explain the potential significance in learning opportunities in the author’s reading and writing and somewhat convincingly forecasts how those learning opportunities may apply to concurrent and future learning opportunities.
C	The reflection does not use key terms accurately to name and explain the potential significance in learning opportunities in the author’s reading and writing and unconvincingly forecasts how those learning opportunities may to concurrent and future learning opportunities.
D/F	The reflection does not identify potential learning opportunities, much less use key terminology to explain their future application. The reflection relies on narration of the completion of the assignment without considering the potential significance in the successes or struggles related to the composing/completing of the assignment.

Project 2: Research Proposal (1,000 words) **with Statement of Purpose and Design Plan** (1,200 total words)

In the text you rhetorically analyzed in project 1, the composer of the text had a purpose: the composer was trying to *do* something or move the audience to action in some way. For this project, you'll conduct research and develop a plan so that you'll be able to move an audience to action in Project 3. You'll use Project 2 to identify a goal and develop a plan to execute this goal. You'll work through rhetorical composing steps. This project will be the basis for your third project in the course.

Think about this project as imagining a “possible future” in your life. This could be academic, workplace, or community changes you would like to bring about, such as creating bike paths or promoting recycling or championing fair access to resources. You will choose your rhetorical goal (with help from your peers and instructor). As you work through how you will achieve this goal, you'll think about six facets of the rhetorical approach: *purpose, audience, context, strategies, medium, and arrangement*.

This project will consist of two parts:

1. **Research Proposal:** To complete a research proposal, you will need to identify an issue, gather sources that address that issue, and read and analyze those sources to reach an informed understanding of the issue. In the proposal, you will discuss how these sources informed that stance you will take on the issue. You will also discuss how these sources can be used to establish your ethos (credibility) in Project 3 to help move your audience into action. Through this process, you will be a better informed rhetor. You will write this research proposal and turn it in before you compose the Statement of Purpose and Design Plan.
2. **A Statement of Purpose and Design Plan:** In the first half of this essay, you will identify your purpose (or goal), your intended audience, and the context of your situation. You will explain the exigence (problem) you're responding to, and you will propose how your chosen audience can help solve this problem. You will use the research you conducted in your research proposal to help elaborate your exigence, context, audience, and goal. For the Design Plan section of this essay, you'll elaborate on your rhetorical composing strategies (such as ethos, logos, pathos, cultural knowledge, bodily experience, and identification). You will discuss how you specifically plan to use those strategies to move your audience into action. You will also discuss the medium of the website and how this digital medium will best reach your audience. Finally, you'll discuss the arrangement and design of your website. You will elaborate on how each section of your website achieves a certain goal in order to move your audience toward your intended action. You will use this Design Plan to connect how your strategies, medium, and arrangement will connect between your purpose, audience, and context.

For this class, the medium (and genre) of your composition for the third project will be a webpage (we'll talk more about that as we move into project 3). For right now, you need identify the following rhetorical composing aspects:

Research Proposal:

1. What is your topic? Develop a specific, answerable research question about that topic.

2. What is a credible source? How can you tell a credible source from one that is not credible? Are you only looking for sources that support your current feelings on the topic—or are you looking to *inform* yourself on the topic by looking at a range of credible sources?
3. What have these sources taught you about your topic?
4. How can you use these sources to inform others on your topic?

Statement of Purpose:

1. What is your purpose or goal? What is it that you want your audience to do? It may be helpful to think about your local context and community.
2. Who is your intended audience? Again, it's easier if you think on a local level. Are you addressing voters in Leon County? FSU, FAMU, or TCC students? What is the group of people that will help you best achieve your goal?
3. What is the context of the situation? What is the problem you're responding to? What has already been done or not done about it? Who would care about this problem? Why should people care about this problem?

Design Plan:

1. What strategies will you use to move your audience to action? How will the concepts of ethos, logos, and pathos help shape your text? What tone will you take? What type of images will you include? Videos? What kind of text will you write? How formal or informal should your language be?
2. The medium of your text will be a webpage. How will a webpage best serve your purpose? How do you want your audience to use your webpage?
3. How will you arrange your webpage? What will it look like? What tabs will you create? What headers, pictures, and information will you include?

Thing to keep in mind:

- Your Research Proposal should be a minimum of 1,000 words and your Statement of Purpose and Design Plan should be a minimum of 1,200 words.
- You'll be using this project to compose your third project in this course—so don't propose something that you cannot actually compose in the next project. Keep your scope manageable.

Tips to succeed:

- Choose a small-scale issue or goal. You're not going to change the world in with one webpage. Think of something that may actually be implemented, such as getting people to recycle on campus or getting people to register to vote for the next election. Don't think about this purpose as totally changing someone's mind. That's not realistic. Think about creating something that will influence how someone thinks about something or encourages them to take a step towards something. The more manageable your goal is, the more productive you'll be with this project.
- Be very specific when choosing your audience. It's impossible to reach everyone. It's impossible to reach everyone in Tallahassee even. Narrow your intended audience down so you can compose content that is specific to their needs.
- Be willing to revise your idea as you go. You'll get input from you peers and instructor. Think about how purpose and audience work together and be willing to adapt as you go forward.

Draft 1 Research Proposal: (500 words) In this draft, you are asking a question about an identified topic on advocacy. You are imagining a “possible future” in your life, and your question should reflect the *how, what, why, who* of that possible future. You will begin to identify and gather sources that inform your topic and research question. You will synthesize (bring together) what these sources say and connect how these sources inform your goal.

Draft 2 (Final Draft) Research Proposal (1,000words) In this final draft, you should present your research and synthesize your sources. What did you learn about your topic through conducting research on your topic? Identify the specific sources and information from those sources that you can point to in order to help move your identified audience to action. In this document, you are demonstrating to your reader that you are informed enough on the topic to move forward into the next stage of the project. You are also using this research proposal to inform your readers on the subject so that they can critically interact with your Statement of Purpose and Design Plan.

Draft 1 Statement of Purpose and Design Plan: (600 words) In this draft, clearly identify your purpose and goal of your multimodal advocacy project webpage. What are you trying to achieve with this webpage? Clearly identify your audience. This should be a specific audience. Why is this the best group of people you should address to achieve your goal? What do you know about this audience? Clearly discuss the context of the situation: who all is involved? What is happening? What is the problem you’re addressing and what do you want to happen when people visit your webpage? What action are you moving people towards? What sources from your research proposal support your ideas for your advocacy project?

Draft 2 Statement of Purpose and Design Plan: (1,200 words) After you have identified your purpose, audience, and context, think about strategies, medium, and arrangement. What composing strategies will best reach your audience? How will the webpage impact how you will compose? What will your webpage look like—what are the components? Think back to all of the strategies you analyzed in your Rhetorical Analysis for project 1. How will you use similar strategies as a rhetor?

Draft 3 Statement of Purpose and Design Plan: (1,200 words) As you have been working on the first two drafts, you have been refining your ideas. Present your final Statement of Purpose and Design Plan that clearly articulates the six rhetorical composing elements (*purpose, audience, context, strategies, medium, and arrangement*). The reader of this Statement of Purpose and Design Plan should have a clear understanding of your goal, audience, and design. Be specific and give rationales for the rhetorical composing choices you’re going to make when you build the website.

Research Proposal Evaluation Rubric

	Characteristics
A	The proposal identifies a manageable issue, the author’s stance, and the intended purpose relative to a particular audience. The proposal presents a clear and coherent organizational structure. The proposal effectively summarizes, analyzes, and synthesizes sources in support of its explicit purpose. The proposal acknowledges how the author’s stance was influenced by the source texts and forecasts how those sources can be used to influence an audience or make a claim. All sources are properly cited in the body of the proposal and on its Works Cited page.
B	The proposal somewhat effectively identifies a manageable issue, the author’s stance, and the intended purpose relative to a particular audience. The proposal’s organizational structure is apparent but lack some coherence. The proposal adequately summarizes, analyzes, and synthesizes sources in support of its apparent purpose. The proposal somewhat acknowledges how the author’s stance was influenced by the source texts and vaguely forecasts how those sources can be

	used to influence an audience or make a claim. Most sources are properly cited in the body of the proposal and on its Works Cited page.
C	The proposal generally identifies a manageable issue, the author's stance, and the intended purpose relative to a particular audience (at least one of these concerns is neglected). The proposal's organizational structure lacks coherence. The proposal offers some summary, analysis, and/or synthesis of sources in support of its apparent purpose, but its treatment of the sources is superficial. The proposal neither acknowledges how the author's stance was influenced by the source texts and nor forecasts how those sources can be used to influence an audience or make a claim. Some sources are properly cited in the body of the proposal and on its Works Cited page.
D/F	The proposal does not identify a manageable issue, the author's stance, and/or the intended purpose relative to a particular audience (at least two of these concerns are neglected). The proposal's organizational structure lacks coherence. The proposal does not summarize, analyze, and/or synthesize sources well (or the sources may not be relevant for the project's purpose). There is little or no indication of how the sources will be used to influence an audience or make a claim. Few or no sources are properly cited in text and in the Works Cited page.

Design Plan Evaluation Rubric

	Characteristics
A	The plan clearly identifies the audience, goal, and rhetorical strategies (visual and linguistic) involved in the project's design. The description offers in-depth context and detail surrounding the project's issue and incorporates considerable relevant research. The plan notably considers all six rhetorical composing elements (<i>purpose, audience, context, strategies, medium, and arrangement</i>) involved in the creation of the webpage and mentions how they will be used to move the audience to action.
B	The plan generally identifies the audience, goal, and rhetorical strategies (visual and linguistic) involved in the project's design. The description offers sufficient context and detail surrounding the project's issue and incorporates some relevant research. The plan soundly considers most of the six rhetorical composing elements (<i>purpose, audience, context, strategies, medium, and arrangement</i>) involved in the creation of the webpage and mentions how they will be used to move the audience to action.
C	The plan vaguely identifies the audience, goal, and rhetorical strategies (visual and linguistic) involved in the project's design. The description offers little context and detail surrounding the project's issue and incorporates minimum relevant research. Even if superficially, the plan considers a few six rhetorical composing elements (<i>purpose, audience, context, strategies, medium, and arrangement</i>) involved in the creation of the webpage and somewhat describes how they will be used to move the audience to action.
D/F	The plan either implies or does not identify the audience, goal, and rhetorical strategies (visual and linguistic) involved in the project's design. The description makes no reference to the context surrounding the project's issue and incorporates little if any relevant research. The plan considers only one or none of the six rhetorical composing elements (<i>purpose, audience, context, strategies, medium, and arrangement</i>) involved in the creation of the webpage and neglects mentioning how they will be used to move the audience to action.

Project 3: Multimodal Advocacy Project (*Minimum of 1,600 typed, polished words*)

Your Statement of Purpose and Design Plan project has prepared you to move into the composing process of your advocacy project. You will be creating a webpage that *serves a purpose* for a *specific audience*. Your webpage will be made up of different modes: (such as images, videos, and text). Rather than write a text-based traditional school essay (in which the audience is commonly your instructor), you'll rhetorically compose for your intended audience in a medium that is public facing.

The webpage, as a genre, is very recognizable in the 21st century United States. Webpages may have a variety of audiences and purposes depending on the author or sponsoring company's goals; however, webpages have common genre conventions that they will share regardless of their specific purpose. Webpages most likely share these features:

- orients the viewer to the purpose or goal of the webpage via a homepage;
- humanizes the author or sponsoring agency/company via an "about" page;
- organizes content via tabs across the top or along the side of the site;
- communicates via multiple modalities, such as videos, images, and text; and
- participates in a larger conversation by hyperlinking to additional information.

Your webpage will implement the topic, research, and design ideas from Project 2 to advocate for an issue. For example, a webpage may be created with the purpose of advocating for more greenways and bike paths in urban centers. The website designer in that scenario may use videos, images, and text to make the argument that these are good, worthwhile investments of time, effort, and taxpayer dollars that not only benefit humans but improve conditions for other species as well as relieve stress on the natural environment.

Tips for Success

Here are the steps to follow in completing an effective webpage for this course:

- Use a free website service (such as wix.com, weebly.com, or wordpress.com);
- Choose one of the templates provided and redesign it as needed (understanding that the website's design needs to improve on the basic template);
- Design a webpage with a specific audience and rhetorical goal in mind, both of which should be clearly apparent to anyone visiting the site;
- Design a webpage with a combination of text and visuals;
- Keep the number of subpages to a minimum;
- Organize the webpage's large amount of informative text (1,600 words at least) and visual content in an appealing way (namely, by spreading the content out into different tabs/sections of the webpage and adapting the print text alongside the visual content);
- Give your audience clear "calls to action" on your webpage; direct the audience explicitly to what you want them to do;
- Visit the [Digital Studio](#) for support in building the webpage.

Drafts: This composing process for this project will be more recursive than the one for the preceding major projects. For example, you may find yourself creating the shell of the website and then writing different text segments. Then you'll go back and redesign the shell as you begin to upload your writing/images/videos. Keeping this in mind, here are guidelines for the drafting process:

Draft 1: This draft should include a shell of your webpage as well as drafts of the written content that will go on the webpage. (1,600 words is a lot of content, so pace yourself and think about this strategically as you

develop the design and shell of your webpage). This draft should illustrate all of your ideas and plans of where your content will go and what your content will be.

Draft 2: This draft should be a rough (but complete) version of your webpage. The webpage should present all the content (text and visuals) it will have and reflect its likely final structure.

Draft 3 (1,600 total words): After polishing your content and webpage design, this draft should be your final draft that is ready to reach your audience and to be evaluated in this course.

Multimodal Advocacy Project Evaluation Rubric

Grade	Criteria
A	Webpage appeals to a specific audience with a specific purpose, aiming to convince and move the audience to action. Content of the webpage demonstrates a variety of sophisticated rhetorical moves. Webpage is arranged clearly. Webpage combines several examples of multiple modalities to achieve its purpose, exceeding the assignment’s minimum requirements.
B	Webpage appeals to an audience with a purpose but does not build a convincing case and/or offer audience actionable items. Content of the webpage demonstrates many strong rhetorical moves to achieve its purpose. Webpage is arranged well. Webpage combines a few examples of multiple modalities to achieve its purpose, and thoroughly meets the assignment’s minimum requirements.
C	Webpage appeals to a general audience or may have an unclear purpose, leading to an unconvincing or confusing actionable items. Content of the webpage demonstrates some strong rhetorical moves to achieve its purpose. Webpage is arranged confusingly. Webpage combines multiple modalities but perhaps only one apiece to achieve its purpose, barely meeting the assignment’s minimum requirements.
D/F	Webpage does not address an identifiable audience with unclear purpose. Content of the webpage demonstrates few or no strong rhetorical moves to achieve its purpose. Webpage is arranged haphazardly. Webpage does not use multiple modalities and/or does not meet the assignment’s minimum requirements.

Project 4: Course Reflection (*Minimum 800 typed, polished words*) and Curated Portfolio

Reflection (800 words):

You will write a reflective statement in which you rhetorically analyze your own composing choices, articulating all that you learned about rhetorical composing by completing the major projects you crafted in the course. You will define the key terms of the course (e.g., rhetor, audience, purpose, context, strategies, medium, and arrangement) and will speak to how you will use/apply/adapt these writing concepts in your future writing situations. The reflective statement should be the first item in the portfolio, and it should comment on how the remaining items of the collection support your claims about the learning experience you had in the class.

Portfolio (Reflective Statement and 2 artifacts):

A writing portfolio is a collection of writing samples that showcases your best work. For this project, you will create a modest writing portfolio by selecting, arranging, and commenting on 2 artifacts that reflect how you composed the major writing projects in the course.

The following items need to be included in your portfolio:

- The reflective statement covering what you learned about rhetorical composing, rhetorical strategies used for different audiences, and adapting messages to different modes of communication.
- 2 artifacts of your own design (in-class activity, homework assignment, draft of one of the major projects, or even notes explaining a concept) that reflect your composing practices or the development of a particular writing or communicative skill that was focused on in this class.

Key Terms: Define

- Rhetor
- Audience
- Purpose and Exigence
- Context
- Strategies--ethos, logos, pathos, bodily experience, cultural knowledge, identification
- Medium
- Arrangement

Key Terms: Connect

- If we were to think about *the writing process*—i.e., how we approach and complete a writing task—how would these key terms help us?

Learning Overview:

- What is Rhetorical Composing?
- How were you able to rhetorically compose while enrolled in this class? Explain in detail.
- How have you been able to rhetorically compose for writing tasks outside of this class this semester? Provide some examples.
- How do you think you'll be able to rhetorically compose in the future? For your other classes, job, personal life? Provide some examples

Portfolio Evaluation Rubric

	Criteria
A	The reflective statement explicitly discusses several rhetorical aspects of the items in the portfolio, identifying their purpose, audience, and strategies. Key rhetorical terms are used accurately to comment on and synthesize the learning derived from all three projects. The contents of the portfolio support explicit claims in the statement regarding the knowledge gained and how it will influence personal future writing practices and understanding of writing situations.
B	The reflective statement describes some rhetorical aspects of the items in the portfolio, identifying their purpose, audience, and strategies. Key rhetorical terms are used mostly accurately to comment on and synthesize the learning derived from all three projects. The contents of the portfolio support general claims in the statement regarding the knowledge gained and how it will influence personal future writing practices and understanding of writing situations.
C	The reflective statement mentions some rhetorical aspects of the items in the portfolio but hardly analyzes their purpose, audience, and/or strategies. Some key rhetorical terms are used accurately to comment on or to synthesize the learning derived from all three projects. The contents of the portfolio vaguely support implicit or general claims in the statement regarding the knowledge gained and how it will influence personal future writing practices and understanding of writing situations.
D/F	The reflective statement mentions one or two rhetorical aspects of the items in the portfolio without analyzing their purpose, audience, and/or strategies. Key rhetorical terms are used inaccurately to comment on or to synthesize the learning derived from all three projects. The contents of the portfolio are not linked to claims in the statement regarding any knowledge gained in the course. No mention is made specific strategies that will be applied in future writing practices or in the understanding of future writing situation.