

# English 1030 ~ Accelerated Composition

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Lee 2-312

Office Hours:

M, 3:30-4:30 /// W, 1:00-2:00,  
and, of course, by appointment

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MWF: 2:30-3:20

310 Sirrine Hall

This course focuses on writing and critical thinking by means of rhetorical strategies for reading and constructing arguments in both print and digital environments. You will learn to read texts critically and according to key components in argumentative discourse (i.e., claims, grounds, explicit and implicit assumptions, fallacies, etc.) and to recognize *purposes* driving arguments. You will compose and revise five projects on issues raised in class and research in an area of your choice. The assignments will give you extensive practice in reading critically and writing according to the rhetorical conventions of an argumentative essay using the full range of writing processes—including invention, arrangement, drafting, revising, editing, and proofreading—for all assignments.

We will explore rhetoric as a tool of persuasion in written, visual, and multimodal texts. We will learn how rhetoric works through attention to persona, audience, and persuasive appeals such as *pathos*, *logos*, *ethos*, or leveraging *kairos*. Rhetoric teaches us how we might persuade others, and how

we decide whether to be persuaded ourselves. To these ends, we will pay particular attention to cultural and individual assumptions, and how rhetoric and language work to provide effective arguments.

These approaches build a foundation for learning strategies of writing about the world in which we all work and live—in and out of the academy. Five key learning outcomes established by the *Council of Writing Program Administrators* that will guide our learning appear below.

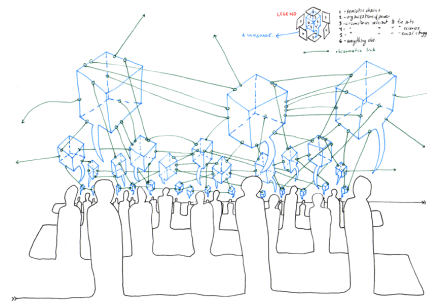


Image by Marc Ngui

## Outcomes

1	Rhetorical Knowledge	Writer, audience, purpose, context; genre; form.
2	Critical Thinking, Reading, and Writing	Evaluate, analyze, synthesize.
3	Processes of Composing	Draft, revise, proof, peer-review.
4	Knowledge of Conventions	Format, cite, document, paragraph, style.
5	Composing in Electronic Environments	Locate, share, arrange, and mediate information.

## Assignments

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### Rhetorical Analysis 15%

The **purpose** of this assignment is identify and explicate the rhetoric of a “text” for an academic **audience** interested in persuasion. Start by choosing a persuasive text that you may not have considered as “authored” before this semester. The text can be multimodal, i.e., comprised of textual + visual + aural and/or tactile elements. It might be a vlog post, a Facebook profile, a music video, an store in the mall, a car dealership, or something else! The question: How is the text composed by means of rhetoric? Answer this question in the form of a thesis, and defend that thesis in the paper’s body with **two** focused discussions of **two** rhetorical elements of your choosing. You might choose to think about the variables of the rhetorical situation (writer, audience, purpose, context [*kairos*]), modes of persuasion (*ethos*, *logos*, *pathos*), or which argumentative strategy or strategies are in use (see EaA, 305-324). Two’s the magic number.

Cite **evidence** and **analyze** it in such a way as to advance your thesis (everything, all day, in support of a thesis). Describe or, if applicable, quote relevant portions of your text and interpret it so that you prove authorship via your selected rhetorical maneuvers. **Important:** Length parameters are opportunity-constraints of any academic writing situation. This time: minimum of 1,000 words, maximum of 1,200. Because you’ll be making reference to a source, document and even, if possible, reproduce that source with images in your paper.

### Collaborative Dissoi Logoi 15%

In ancient Greece, a group known as the Sophists used to argue “both sides of a case,” including unpopular or apparently “weak” interpretations of an issue. Why not, you ask, simply argue the better, more intelligent or accurate side? A generous interpretation of the Sophists is that they were concerned with shortsightedness and tried to overcome narrow minded thinking by embracing multiple perspectives. One way they did this was by attempting to make arguments for even that which seemed like a weak position, and in doing so they sometimes found useful or ethical ideas in what at first seemed wrong, stupid, or goofy. They called this practice “dissoi logoi,” which literally means “contrasting arguments.”

The **purpose** this time is to compose a collaborative essay with another student that represents two sides to a controversial issue of your choice and (but?) advances a *compromise* as its thesis (i.e., multiple and possibly conflicted **writers**). These two sides need not be antithetical, although they might be; note also that the pair of positions you choose will probably be unrepresentative of the totality of possible positions circulating around the issue. Finish with a future-directive that spells out the merits of the compromise-thesis, and perhaps imagines that compromise-thesis in action after having been put into practice. Imagine your **audience** as academic and undecided about the issue—they’re in need of your team’s synthesis.

To represent the contending sides of the issue, **consult and integrate four supporting sources, two of which must be scholarly**. MLA style, minimum of 1,000 words. Both students will receive the same grade. The key, then, is to avoid a “division of labor” (“you write one side, I’ll write the other”—*don’t do that*). Instead, compose the text in a dynamic environment like Google Docs and actively participate in writing and revising all areas of the paper.

**Researched  
Argument:  
Mystory**  
30%

The **purpose** of the “mystory” is to answer a research question in the form of a thesis and support that claim with a variety of research across print and multimedia. You are a **writer** with a personal interest in the topic and the will to back your thought with research. You have an academic **audience** sympathetic to experimental scholarship and demanding in terms of analytical rigor. The *research* for this project will be somewhat unusual. Mystoriography weaves together four separate “**discourses**” that are usually seen as distinct:

- **Scholarly** ~ This is the peer-reviewed material with which we’ve been working in the previous assignments. It consists of academic journals, books, and multimodal scholarship. Include at least **three** such references.
- **Historical/Community** ~ Material from this discourse concerns the several histories belonging to the world, nations, states, cities, towns, neighborhoods, or streets. Included are stories of churches, schools, parks, and other communal institutions. Think: historical figures, folklore, artifacts, maps, statues/memorials, namesakes, scandals, local businesses, philanthropic gifts, etc. Try history textbooks, locality websites, museums, biographies of historical persons, etc. Include at least **two** such references.
- **Personal** ~ These are anecdotal stories, lessons, memories, and other references that come from friends and family. Included in this discourse are inside jokes, weird things Grandpa says, the time you fell out of the tree and broke your arm, the kid down the street who was smelled funny but saved your life, the day your dog died, quilts, secret recipes, a picture in a family album, etc. Include at least **two** such references.
- **Entertainment or Popular Culture** ~ Scenes, images, lines, or episodes in films or television, imagery from magazines and websites, lyrics, poems, video games, the arts in general, viral videos, celebrities, etc. Include at least **two** such references.

Support *all* components of the assignment with research, and be sure to take each kind of source for “what it is” (i.e., scholarly or popular). Be sure *contextualize* references that are definitely unfamiliar for readers.

While researching, try to look for what mystoriographers call a “**repeating signifier**,” which refers to some recurring theme, term, image, or idea that cuts across all these discourses. It might be a wheel, a maternal figure, a scream, a kiss, a jerk, a knot, a scratch, a puzzle, a spring, or a dessert. It’s “repeating” because it keeps showing up again and again in each of the discourses—often in figural or metaphorical ways. Take this opportunity to get “weird” and see how something important to you permeates all discourses in such a way that makes the issue more than mere information, more than mere content. *However*, a warning: certain topics may be challenging or traumatic for particular students; choose something you’re comfortable engaging. The minimum length is 2,000 words. When possible and relevant to the argument’s goals, integrate graphics and other media. For this purpose, the project may be completed in a blog or other site generator.

**Electrate  
Exaltation**  
20%

The **purpose** of this assignment is create a two to three minute video in a variable genre commonly seen online when companies debut new products or services. Choose an “object” to explore and represent in the project. It could be a piece of software, a restaurant, a national park, an idea, a theory, a widget, a piece of architecture, a new technology, or something else. The only requirement for selecting an object is that you are able to film and/or represent the object. **Imagine yourself as a representative of the object** and communicate to a **public audience** entirely unfamiliar with the object.

The form and possible narrative structure of the video is open, though the primary goal not to represent or explain the object so much as it is to feature the *experience* of the object. What’s it like to use, visit, or consume it? Think: sensations, mood, attitude, ambiance, ease and/or affordances of use, convenience, excitements, relaxations. Examples abound on the internet, and several will be shown in class. Video from phones is perfectly acceptable (though the library has impressive cameras for rent—check one out!). Students are to make use of Clemson’s Adobe Creative Cloud access, and several tutorial sessions on the suite’s editor, Premiere Pro, will be offered in class.

**Blog Posts**  
10%

Informal. Thoughtful. Critical. These posts are designed to encourage you to make both the process of writing and the act of critical reflection a habit. See Blackboard for prompts. Write a minimum of 150 words for each of the five blog posts. Posts are due when assigned, not in a cluster of posts at the end of the semester. (See above, under “**Deadlines**”). The point is to write frequently, thoughtfully, and informally about the readings, discussions, concepts, and assignments in this class.

**Participation**  
10%




**Important:** This course is not designed to merely familiarize students with a body of information to be called upon, repeated, or applied at a later time. Although we will certainly do all the above, we won’t stop there. Because we cannot go any further if we rely on lecture, almost every meeting will involve a group “conversation” about the reading for that day. To prepare for these conversations, bring in one or two citations from the readings every day *plus* a response/comment/question about these citations. You might find a sentence or idea interesting, puzzling, enraging, life-enhancing, depressing, annoying—and so on. A sentence could make you need to ask a question (please do). You might find an idea in the reading to be profound true or deeply erroneous. Be prepared each day not only to point to the sentence and to summarize it, but to *analyze* or *respond* to it. A good way to accomplish this second part is to simply answer the question of *why* the sentence makes you feel/see/think/act the way it does. No hard copy, no submission. Students will simply be asked each day to share their citations and responses. Participation is thus partially preparation. Participation is thus measurable by means of the frequency with which you contribute to the discussions.

(more)

# Itinerary

## Important Notes

1. The schedule is subject to (announced) change; always rely on Bb for current info.
2. Readings are to be completed by/for/on the day listed! Arrive prepared for discussion.









	For Class	In Class
W 8/20		Introductions, Introduction. Questions, some answerable: Signification? What is Writing? What is meant by "text"? What is this course?
F 8/22	<p>Read "The Need for Rhetoric and Writing" and "Rhetorical Situations," 1-8; 18-23 in <i>Everyone's an Author</i>.</p> <p>Remember: bring in one or two citations from the reading + a comment and/or question. Repeat this each and every day we have a reading. Our primary questions each day will be 1) What did the reading say? What was its content? 2) Why did we read it? and/or What may we do with this information, in or out of university? 3) How did the reading make us feel?</p>	<p>"What is Rhetoric(s)?" Snake oil? Always already everywhere? Rhetorical Situations. Active reading strategies.</p> <p> <a href="#">Rhetorically Situating Texts</a></p>
M 8/25	<p>Read an excerpt from  Plato's <a href="#">Gorgias</a> and an excerpt from  Aristotle's <a href="#">Rhetoric</a></p> <p>Re/Consider contributions, additions, and subtractions for the "Rhetorically Situating Texts" activity to share with your group at the beginning of class before presenting.</p>	Group presentations of "Rhetorically Situating Texts." "Flattery" and Honesty revisited.
W 8/27	<p>Read "Emotional, Ethical, and Logical Appeals," 284-295. <b>Look for <i>Blog invite</i> and <i>post a short bio</i></b> with 1) a picture of yourself and 2) three little known facts about you. Check out my example for a template.</p>	Modes of Persuasion: <i>ethos, logos, pathos</i> . Bonuses: <i>Kairos</i> . Exigency.
F 8/29	<p>View OWLs "<a href="#">Visual Rhetoric</a>" and hear Byron's "<a href="#">The Search for Sweet Sounds that Sell</a>"</p> <p>Think: how can visuals and sound be used to persuade in ways that "words words words" cannot? <b>Then, locate a "text" of your own that demonstrates sonic or visual rhetoric to share with the class.</b> It could be virtually anything we can display on the projector or speakers. For those doing sonic rhetorics, try finding a video and minimizing it while it plays to get rid of the visual distraction. You might be ~surprised~ at what you hear and feel but cannot see.</p>	Overflow. Sonic and Visual Rhetorics. Introducing the Rhetorical Analysis project.








M 9/1	Skim the section on “Strategies for Arguing,” 305-324, and choose two of these to read thoroughly.  Find a “text” online that demonstrates one of these “strategies” and post it for <b>Blog Post 1</b> by the start of usual class time. (Examples: a newspaper article or blog, a Vine, a Tweet, a commercial or funny video on YouTube, a clip from a movie/show, an infographic, a celebrity interview, etc. etc.).	Argumentative Strategies; Blog Revision
W 9/3	Read  “ <a href="#">Introductions and Conclusions</a> ” and  “ <a href="#">Paragraphing</a> ”	Blog Review. Extraordinarily important <i>arrangement</i> concepts: theses, paragraphing (intros, body ¶s, conclusions), and “global” organization. Review of Project One.
F 9/5	<b>Due: Blog Post 1</b> Revise Monday’s post or make an entirely new post including: 1) your “text” for the first project (embed if possible), 2) its “ <b>argument</b> ” ( <b>thesis</b> ), 3) <b>two rhetorical elements</b> selected for the project, and 4) the beginnings of a list of possible <b>evidence</b> from the text (textual, oral, sonic, visual) you might cite to prove the presence of each element.	Blog review. Pulse check. Overflow: paragraphing continued.
M 9/8	Read “Writing Processes,” 24-28, and “Incorporating Source Material,” 396-398. Note especially the list of “Signal Verbs” on 398. Review the Rhetorical Analysis description under the Assignments tab and come with questions, concerns, etc.	Pulse Check. Process. “Signal” or “Trigger” verbs. Overflow with attention to <i>previewing</i> and <i>future directives</i> . Individual Consultation.
W 9/10	Prepare for <b>Peer Review</b> . Read the  <a href="#">Mayonnaise Example</a>	Basic MLA formatting. Peer review
F 9/12	<b>Due: Rhetorical Analysis</b>	 <a href="#">Reflection</a> . Introduction of the Dissoi Logoi assignment. Collaboration. Pairs. Brainstorm. Exchange contact info (email, Facebook, whatever).
M 9/15	Read Kross et al.,  “ <a href="#">Facebook Use Predicts Declines in Subjective Well-Being in Young Adults</a> ”	Scholarly and Popular Sources.
W 9/17	Read Rodgers, “ <a href="#">Does Facebook Make You Sad? Study Says Yes.</a> ” Browse the internet for information on Collaborative Dissoi Logoi topic. Recommendations: Google News; <a href="#">NY Times Topics</a> ; Wall Street Journal.	Scholarly and Popular sources, continued via negation. Class Docs on Scholarly and Popular Sources:  <a href="#">Section 23</a> ~  <a href="#">Section 27</a>

F 9/19	Locate and read two popular sources for the project from one of the news sites <sup>^above^</sup> ~ Be prepared to report what you found to your partner.	Overflow. Pulse Check. Partner Checkpoint. Begin Dissoi Logoi Blog post in class.
M 9/22	Read “Find Sources, Considering Research Methods,” 337-353 and Finish and/or revise Dissoi Logoi  <b>Blog Post 2:</b> 1) Announce your topic, why it’s interesting, and/or why you choose it, 2) the two sides—again, not necessarily antithetical sides—but two “interpretations” of the issue, 3) the two bestest popular sources of the four (with formatted links, not long urls), 4) the beginnings of a compromise-thesis ~ what are the potential “inbetweens” or “third” positions?, and 5) some related media content. Tag or “label” the post “2,” and return to your 1.1 post and tag/label it “1.1” ~ Be prepared to discuss your topic in class.	Blog Review. Brief overview of “Databases” and “Journals.” Locate sources. Global structure. Experimentation with Google Docs, and/or other collaborative composing software. Workshop. Source checkpoint.
W 9/24	Read “The Need for Collaboration,” 29-35.  Spend time poking around the databases we visited in class. Locate and skim two scholarly sources that might be of use to your group. Try Academic Search Complete, Clemson’s OneSearch, or JSTOR ~ *Be sure to filter for scholarly results* ~ Be prepared to report to partner.	Coauthorship.
F 9/26	Prepare for Collaborative Dissoi Logoi Workshop	Collaborative Dissoi Logoi Source Workshop. Finalize source picks, create bibliographies, select quotable evidence.
M 9/29	Read “Quoting, Paraphrasing, Summarizing,” 388-400.	Integration, Citation. Collaborative integration exercise. Visitors to the class: Dr. Seuss and Shakespeare.
W 10/1	<b>Locate a dubstep song</b> on the internet to share with the class. Think: What makes the song a dubstep song? Continue progress on the Collaborative Argument.	Revisions. “Both,” or: “Thirds.” Rhetoric redux, 36-40. What is a genre?
F 10/3	<b>Due: Collaborative Dissoi Logoi</b> and read “Writing and Rhetoric in the Workplace,” 41-56—and be on the lookout for generic “markers.”	Reflection. Looking ahead to Project Three: Workplace Writing. The supposedly distinct “Real World.”

M 10/6	Read Honoré, “Work is a Blessing,” 79-80, and see/skim  “ <a href="#">Résumés.</a> ” Choose a hint/tip/trick from this PDF to highlight and share with the class.	Content and Form; each “as” the other and/or indistinguishable. Checkpoint. Design. Locating samples.
W 10/8	For Class: Read  Schwartz, “ <a href="#">The Importance of Stupidity in Scientific Research</a> ”	Reflection: Where are we? What are we doing here? The Researched Argument. Topics.
F 10/10	<b>Due: Workplace Writing + Samples</b> Read  “ <a href="#">Four Master Tropes</a> ” and “ <a href="#">The Assumption of Culture</a> ” on Metaphor (Perspective).	Invention! What will you research?
M 10/13	<b>Come to class with one to three ideas for your topic.</b> Read, on the importance of “Finding a Topic” and “Narrowing” it, 26-37, in the <i>DK Handbook</i> and/or 329-335 in <i>Everyone’s an Author</i> . Be prepared with ex/citations.	“Telescoping.” Scratching the surface in popular sources. Phrasing topics in interrogative form (“research question”).
W 10/15	Read 279-280 on “stasis” and the lengthy Assignment Description for the Researched Argument Mystery. There will be a “ <b>quiz</b> ” on the instructions. Review a section we’ve already read, “Finding Sources, Considering Research Methods,” 337-353.	 <a href="#">Stasis</a> . Recalling the differences between Scholarly and Popular Sources.
F 10/17	Decide on a paper topic and write <b>Blog Post 3</b> . Include: 1) your topic, 2) your “telescopic” process of narrowing, 3) why you’re interested in the topic, 4) a draft of your research question inspired by a stasis* question, and 5) some kind of related media (image[s], video, podcast, etc.).  *For a review of stasis, see 279-280 in <i>Everyone’s an Author</i> or 37 in the <i>DK Handbook</i> (page 6 of the PDF).	Blog review. Pulse Check.
M 10/20	Read “Analyzing Arguments,” 275-284.	Basic principles of arguments reviewed. “Choices.” Source Workshop.
W 10/22	Crystal, “2b or Not 2b?,” 745-754 and Pinker, “Mind over Mass Media,” 893-896.	Who’s in control here? Source Workshop.



F 10/24	Read, "Giving Credit, Avoiding Plagiarism," 401-406.	Plagiarism 1 of 2. Visitors to class: Jerry, Elaine, Kramer, and George.
M 10/27	Read Fish,  "Plagiarism is not a Big Moral Deal" See the DK Handbook on MLA Style.	"Lying, cheating, or stealing." Plagiarism 2 of 2. Implications, repercussions.  <a href="#">Anson Survey</a>
W 10/29	Read  " <a href="#">Ideology and Commonplaces</a> "	The good, true, and beautiful.  <a href="#">Syllogisms and Enthymemes</a>
F 10/31	Read "Synthesizing Ideas," 381-385. And your sources! <b>Blog Post 4:</b> Share a favorite quotation from an athlete, movie, song, celebrity, philosopher, grandpa, disciple—whatever—and explain what's so great about it. Big Question for the post: What is your "relationship" with the information and/or person cited?  In other words: How does it make you feel, enhance your thinking or understanding of the world, something important in that world, or worldview? -150 words. In the background: consider what "relationship" you might be building with individual sources in your bibliography.	Synthesis 1/2. Outlines.
M 11/3	Fall Break	Fall Break
W 11/5	<b>Revise/Edit Blog Post 4</b> in two steps: 1) Transpose what you wrote into a Introduce, Integrate, Interpret sequence, and 2) include a comment on the "relationship" with that source/writer in Interpretation (analysis).  In other words, ease readers into the topic/notion/ concept your quote addresses, play the Elbow Game to synthesize the quote into one of your own sentences, and interpret or analyze how that quotation "relates" to you as something more than a piece of data or trivia. Choose a "trigger" or "signal verb" to indicate where your "I say" or original material begins (See p. 398 for a list of these verbs or make up your own). See my example post on the tennis player Martina Navratilova.	Synthesis 2/2. Integration at the sentence level.  <a href="#">Splices</a>  <a href="#">Counter-Arguments and Rebuttals</a>
F	Read:  <a href="#">Splices</a> and  <a href="#">Counter-Arguments and Rebuttals</a>	Synthesis 2/2. Integration at the sentence level.

M 11/10	<p>Read “Style” etc., 511-525. <b>Locate an video or audio interview with a favorite celebrity</b> or clip from a film and be prepared to comment on his/her/its style.</p> <p>If you’re doing an interview, cite evidence like word choice, tone, mood, body language, wardrobe, etc. If choosing a film clip, consider lighting, colors, music, duration of cuts, etc. etc.</p>	Style 1 of 2. “The Default Choice,” or “Checkboxes.”
W 11/12	<b>Mystery Peer Review</b>	Peer Review
F 11/14	<p> Palmer, “<a href="#">The People Have Spoken</a>” and  Jobs, “<a href="#">One More Thing</a>”</p>	Style 2 of 2 “Getting out of the Box.”  “ <a href="#">Art</a> ”
M 11/17	<b>Due: Mystery Researched Argument</b>	 “ <a href="#">Who Owns Popular Culture?</a> ” The Conditions of Digitality. Project Parameters.
W 11/19	Read Ulmer  “ <a href="#">Introduction</a> ”	“Electracy.”
F 11/21	<p>Read Carr, “Flame and Filament,” 741-744, and Ebert, “Why I Hate 3-D,” 755-760. <b>Blog Post 5.</b></p> <p>Share what unfamiliar technology you might explore for the Multimodal Argument and indicate why you’re interested in this kind of composition. Don’t worry about the actual argument you’ll make. And don’t worry about how you’ll pull off working with a new technology. We’ll figure that out next week. So dream big. In the post, provide links and/or embed content like images or videos to show examples of the kinds of objects your kind of multimodal composition can generate. Tell us what’s rhetorically interesting or unique about the kinds of “texts” in the post. ~150 words.</p> <p>See also  <a href="#">Drew’s List</a>.</p>	Multimedia && multimodal rhetorics. Presentation Sign Ups.
M 11/24	Read Chun  “ <a href="#">You</a> ,” and Leher, “We, Robots,” 835-840. Bring ex/citations for discussion	Digital Identities. Softwares. “Programming.”
W	<i>Thanksgiving Break</i>	<i>Thanksgiving Break</i>
F	<i>Thanksgiving Break</i>	<i>Thanksgiving Break</i>
M 12/1	<b>Due: Multimodal Argument</b>	Evaluations. Presentations.

W	Prepare Peer Responses	Presentations, continued.
F	Prepare Peer Responses	Presentations, continued.