

English 290: Digital Rhetoric and Writing
Wednesday and Friday 1:10-2:20 PM, PPHAC 112

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Office Hours: W 2:30-4:00 PM, R 8:00-10:00 AM, and by appointment

Course Description:

This writing intensive course asks students to rhetorically analyze established and emerging digital genres in order to gain the theoretical and practical background necessary to approach the production of writing for digital platforms. See course website for details:

<https://english290digitalrhetoricandwritingfall2015.wordpress.com/>

Writing Intensive Learning Practices

In this course, you will be asked to:

- consider how 21st Century literate activity demands of you the ability to negotiate multimodality—a streaming interplay of words in addition to other modes of expression such as images, spatial arrangements, sounds, textures, and movements—in public, digital spaces (adapted from Jody Shipka, 2011)
- demonstrate ability to use a rhetorical lens to analyze and evaluate how language, in conjunction with visual, auditory, and/or tactile modes of expression, shapes communicative practice in digital spaces by
 - analyzing the rhetorical context, purpose, and velocity of various multimodal compositions found online
 - analyzing kairos, audience needs, audience participation, and audience (re)actions/remediation in certain situations
 - conducting research on related multimodal communication found online and how others have theorized about and addressed similar tasks
 - deploying rhetorical strategies of invention, arrangement, style, and delivery
 - composing drafts that address particular digital rhetorical contexts and exigencies by combining modes of expression
 - responding to critically informed feedback on your own multimodal rhetorical communications
 - offering feedback to other digital communicators on their own multimodal drafts (adapted from Cynthia Selfe, 2010)

Required Texts:

- Arola, Kristin A., Sheppard, Jennifer, & Ball, Cheryl E. (Eds.). (2014). *Writer/designer: A Guide to Making Multimodal Projects*. New York, NY: Bedford/St. Martin's.
- Additional Readings Provided on password-protected page on Course Website (see Dr. Fodrey for password): <https://english290digitalrhetoricandwritingfall2015.wordpress.com/sources-and-resources/assigned-readings/>

Other Materials:

- Reliable daily access to the Internet
- A MacBook Pro or other Apple laptop with iMovie installed. You should bring this, **fully charged**, to every class meeting. (If you do not have this and need it, please speak with Dr. Fodrey ASAP to determine possible alternatives.)

- Device with which to record digital video, audio, and photos and on which to access social media apps. For those in class of 2019 or 2018, this can but does not have to be your iPad. For those in the class of 2017 or 2016, this can be any device with wireless capabilities. (If you do not have this and need it, please speak with Dr. Fodrey ASAP to determine possible alternatives.)

Course Evaluation, Assignments, and Grades

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

The grade for this course will be comprised of the following: three major digital writing projects with multiple multimodal components, a collaborative presentation, the maintenance of a WordPress blog on which you will submit both short posts and the major digital writing projects, and participation, which includes attendance, on-time submission of major assignments (drafts and finals), peer-review of drafts, and in-class writing on the "Discussion of the Week" thread on our class blog site.

Assignment	Due Week	Points
Project #1—WordPress Site	3	10
Blogging	ongoing	10
Collaborative Presentation	4	5
Project #1— Brief Rhetorical Analysis of a Multimodal Public Artifact	5	15
Project #2— Rhetorical Analysis of Social Media Discourse	9	20
Project #3—Multimodal Project—includes:		
Project Proposal	10	5
Project Presentation	15	5
Project Final	Finals Week	20
(Multimodal) Reflection of Multimodal Project	Finals Week	5
Participation	ongoing	5
Total Points Possible		100

To receive an A in this course, you must accumulate at least 92.5 points; for an A-, 89.5 points; for a B+, 86.5 points; for a B, 82.5 points; for a B-, 79.5 points; for a C+, 76.5 points; for a C, 72.5 points; for a C-, 69.5 points; for a D+, 66.5 points; for a D, 62.5 points; and for a D-, 59.5 points. Please turn in all assignments, even if you believe they are poorly done. The difference between an F grade and 0 is that F carries points toward the final points and is assigned for something turned in, while a 0 carries no points and is assigned when no assignment is submitted.

Project #1—WordPress Site—10 points—due 9/16

For this project, you will design and create a website on WordPress where you will publish the work that you do for this course. This site will be assessed on its professionalism, design choices, ease of use (navigability), adherence to digital intellectual property standards, and other aspects of good website creation that we will discuss in class.

Blogging —10 points total—due dates throughout the semester

Your individual WordPress site will serve as a *public* repository of your short, inventive, multimodal compositions over the course of the semester. Assignments falling into this category are labeled as “Blog Post” on the course schedule. You will also submit your major projects on your WordPress site on separate pages. Blog posts are pass or fail. In order to receive a “pass” grade, you must meet the minimum requirements for the post by class time *and* comment at least once a week on the posts of at least two classmates giving constructive feedback on their ideas. (That is, your “pass” grade is essentially held hostage until you comment on the posts of at least two other classmates. If you sign up for the RSS feeds of your classmates’ blogs, you will be notified of when they post. We’ll talk about this in class.)

Collaborative Presentation—Rhetorical Canons: Traditional to Digital—5 points—due 9/23

For this small group presentation, students present on one of the classic rhetorical canons—*invention, arrangement, style, memory, or delivery*—and show how that concept can be used to better understand the rhetorical functionality of digital, multimodal texts and textual production. This presentation must include a Prezi with a brief PowToon animated video embedded in it. Presentations will be graded on the rhetorical appropriateness and quality of your multimodal supplemental material (i.e. the Prezi with embedded PowToon), knowledge of your topic, organization, evidence, clarity, pacing, engagement with your topic and the audience, and demonstration that you have practiced.

Project #2—Brief Rhetorical Analysis of a Multimodal Public Artifact—15 points—due 10/2

Students choose one multimodal public artifact—related to an ongoing cultural problem or other issue of contemporary importance they want to explore throughout the remainder of the course—and analyze it through the lens of digital rhetorical theory. The artifact being analyzed must be embedded in composed webtext, which will be posted on a separate page on each student’s individual WordPress site. This webtext should demonstrate an understanding of the assigned method, make a point about the meaning of your artifact, and be written in clear, well organized, well developed prose appropriate for a scholarly audience interested in rhetorical analyses of cultural artifacts.

Project #3—Rhetorical Analysis of Social Media Discourse—20 points—due 10/30

Continuing with a similar cultural problem/issue of contemporary importance from Project #1, for this project students use Storify to curate social media discourse surrounding the issue from Twitter, Facebook, Instagram, Pinterest, YouTube, etc. Students can choose to concentrate on a public figure, organization, #hashtag, social movement, or other relevant entry point related to their selected issue. Then students rhetorically analyze this corpus of social media discourse to look for how the public figure, organization, social movement, hashtag, etc. is represented, how others are represented by that entity, and how various audiences respond to and remediate the discourse. The webtext is submitted via Storify and should demonstrate an understanding of the assigned method, make a point about the corpus of social media discourse, and be written in clear, well organized, well developed prose appropriate for a scholarly audience interested in rhetorical analyses of social media discourse.

Multimodal Project Proposal—5 points—due 11/6

Using the project proposal guide in *Writer/Designer* (see Chapter 5), students write a detailed proposal for their final multimodal project. See details below.

Multimodal Project Presentation—5 points—due 12/9 or 12/11

Students present on their multimodal project in preparation for a public presentation. See details below.

Project #4—Multimodal Project—25 points—due no later than 12/14 at 3:30

The Multimodal Project is intended to connect with an audience of the student’s choosing with a message related to the cultural problem/issue of contemporary importance that the student has been researching/analyzing since the beginning of the semester. Genre choices should be made in light of *kairos* and rhetorical situation, but a strong expectation exists for the incorporation of a (YouTube) video

produced in iMovie. Specific assessment criteria for this project will be developed collaboratively in class.

(Multimodal) Reflection of Multimodal Project—5 points—due no later than 12/14 at 3:30

Students reflect on the rhetorical effectiveness of their final Multimodal Projects. Students also reflect on the learning process undertaken in the course and how that learning is connected to the goals of a liberal arts education. This is submitted in a creative multimodal form, not a traditional “academic” reflection (i.e., podcast, collage, a Storify of tweets about the project and class, etc.)

Participation—5 points

5 points (5%) of your total grade count for participation. Participation has many aspects. Large group participation includes contributing to discussions, asking questions, taking notes, writing/designing/playing with software and apps in class when asked to do so, listening, respecting your peers and me, and anything else that shows you are actively engaged in the course. Small group participation includes the above, plus responding thoughtfully to your peers’ multimodal compositions. Expect to have a multimodal composition (either blog post, presentation, proposal, or project draft/final) due for every class. **It is due whether or not you are in class, usually to the blog on your English 290 WordPress site.**

- You lose **1 point** from participation anytime you fail to submit a draft, peer review, or major assignment (i.e., anything besides a blog post or comment) on its due date by the start of class time.
 - Note: this is in addition to the points you lose for submitting an assignment late. This deduction is meant to symbolize the connection between completing the work on time and being able to participate fully in class.
- You lose **.5 points** for not completing a blog post by its assigned due date/time or for failing to comment on the weekly discussion blog on the class website. (Reminder: I do not accept blog posts time-stamped after the assigned due date/time.)
 - Note: this is in addition to the points you lose for receiving a “Fail” grade for not submitting a blog post.
- In accordance with the attendance policy listed below, excessive absences will be deducted from your participation grade until you run out of participation points.
- In the event you lose all 5 participation points, you will start losing additional points from your final grade. It is possible to fail the course due to missing work, late work, and absences.

Course Policies

Academic Honesty

All Moravian students are responsible for upholding the academic honesty policy detailed in the [Student Handbook](#), which I highly suggest that you read. You must do your own writing for all the assignments in this course and have a full understanding of all terms and concepts you have used. If I question whether the work you have submitted is your own, I may test you on its content. Additionally, the use of sources (ideas, quotations, paraphrases) must be properly documented using a modified version of the APA citation style, details of which can be found here: <http://kairos.technorhetoric.net/styleguide.html>.

Attendance

Attendance is mandatory. Digital Rhetoric and Writing is a course that includes engaged discussion, in-class multimodal writing, and peer group work. Therefore, students should not be late and should not miss class. Any in-class work missed as a result of tardiness or unexcused absence cannot be made up. Students enrolled in this course cannot miss more than a week of classes—two class meetings—without

penalty. For each class meeting missed thereafter, your final course grade will be reduced by 2 points out of 100 (2%).

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion. A dean's note or other official Moravian College document justifies absences for Moravian functions but must be presented to me **before** the scheduled event. Doctor's appointments, job interviews, and other important appointments do not count as excused absences. That is what the two "free" absences are for. If you have a legitimate conflict or an extreme emergency, discuss the situation with me.

Submitting your Work

- In-class and out-of-class multimodal writing tasks will be assigned throughout the course. Students not in class when writing is assigned are still responsible for completion of the assignment when due.
- It is your responsibility to submit your work to your WordPress site by the published assignment deadline. Posts and pages should be time-stamped by the start of class when each is due.
- It is your responsibility to submit the correct version of your assignment.
- Students are required to keep copies of all drafts, sources, and assets (i.e. pieces of digital content you will use in your projects) for major assignments in the cloud on Google Drive until after the end of the semester. This will be a folder you share with Dr. Fodrey, and this is where Dr. Fodrey will communicate feedback and grade information to you. (Note: We will also be working in a site called VoiceThread, and drafts of Project #3 will be submitted there in addition to Google Drive.)
- "Rough drafts" must be turned in prior to "final drafts." This means something a bit different with multimodal writing, which we will discuss at length in class. Drafts should show significant changes in purpose, audience, organization, or evidence.
- All work posted on your English 290 WordPress site should strive for universal accessibility:
 - Use alt-tags with every image and embedded media element to provide a clear and concise description of the image. (We'll discuss how to do this on WordPress in class.)
 - All submissions that include audio or video multimedia files must also include transcripts—either embedded (as you can do on YouTube) or provided directly under the media element.
- All work posted on your English 290 WordPress site should follow the appropriate modified APA style guidelines for the assignment. Scroll down to the "Modified APA Citation" portion of the following webpage: <http://kairos.technorhetoric.net/styleguide.html>.

Late Work

Major assignments (i.e. everything except blog posts) will not be accepted without penalty unless students make arrangements for an extension before the due date. Major assignments that are turned in late will incur a 10% penalty per 24-hour period. Blog posts on your English 290 WordPress sites and comments on the "Discussion of the Week" thread on the class blog will not be accepted late under any circumstances.

Workshops

We improve as digital writers by responding to input from readers/viewers. To that end your drafts will go through extensive peer review via peer-review workshops—some of which will take place in class and some of which will take place in an application called VoiceThread. You are expected to take the input from your classmates **seriously** and respond to their feedback when you revise. You are likewise expected to take your job as a reviewer seriously. Critique others' work as you wish to be critiqued. Treat each other with respect. Each of us has areas to improve in our writing and designing.

Accommodations for Students with Disabilities

Moravian encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact the event sponsor at least one week prior to the event. Students who wish to request accommodations in this class for a disability should contact Laurie Roth, Director of Academic and Disability Support at 610-861-1401 (office located on the first floor of Monocacy Hall). Accommodations cannot be provided until authorization is received from the Academic & Disability Support Office.

Writing Support

The Writing Center is a free resource for Moravian students. At the Writing Center, a trained peer tutor will work individually with you on your writing, at any point in the process from brainstorming to editing. The Writing Center is located on the second floor of Zinzendorf Hall, a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1592.

English Major Portfolio

In preparation for creating an English Major ePortfolio in your senior capstone seminar, please save your WordPress site (i.e., do NOT delete it after the end of the semester and remember your WordPress log-in information) and links to/files for all major projects created in the class, including drafts with peer and instructor comments. (We will talk about how to accommodate this in light of everything existing in disparate places online.)

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

English 290 Daily Course Schedule

Be aware that a daily schedule is occasionally subject to change due to time constraints, unexpected disruptions, or needs of the class. Therefore, pay attention to announcements of any changes in assignments or due dates. These changes will be announced in class and on the course website. The most up to date homework will ALWAYS be posted on the class's blog. Also note that **whatever is listed for a specific day is DUE that day.**

Week 1: Introduction to Multimodal Literacies

Wed 9/2

First day of class! Introduction to multimodal literacies (functional + rhetorical) and the underlying ethical considerations of composing for public audiences. Introduction of Project#1—WordPress Site. What is listed for today will be completed during class time.

Consume: Class website. We're going to explore it together during class time.

Produce: Shared Google Drive folder. Shell of personal English 290 Wordpress blog site. Post a meme as practice (time permitting).

Fri 9/4

Consume: *Writer/Designer*, Chapter 1 "What are Multimodal Projects?" (1-19); Kyle Stedman, "[What are New Literacies?](#)" and "[Why Study Rhetoric?](#)"

Produce: Draft of Project #1—WordPress Site. We will work on the site for the duration of class time.

Week 2: What is Rhetoric? How Can it be Applied to Multimodal Texts?

Wed 9/9

Consume: James Herrick, “An Overview of Rhetoric”; *Writer/Designer*, Chapter 2 “Analyzing Multimodal Projects” (pages 20-39)

Produce: Continue working on WordPress site, and come to class prepared to discuss readings and peer review your WordPress site. Post a response to the “write/design” assignment on page 39 of “Writer/Designer” to your blog. See Dr. Fodrey’s post on the Class Blog for details. Note that you only need to focus on two blog sites for this assignment. The idea is to find what works well on others’ blogs so that you can apply those principles to the design of your site.

Fri 9/11: NO CLASS MEETING; All work to be completed on your blog.

Consume: BBC Radio 4 YouTube Video [“Has Technology Changed Us? The Medium is the Message”](#); Douglas Eyman, [“Defining and Locating Digital Rhetoric”](#)

Produce: Continue working on WordPress site. Blog post TBA. To be counted present for class today: During our normally scheduled class time, comment on at least three blog posts from this assignment using the questions I have provided on the blog.

Week 3: So What Then Is *Digital Rhetoric*?

Wed 9/16

Consume: Excerpt from Douglas Eyman, [“Digital Rhetoric: Theory”](#); Depending on your group’s focus: *Encyclopedia of Rhetoric and Composition* entry on “Invention,” “Arrangement,” “Style,” “Memory,” and “Delivery” (password protected); Additional info on [“The Canons of Rhetoric”](#)

Produce: Project #1—WordPress Site due. Blog post—related to presentation prep for 9/18—TBA. In class today we will work on group projects.

Fri 9/18

Consume: “Introduction” from [The Available Means of Persuasion](#) (click on the picture of the book cover at the bottom left of the page, and you can read the Intro chapter for free); Cynthia Selfe’s [“The Movement of Air, the Breath of Meaning: Aural and Multimodal Composing”](#); Scott McCloud, excerpt from *Understanding Comics*; *Writer/Designer*, first half of chapter 3 re: Genre (pages 40-top of 45)

Produce: Blog post re: affordances of visual and aural modes in relation to the canons of rhetoric. See Dr. Fodrey’s post on the Class Blog for more information.

Week 4: Seeking Kairos: Reading Public Rhetorical Affordances of Different Modes, Media, and Genres

Wed 9/23

Produce: “Rhetorical Canons: Traditional to Digital” Small Group Presentations using Prezi either Prezi or a PowToon video. Each group member should include a link to the Prezi or PowToon video on their English 290 blog along with a brief reflection on your contribution to the project.

Fri 9/25

Consume: From *The Available Means of Persuasion*, “Kairos and Multimodal Public Rhetoric” (pages 50-74; password protected); Heidi A. McKee, “Ethical and Legal Issues for Writing Researchers in an Age of Media Convergence”

Produce: Project #2 Proposal blog post. See Dr. Fodrey’s post on the blog for details.

Week 5: Brief Rhetorical Analysis of a Multimodal Public Artifact

Wed 9/30

Consume: Jessie Blackburn, “The Irony of YouTube: Politicking Cool” (sample rhetorical analysis of a multimodal public artifact); TBA other sample articles from *The Journal of Undergraduate Multimedia Projects (JUMP)*, *Kairos*, and *Harlot*; Review texts relevant to your Project #1

Produce: Rough draft of Project #2—Brief Rhetorical Analysis of a Multimodal Public Artifact

Fri 10/2

Consume: Excerpt from *Understanding Social Media* on “Web 2.0”

Produce: Submit Final Draft of Project #2—Brief Rhetorical Analysis of a Multimodal Public Artifact—to “Student Work” blog

Week 6: Analyzing Web 2.0 Multimodal Discourse

Wed 10/7

Consume: Nelya Koteyko, “Corpus-Assisted Analysis of Internet-Based Discourses: From Patterns to Rhetoric”; *Writer/Designer* Chapter 4, “Working with Multimodal Sources” (pages 57-76)

Produce: On Storify, begin collecting social media discourse on the organization, public figure, or social issue/movement that was approved in Week 5 during class; corresponding blog post TBA

Fri 10/9

Consume: Lev Manovich, “The Practice of Everyday (Media) Life”; From *The Available Means of Persuasion*, “Composing with Rhetorical Velocity: Looking Beyond the Moment of Delivery” (75-98)

Produce: continue collecting social media discourse on an organization, public figure, or social issue/movement on Storify; corresponding blog post TBA

Week 7: Social Media Rhetorics + Researching in Storify

Wed 10/14: NO CLASS MEETING; All work to be completed on blog.

Consume: Katherine DeLuca, “Women, Rhetoric, and Politics on Pinterest”; William I. Woolf, “Baby We Were Born to Tweet”; Paul Muhlhauser and Andrea Campbell, “Like Me, Like Me Not”; continue collecting social media sources

Produce: Initial analysis of social media discourse in relation to article, working toward goals of Project #2; online group discussion during class time based on question posed by Dr. Fodrey on the class blog.

Fri 10/16: NO CLASS MEETING; All work to be completed on blog.

Consume: Michael Wesch, “Web 2.0: The Machine is Us/ing Us” and “An Anthropological Introduction to YouTube” (FYI, this YouTube video is 55 minutes long; plan accordingly); Lauri Goodling, “MOAR Digital Activism, Please”; continue collecting social media sources

Produce: Initial analysis of social media discourse in relation to article, working toward goals of Project #2; online group discussion during class time based on question posed by Dr. Fodrey on the class blog.

Week 8: Drafting in Storify**Wed 10/21****Consume:** KT Korrey, “Encomium on the Overlord” (sample social media discourse analysis); Another sample social media discourse analysis—TBA**Produce:** Project #3—Rhetorical Analysis of Social Media Discourse—rough draft #1 due via Storify link**Fri 10/23: CLASS WILL MEET AT CHERYL BALL TALK, LOCATION TBA.****Consume:** TBA article by Cheryl Ball.**Produce:** Tweet her questions before the event. Details forthcoming.

Week 9: Revising in Storify**Wed 10/28****Produce:** Project #2—Rhetorical Analysis of Social Media Discourse—rough draft #2 due via Storify link**Fri 10/30****Consume:** “The Importance of Undergraduate Multimedia: An Argument in Seven Acts”**Produce:** Project #3—Rhetorical Analysis of Social Media Discourse—final draft due (post links to Storify in the “Student Work” blog). Note: We will have a guest lecturer in class today—Lauren Nicholas from CIT—to do an iMovie tutorial. Please record some footage with your iPads or other mobile device prior to the start of class.

Week 10: Multimodal Project—Invention**Wed 11/4****Consume:** Sarah J. Arroyo, “Introduction” to *Participatory Composition*; preliminary research for final project**Produce:** Blog post TBA**Fri 11/6****Consume:** *Writer/Designer* Chapter 3 “Choosing a Genre and Pitching Your Project (pages 40-56); preliminary research for final project**Produce:** Multimodal Project Proposal Due

Week 11: Multimodal Project—Arrangement**Wed 11/11: HAPPY VETERAN’S DAY!****Consume:** *Writer/Designer* Chapter 5 “Assembling Your Technologies and Your Team” (pages 77-92); Aimee Knight and Austin Starin, “Designs of Meaning: Tools for Digital Storytellers”**Produce:** Blog post TBA**Fri 11/13**

Consume: Research for final project; *Writer/Designer* Chapter 6 “Designing Your Project” (pages 93-105); Article on Accessibility and Multimodal Textual Production—TBA

Produce: Blog post TBA

Week 12: Multimodal Project—Style

Wed 11/18

Consume: *Writer/Designer* Chapter 7 “Drafting and Revising Your Project” (pages 106-112)

Produce: Work on Final Multimodal Project; Blog post TBA

Fri 11/20

Produce: Work on Final Multimodal Project; Blog post TBA

Week 13: Multimodal Project [Memory]

Wed 11/25: NO CLASS. THANKSGIVING BREAK.

Fri 11/27: NO CLASS. THANKSGIVING BREAK.

Week 14: Multimodal Project—Revision

Wed 12/2

Consume: *Writer/Designer* Chapter 8 “Drafting and Revising Your Project” (pages 112-118)

Produce: Work on Final Multimodal Project

Fri 12/4

Consume: *Writer/Designer* Chapter 9 “Putting Your Project to Work” (pages 119-135); AAC&U “What is a 21st Century Liberal Education”

Produce: Work on Final Multimodal Project

Week 15: Multimodal Project—Delivery

Wed 12/9

Produce: In-class presentations of multimodal projects

Fri 12/11

Produce: In-class presentations of multimodal projects

Revised Final Multimodal Project with Reflection Due as Posts to Your English 290 Blog Monday 12/14 no later than 3:30 PM.