

I. Instructor Contact Information

Star Muir Robinson A323
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Office Hours: 1:00-2:00 pm, T; Skype star.muir 10:00-11:00 pm, T or by appointment

II. Purpose of the Course

The purpose of this course is to provide students with an active engagement and understanding of the theories and principles of public communication with an emphasis on methods of persuasion, rhetorical criticism, speaker-listener alignments in public settings, and measurements of effective public communication. This course fulfills the writing-intensive requirement for the Communication major (for more information on this requirement, visit <http://wac.gmu.edu/masons-wac-program/>)

Comment [GG1]: Syllabus contains WI statement

Learning Objectives:

The overarching objective is to develop your ability to describe, analyze, and evaluate public communication.

This entails three more specific objectives:

- 1) Developing your critical thinking skills, including assessment of information, construction of good reasons for critical claims, and evaluation of the relative merits of competing interpretations;
- 2) Describing and applying ideas from significant individuals and theories that form a loose core of critical perspectives on rhetoric and persuasion, enabling you to ask questions about the nature of communication that reflect developed schemas (frameworks) of understanding; and
- 3) Thoroughly researching, clearly organizing, and effectively writing by using technology to access and evaluate public information, and demonstrating writing skills through intensive writing experiences including weekly writing exercises, outlining, and revising written work.

III. Course Format

Class time is for applying concepts and practicing criticism, not lecturing. Playsheets with vocabulary are the basis for the quizzes and for explorations during class time.

Students are expected to print out or download the playsheets, read the material, visit the online resources, fill in the playsheet, and review the Video Modules BEFORE coming to class. BRING FILLED OUT PLAYSHEETS TO CLASS FOR PARTICIPATION CHECKS. Class time will be devoted to applying vocabulary concepts, answering and clarifying questions, reviewing examples, and doing in-class criticism and other applications. The playsheets are the key to studying for the quizzes.

Expectations for what you should do are listed in the schedule in the Before Class column. Activities for each day are listed in the During Class column.

Things that are not graded: The Reality Check/Sample Quizzes for Video and Writing Modules are not included as part of your grade but are provided for your own self-assessment of content and learning.

IV. Texts and Resources

Foss, S.K. (2009). *Rhetorical criticism: Exploration and practice* (4th ed.). Long Grove, IL: Waveland Press, Inc.

You will need access to an APA style guide [6th Edition]. An abbreviated version of this guide is available at the OWL site from Purdue University: <http://owl.english.purdue.edu/owl/resource/560/01/>

There are numerous online resources provided in the syllabus which are part of the course content and you will be expected to review them in discovering answers to questions on the playsheets. If any links are broken or defective, please notify me immediately.

Blackboard: We are using Blackboard 9.1 at Mason to access materials, playsheets and grades. Browse to mymason.gmu.edu, login with your GMU e-mail user ID (e.g. smuir) and your GMU e-mail password. Browse to the Courses tab, and LOOK FOR THE 9.1 BOX (it takes a moment to come up). Weekly writings can be turned in hard copy or submitted in Blackboard, and ALL PAPERS WILL BE TURNED IN ON BLACKBOARD.

Comment [GG2]: Students are required to write at least 2 assignments.

V. Course Policies

Honor Policy: Students are expected to follow the University's Honor Code, which states in part that "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work" (see the Honor Code at <http://oai.gmu.edu/the-mason-honor-code/>). *The instructor reserves the right to submit student work or require students to submit work to a plagiarism-detection service.* Plagiarism is representing another's ideas or writing as your own, and can be avoided by properly attributing ideas and quotes to the correct source. *The instructor must approve if students are submitting material to Comm 300 and another course* (past or present) to satisfy requirements in both courses. Unless otherwise indicated all work, including outlines, writing, exams, quizzes and other assignments, must be completed on your own with no outside help. Academic dishonesty includes providing false or misleading information to receive a deadline extension for an assignment.

Grading. This course follows the University grading scale. **For Communication majors, this core requirement is only satisfied if students receive a grade of C or better.** Students in this course are given grades on a 100-point scale for each assignment; these are multiplied by the assignment value and added for a final end-of-semester score. As adapted from the University Catalog (see AP 3.1 in the Academic Catalog (<http://catalog.gmu.edu/content.php?catoid=27&navoid=5399>), grades are then assigned as follows.

Grade	Class score	Points	Course
A+	98-100	4	Passing
A	93-97	4	Passing
A-	90-92	3.67	Passing
B+	87-89	3.33	Passing
B	83-86	3	Passing
B-	80-82	2.67	Passing
C+	77-79	2.33	Passing
C	70-76	2	Passing
D	60-69	1	Passing, but does not satisfy core requirements for Comm majors.
F	0-59	0	Failing

Please note: There is no rounding up (89.99 is a B+). Students who have a problem with a grade they receive must write down their concern and either e-mail that to the instructor prior to a meeting or bring the written concern to a meeting with the instructor. Grades can be accessed in Blackboard.

Material Turned in Late. Ten (10) points are taken off for every **two (2)** days late. For a Wednesday due date, the grace period extends to Thursday at 11:59 pm, after which 10 points is taken off automatically until Saturday at 11:59 pm, after which 20 points will be taken off, etc.

Participation. Participation, not simply attendance, is a graded part of the course requirements. Participation includes joining class discussions and exercises, bringing resources into our explorations, and participating in the peer critique process.

Missed Class or Exam. Students must notify their instructor in advance, make appropriate arrangements, and provide documented evidence of a serious and compelling reason for missing an exam. *Students are responsible for getting information about class sessions they miss.*

Incompletes. It is extremely unlikely that incompletes will be assigned. Students requesting incompletes must be passing the course, must still complete all of the quizzes, must provide compelling evidence justifying an incomplete, and must sign an incomplete contract with the course instructor. Withdrawal requests are evaluated by the Dean's office.

Disability Assistance. If you have a disability that will affect your performance in this class, please contact the instructor and the Disabilities Services Office (available at <http://ods.gmu.edu/> or 703-993-2474). That office should also contact the instructor directly to confirm that appropriate accommodations can be made. This should be done during the first week of class.

The Writing Center. Offers free writing support with face-to-face tutoring, online tutoring, and workshops. They will not write your paper for you, but they do offer excellent help and support. Visit them in Robinson A114 or see them online at <http://writingcenter.gmu.edu/>

Harassment and Equity. The University is committed, by law and by mission, to providing an academic and work environment free from discrimination and harassment. Students may contact the instructor or the Communication Department Chair or Associate Chair if they perceive a problem in this class. More information is provided at the University's Office of Equity and Diversity Services (<http://www.gmu.edu/equity/index.html>).

Technology Etiquette and Expectations

- 1) Bring technology to class as needed to surf, research and contribute to classroom learning experiences. Such technologies shall NOT BE USED FOR PERSONAL BUSINESS during class time.
- 2) Don't disrupt or distract others with your technology. If urgent calls need to be received, please take them out of the classroom into the hallway.
- 3) I'm available by e-mail and voice-mail, but I generally reserve 48 hours turnaround time on queries, especially over the weekends or breaks. I will communicate occasionally to your GMU e-mail address. I do not use Blackboard for e-mail.
- 4) Sorry, no technology during quizzes.
- 5) Do not sell or financially profit from distribution or sale of any notes or images of this class.
- 6) Submit paper (online) assignments like this: Smith300Paper2
*File names have your last name, class number, assignment
NO DASHES OR SPACES
EVERY ASSIGNMENT IN A SINGLE FILE
- 7) Respect each other and the mission of the institution

VI. Assignments Overview

Writing Portfolio (65%)

Writing Prep Organizational Exercise (10%)

Organize critical statements from handout into an outline for a rhetorical critique

Weekly Writing (10%)

Regular writing about readings, course topics and questions for critical reflection; most during class, some outside of class time. Several may include skill-building exercises.

Redrafted Paper, traditional Neo-Aristotelian criticism of a speech, 5-7 pages (25%)

Draft (10%)

Redraft (15%)

Final Paper, method criticism of chosen artifact, 6-8 pages (20%)

Comment [GG3]: Syllabus describes grading criteria for all major writing assignments.

Comment [GG4]: Students are required to write at least 2 assignments.

Comment [GG5]: Students are required to write at least 3,500 words.

Quizzes (20%: Lowest score of the four set to 25)

Quiz 1: 25 question, Scantron, Multiple choice, T/F, Matching, Application (5%)

Quiz 2: Non-cumulative, Scantron, Multiple choice, T/F, Matching, Application (5%)

Quiz 3: Non-cumulative, Scantron, Multiple choice, T/F, Matching, Application (5%)

Quiz 4: Non-cumulative, Scantron, Multiple choice, T/F, Matching, Application (5%)

Participation (15%)

Class and online discussion/resources (5%)

Peer critiques (5%)

Playsheet check-ins and Writing Module quizzes (5%)

Standards for Written Assignments:

- 1) ALL IN ONE FILE, PLEASE; filename in the form of LnameClassAssignment: Smith300Paper1Draft
- 2) USE TITLES AND SUBHEADINGS TO SEPARATE MAIN POINTS IN THE PAPERS.
- 3) Put a title, your name, assignment name, and the name and section # of this class on a title page.
- 4) Must be typed using 12-point, Times New Roman (or Calibri) font with 1" margins.
- 5) Double-space text. Title page, outline and bibliography (or references) do not count for page length.
- 6) Carefully proofread your work; numerous grammatical and typing errors reduce grades.
- 7) ALL PAPERS must be submitted with outline.
- 8) All submitted written work must be in APA format.
- 9) PAPER 1 (DRAFT AND REDRAFT) AND PAPER 2 MUST BE SUBMITTED THROUGH Blackboard

Written Portfolio (65%)

Comment [GG6]: Syllabus describes all major writing assignments.

All of the writing done in this course, including the exercises, daily writings, and both papers should be compiled into a writing portfolio for the future benefit of the student.

Standards for Written Assignments:

**File names have your last name, class number, assignment
(e.g., Smith300Paper1) NO DASHES OR SPACES**

ALL IN ONE FILE, PLEASE

Put a title, your name, assignment name, and the name and section # of this class on a title page.

Must be typed using 12-point, Times New Roman (or Calibri) font with 1" margins.

Double-space text. Title page, outline and bibliography (or references) do not count for page length.

USE TITLES AND SUBHEADINGS TO SEPARATE MAIN POINTS IN THE PAPER.

Carefully proofread your work; numerous grammatical and typing errors reduce grades.

ALL PAPERS must be submitted with an outline.

All submitted written work must be in APA format.

ALL PAPERS MUST BE SUBMITTED THROUGH Blackboard

Writing Prep Organization Exercise (10%)

What you do: Organize the statements on the handout into an outline. This assignment reflects categories and statements that most clearly correspond with a classical (Neo-Aristotelian) critique of a speech: Context, Canons, Effect. See the example in Blackboard under Organizational Exercise in Assignments.

Do:

Separate statements into categories (which are often concepts from a specific perspective; e.g. Ethos)
Pay attention to order... ID first and last, create logical sequences.
Use a consistent outline form with clear different levels:
I. for main points, A. for subpoints, I. for small subpoints.
Make titles arguments instead of categories (Not "Ethos" but "Nixon Enhances his Ethos")
Refer to items by # in your outline (don't write out statements)
Use all the statements

Don't:

Make Introductions or Conclusions a main point
Make more than 5 or 6 main points
Put "A" WITHOUT A "B" OR "1" WITHOUT A "2"
Put subpoints where they don't BELONG
Put the same subpoint or topic in lots of places
Forget to conclude on evaluation

Writing Exercises (10%)

Questions address topics in the readings set for that day, also focus on issues that will be up for discussion, might be directed at specific skill sets, and sometimes ask for personal responses. There will be approximately 12 daily writings during the semester, and the grade will reflect the best ten scores.

Comment [GG7]: Students are required to write at least 2 assignments.

Grading of Writing Exercises depends in part on the clarity of your organization, on giving clear and relevant examples, and on the effort and quality of your submission. For specific exercises grading may depend on the correct number of answers. Scoring of weekly writing is as follows:

✓ - (6 or fewer points out of 10); ✓ (7 or 8 points out of 10); ✓+ (9 or 10 points out of 10)

Weekly Writings Fall 2015

1. Movie Review. Write a movie review (any movie). Include a paragraph of description (plot, characters, etc.) and a paragraph of evaluation (good, bad, reasons why). Also include the use of an example, and the use of an analogy (comparing the movie or a character to something else).
2. Speech Critique. Watch the following speech (FDR declaring war after Pearl Harbor):
<https://www.youtube.com/watch?v=YhtuMrMVJDk&list=PLDBB31A2314B82AE0&index=20>
Give three specific points or arguments about this speech (not assertions, but arguments with some kind of support); make sure one of your points specifically addresses his use of an argument type (example, analogy, sign, cause, authority, principle).
3. Bibliography and Citation Exercise: See handout and circle or highlight errors in the references and in the quotes/citations.
4. Self as Writer. Identify your strengths and weaknesses as a writer. Create and briefly explain a 2- or 3-point personal plan to improve your writing.
5. Essential Metaphor. What is your essential metaphor? Describe the important elements (commonplaces) of the vehicle. How does this metaphor shape your view on life?
6. Genre Evolution OR Movement Participation. Choose 1 of these:
 - A) Pick a movie or music genre you are familiar with. Identify the “organizing principle” of the genre, and then explain how it has evolved and changed over time. Has it become a hybrid (mixed) genre? Is this change positive in your view? OR
 - B) Identify a social movement you have participated in. What stage do you think the movement is in, and what are the dominant rhetorical strategies used in the movement to gain widespread acceptance? Is the movement a success?
7. Your Story. What is your life narrative? What do you think are the strongest elements in your story (plot, characters, scene, time, cause, narrator, audience, theme)? If your life was made into a movie, would it have fidelity (reality check) and coherence (consistency) for the audience?
8. Visual and Dramatistic Criticism. Watch an AT&T Ad (one of the ones with the man and the children around a table) OR pick another visual artifact or visual metaphor (and provide the URL). Use visual communication terms to describe the visual elements, and then provide two critical observations based

on dramatism concepts (identification, cycle of terms, Pentad) we have discussed in class. What is your final judgment of the ad?

9. Belief System. 1. Identify a belief system (ideology) where your beliefs are dominant in American culture. How do you think this ideology was rhetorically legitimized over time and became dominant?
2. Identify a belief system (ideology) where your beliefs are not dominant in American culture. How are your beliefs marginalized?

10. Self as Critic. Assess your strengths and weaknesses as a rhetorical critic. What do you think you will carry forward from this class into your life?

11. What was done well in Comm 300?

12. What needs improvement in Comm 300?

Paper #1: Traditional Speech Critique **Part A (preliminary draft, 10%)**

In this paper, you are to criticize a speech using the Neo-Aristotelian concepts. Find a speech that interests you; speeches are available in anthologies, online from a variety of sources (see AmericanRhetoric.com) reprinted in newspapers, in the journal *Vital Speeches*, and on the Internet.

Please note: The focus here is on public speeches delivered by speakers to a live or televised audience. Short Youtube clips, speeches in movies, editorial articles, press releases, and book chapters are NOT considered public speeches.

Some considerations in writing the paper:

- 1) Critique the speech using concepts from our discussions of Neo-Aristotelian methodology. This should include a short treatment of context, analyzing the artifact itself (style, ethos/logos/pathos, canons of rhetoric, some combination or emphasis of these, etc.), ending with an assessment of the effects or effectiveness of the speech.
- 2) Develop a research question or thesis statement that will focus your analysis and clarify your arguments. Place it toward the end of the context section or introduction. *Italicize this!*
- 3) Avoid presenting a "laundry list" of concepts and devoting a paragraph to each. Focus on two or three major ideas and develop them in depth.
- 4) Evaluate and criticize, don't just describe. Try and get beyond your gut reaction and your description of the speech to analyze appeals, interpret different strategies, and really evaluate impact(s) of the speech.
- 5) Make key points as arguments (something you claim about the speech/speaker), and support those points with good reasons and examples from the speech, not just assertions. Analyze not just what was done in the speech, but how it was done, perhaps why it was done, and whether or not it was effective. Assess ways of improving the speech as a way of criticizing choices that the rhetor made.
- 6) Provide a section tying things together in some way. This should be more than just concluding remarks, rather, it should answer the "so what" question. What do we get out of this analysis?
- 7) USE TITLES AND SUBTITLES TO SEPARATE OUT PARTS OF THE PAPER FOR CLARITY.

Comment [GG8]: Syllabus describes any specific strategies and conventions necessary for student success for this assignment.

Don't follow the structure of the speech in your paper, and don't blindly follow concept terms structure for criticism. Cover the essential points, but organize your ideas into your own major and minor points without rotely (automatically) following a pre-ordained structure.

8) YOU MUST USE AT LEAST TWO (2) OUTSIDE SOURCES which must be quoted or referred to with a correct citation--follow APA for proper source citation. Your artifact must be cited and cited properly. See online resources or the APA guide for formatting specifics.

9) Attach an outline of the paper after the title page. Remember to work from the outline in writing the paper--don't draw up the outline after the paper is written. The submitted paper should include title page, outline, body of the essay, references, copy of the speech (or URL to an online copy).

10) You must give a full citation for the speech in the bibliography.

11) 5-7 pages, TYPED, 12-point font, 1" margins (This does not include the outline, title page, or bibliography).

12) ALL IN ONE FILE, PLEASE (Don't submit separate files for bib, title, etc.)

Paper #1: Traditional Speech Critique Part B (redraft, 15%)

In this version of the essay, you should carefully consider feedback on the initial version. Rather than address only the areas marked in your original text, review and re-work the *entire paper* to create a stronger product. You might need to re-structure your arguments, eliminate complete sections, or add new material. Be sure to carefully proofread your work, and to include all of the appropriate elements of APA style. Pay particular attention to problem areas or issues that are mentioned in the initial critique. Follow the same formatting guidelines (margins, titles separating sections, etc.) from the Paper 1 Draft. An outline must be included with the paper, as well as a minimum of two references.

Comment [GG9]: Syllabus describes that the instructor will provide feedback on writing.

At the bottom of your essay outline, add a paragraph describing how you have revised the project. THIS COUNTS FOR FIVE (5) POINTS.

THE GRADE FOR PAPER #1 FINAL IS BASED ON THE EFFORT AND QUALITY OF YOUR REVISIONS. RESUBMITTING YOUR ORIGINAL DRAFT WILL RESULT IN A FAILING GRADE FOR THE ASSIGNMENT.

Turn in a package following this order, from top to bottom: Cover title page, outline of the essay, paragraph on how you revised the work, essay, reference list. All in one file, please!

Paper #2 Rhetorical Critique of Public Communication Artifact (20%)

In this paper you criticize an artifact using one of the methods discussed in class, other than the Neo-Aristotelian method (don't just analyze ethos, pathos, logos, etc.). **YOU CANNOT USE A NEO-ARISTOTELIAN METHOD FOR THIS PAPER.** You may choose any artifact, provided it has a significant message and is in the public sphere, and that is demonstrably persuasive. Points to consider:

1) Choose any artifact that is a persuasive message and is a public communication. It should have a significant message, be a complete artifact (not a partial clip or portion), and be in the public sphere (not private or personal communication). It can be a speech (like Paper 1), but can also be a film, ad, book, video, song, poster, flyer, e-zine, website, etc.

2) Explain the context of the message, the method or concepts you will use, and why. The background or context for the message should give an understanding of why this is an important or significant message. What is the specific background, or the "spirit of the times" in which this message is created?

3) Include a research question which you are seeking to answer through this analysis, or at least a clearly identifiable central thesis or point in the overall critical perspective. *Italicize this research question or thesis.*

4) Analyze the message in light of a specific methodology (dramatism, narrative, ideology, genre, etc.). Avoid using a "laundry list" of theoretical ideas. Develop ideas in some depth. Support your arguments with clear examples from your artifact. Remember to let your artifact guide you in choosing the appropriate way to illuminate its characteristics. You may use concepts from a couple of different methods (i.e. narrative and feminism), but make sure one method is the primary emphasis for analysis.

5) Provide a section tying things together in some way. This should be more than just concluding remarks, rather, it should answer the "so what" question. That is, what do you gain from doing this kind of criticism; what do you learn about the message which, in turn, can contribute to further knowledge or social awareness?

6) NEW: You MUST PROVIDE AT LEAST FIVE (5) REFERENCES WHICH ARE USED IN THE PAPER, CITED USING PROPER FORM, AND REPRESENTED IN A FINAL SECTION OF REFERENCES OR BIBLIOGRAPHY. You can use sources to develop your theoretical position, to give background to the issue, or to comment on the artifact. Your artifact itself counts as a reference AND MUST BE CITED.

7) You should include the URL to access the artifact online or provide a clear description of your artifact to your instructor. Consult with the instructor if this is a problem.

8) Attach an OVERVIEW OUTLINE of your paper at the front of the paper.

9) NEW: Provide an ABSTRACT (50-75 words) on the title page or before the outline that summarizes what your paper is about.

10) 6-8 pages TYPED, double-spaced, 12-point font, 1" margins (Page length does NOT include the outline, abstract, title page, or bibliography).

11) ALL IN ONE FILE, PLEASE.

Quizzes (20%)

Quiz 1 will be 30 minutes to answer 25 questions: true/false, multiple choice, matching and application questions. Worth 5%.

Quiz 2 uses the same formats, is not cumulative, and is worth 5%.

Quiz 3 uses the same formats, is not cumulative, and is worth 5%.

Quiz 4 uses the same formats, is not cumulative, and is worth 5%.

The instructor will take your worst of the 4 scores and make it a full 25 (out of 25).

The instructor reserves the right to curve an exam if appropriate.

Sample Test Questions

True/False

T F 11. For Toulmin, a warrant is what connects data to a claim.

T F 12. Burke says that his Dramatism is a metaphor for how humans act together.

T F 13. The Sophists believed that through rhetoric one could arrive at truth.

Multiple Choice

"The United States should probably ban cigarette smoking. Last year smoking killed over 200,000 people from heart disease and cancer."

6. "The U.S. should ban smoking" is what?

- A. Claim
- B. Qualifier
- C. Backing
- D. Data
- E. Warrant

13. In Foss, the Ndiaye article on cyber-ideology and the UN web sites, what was their conclusion?

- A. The "surface ideology" was identified as "working for the world" using openness and action strategies
- B. The use of images and photographs played to a "pity appeal," but create a distinction between helper and helped
- C. The news areas focused on agency projects, which suppressed voices looking by boasting accomplishments
- D. All of the above
- E. A and B only

16. The discussion of cultural feminism focuses on which of these issues:

- A. Women are entitled to the same rights as men
- B. Women are diverse and should not be treated or portrayed as a uniform group
- C. Women like Susan B. Anthony should be the focus of feminist criticism
- D. All of the above
- E. B and C

Matching

Match key terms for ideological criticism with either definitions or examples from the readings and discussions. Some terms may not be used, or may be used more than once.

- A. Hegemony
- B. Legitimation
- C. Marginalization
- D. False Consciousness
- E. Naturalization

- ___ 21. Process by which values, beliefs, practices recognized as just and right.
- ___ 22. State efforts to prevent gays from marrying.
- ___ 23. Created beliefs that prevent resistance to a dominant oppressive belief system.
- ___ 24. Projection of U.S. economic and military power internationally as a superpower.
- ___ 25. School children being taught that competition is the ordinary and accepted way of determining who gets to lead.

Application

Read the following passage and answer questions about the passage.

"Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that nation might live." Abraham Lincoln

Answer the following questions about this passage:

26. The most significant formal quality of this narrative is:

- A. the shift in temporal relations
- B. the setting of the civil war
- C. the values of the characters
- D. the warranted structure of the argument

27. "A new nation, conceived in liberty" is a metaphor. What are the vehicle and the tenor, respectively?

- A. nation, liberty
- B. conceived, nation
- C. liberty, conceived
- D. liberty, nation

28. What ratio of Burke's Pentad is particularly featured in this passage?

- A. Agency:Purpose
- B. Scene:Purpose
- C. Act:Agency
- D. Scene:Act

29. What form of discourse is this?

- A. Logos
- B. Forensic
- C. Epideictic
- D. Ethos

Participation (15%)

Simply doing the modules, the writing and the quizzes does not constitute participation. Participation is evaluated in three areas for this course:

1. Class Engagement (5%)

Active involvement in discussions and any other forums for class interaction is an essential requirement to be a fully participating member of this class.

2. Peer Critique (5%)

Providing feedback on other student papers can be valuable both for the author and the critic. There will be opportunities to respond to other student papers and your participation in this project is an important part of class participation.

3. Playsheet and Writing Module Check (5%)

Bring completed playsheets to the beginning of class... After 2 no-shows of playsheet, each no-show loses 5% of this grade. Writing Modules each have a short quiz, which will count toward this participation grade.

Comm 300 Fall 2015 Tentative Schedule

Day	Topic	Before Class	During Class	Quiz/Assignment Tracking
1 T, 9/1/15	Introductions What do we think of as Rhetoric?	Chill	Syllabus in a wink; how Playsheets work 2 things about Rhetoric... Introductions: Name, Concentration/Year, Career Thoughts, Passions Weekly Writing (WW) 1: Movie Critique with reasons, an example, and a comparison	Assigned: Pick a Speech (paper on speech due Day 10, 10/1)
Foundations				
2 R, 9/3	Foundations of Rhetoric What it Means to be a Rhetorical Critic Outlining	Fill-in M01 Playsheet Foss, Ch. 1 & 2 Video M01 Defining Rhetoric and Rhetorical Criticism Review Writing Module: Outlining Make a FB contribution: Cool or interesting rhetoric	Playsheet Check Why is 300 required? Why teach rhetoric as a foundation? Online check-in: <i>Cool or interesting examples of Rhetoric</i> -how broadly do we view rhetoric? -how do we apply standards for evaluating rhetoric? -how are definitions rhetorical? Whee, outlining! Nixon Outlining Exercise	Assigned: Organizational Exercise (due Day 5)
3 T, 9/8	What it Means to be a Rhetorical Critic Giving Good Reasons	Review Writing Module: Making Arguments Read a bit about Pearl Harbor and FDR's Pearl Harbor speech... contribute an interesting fact, image or reference in the Facebook Discussion.	Argument matching Online check-in: <i>FDR & Pearl Harbor</i> Jedi Mind Trick! WW 2: Speech Critique Outline + 2 Warranted Claims Critical Assertions exercise Org Ex check-in	Due: WW2

Comment [GG10]: Syllabus indicates writing resources that are available to students.

Comment [GG11]: Syllabus indicates multiple class sessions that address different writing strategies.

Classical Criticism				
4 R, 9/10	Where Does Our Discipline Come From?	Fill in M02 Playsheet Foss, Ch. 3: 21-42 Silva Rhetoricae: http://humanities.byu.edu/rhetoric/silva.htm Nordquist, R. (n.d.). Classical rhetoric. <i>Grammar and Composition, About.com</i>. Retrieved from http://grammar.about.com/od/c/g/classicalrhetoricterm.htm Aristotle's rhetoric. (n.d.). <i>Stanford Encyclopedia of Philosophy</i>. Retrieved from http://plato.stanford.edu/entries/aristotle-rhetoric/ Video M02 History of Rhetoric	Playsheet Check Sophists vs. Platonists Online check: <i>Is history important? How can classical concepts be applied usefully to social media?</i> Best example of all 5 canons... Paper 1 Overview Org Ex check-in... classic criticism worksheet!	Assigned: Paper #1 Draft (due Day 10)
5 T, 9/15	Neo-Aristotelian Criticism/Canons of Rhetoric The Rhetorical Situation, Effect	Fill out M04 Playsheet Print and bring Classic Criticism Worksheet Foss, Ch. 3: 51-59 Nordquist, R. (n.d.). Rhetorical situation. <i>Grammar and Composition, About.com</i>. Retrieved from http://grammar.about.com/od/rs/g/rhetsituaterm.htm Video M04 Neo-Aristotelian Criticism	Playsheet Check Rhetorical Situation Diagnosis Short speech analysis: Context, memory, delivery, arrangement, effect. Why does Foss dislike Neo-Aristotelian criticism? Do you agree with her? Paper 1 check-in... speeches chosen?	Due: Organizational Exercise
6 R, 9/17	Canons of Rhetoric Ethos	Fill in M05 Playsheet Ethos (n.d.). <i>Wikipedia: The Free Encyclopedia</i>. Retrieved from http://en.wikipedia.org/wiki/Ethos Video M05 Ethos Review Writing Module: Plagiarism	Playsheet Check Epic Ethos Fails Online check-in: <i>People who have and who lack elements of Ethos</i> Best example of all four elements of ethos? Plagiarism and ethos	Assigned: WW 3: Bib and Citation Exercise (due Day 8)

Comment [GG12]: Syllabus indicates required draft deadline and revision deadline, with sufficient time for thoughtful faculty feedback and for student revision.

		Contribute examples of people with or without ethos online.		
7 T, 9/22	Canons of Rhetoric Pathos Quotes & Citation Review	Fill in M06 Playsheet Nordquist, R. (n.d.). Pathos. <i>Grammar & Composition, About.com</i>. Retrieved from http://grammar.about.com/od/pq/g/pathos-term.htm Pathos. (n.d.). <i>Wikipedia: The Free Encyclopedia</i>. Retrieved from http://en.wikipedia.org/wiki/Pathos Video M06 Pathos Write on how music is used in emotional appeals online. Review Writing Module: APA Quotes & Citation	Playsheet Check Modalities of pathos Online check-in: <i>Role of Music in Pathos</i> Worst nightmare coffee house... Bib Exercise check-in	
8 R, 9/24	Canons of Rhetoric Logos	Fill in M07 Playsheet Nordquist, R. (n.d.). Logos. <i>Grammar & Composition, About.com</i>. Retrieved from http://grammar.about.com/od/il/g/logos-term.htm Stephen Toulmin (n.d.). <i>Wikipedia: The Free Encyclopedia</i>. Retrieved from http://en.wikipedia.org/wiki/Stephen_Toulmin Video M07 Logos Bring Toulmin Structure Handout to class. Review Argument Exercises and bring to class Post examples of passionate argument online.	Just more vocabulary... Tease the Assumptions Online check-in: <i>Examples of Passion in Argument</i> Paper 1, Bib Citation, Peer Critique check-in	Due: WW 3: Bib and Citation Exercise Due between Day 8 and Day 17: Peer Critique upload of Paper 1 Draft
9 T, 9/29	Canons of Rhetoric Logos	Finish M07 Playsheet Fallacies. (n.d.). The	Playsheet Check	

Comment [GG13]: Syllabus indicates writing resources that are available to students.

		Nizkor Project. Retrieved from http://www.nizkor.org/features/fallacies/ Logical fallacies. (2009). Logical Fallacies. Retrieved from http://www.logicalfallacies.info/ Review Fallacy Handout, bring Fallacy Exercise to class. Review Writing Module: APA References	More bad arguments... APA References Quiz sampler Paper 1 check-in	
10 R, 10/1	Writing Check-in Thesis or Research Questions Review for Quiz 1	Review Writing Module: Writing Research Questions or a Thesis Statement Contribute some of your writing challenges online. Print out Quiz 1 Review and bring to class.	WW 4: Strengths and Weaknesses as a Writer Online check-in: <i>Writing Challenges</i> A master plan for writing improvement... The thesis challenge! Quiz Review for Quiz 1 (Days 2-9)	Due: Paper #1 Draft WW4
Language Analysis				
11 T, 10/6	Language and Style	Start filling in M08 Playsheet Nordquist, R. (n.d.). Middle style. <i>Grammar & Composition, About.com</i>. Retrieved from http://grammar.about.com/od/mo/g/middlestyleterm.htm Nordquist, R. (n.d.). Top 20 figures of speech. <i>Grammar & Composition, About.com</i>. Retrieved from http://grammar.about.com/od/rhetoricstyle/a/20figures.htm Style. (n.d.). <i>Silva Rhetoricae</i>. Retrieved from http://rhetoric.byu.edu/canons/style.htm Video M08 Style and Metaphor MLK Metaphor exercise	Quiz! Identifying high, medium and low style Online check-in: <i>Wacky Words and Funny Language</i> Syntax... odd, it is! Grammar fun...	QUIZ 1 (Day 2-9)

Comment [GG14]: Syllabus indicates required draft deadline and revision deadline, with sufficient time for thoughtful faculty feedback and for student revision.

		Review Writing Module on Grammar Tips		
12 R, 10/8	Language: Metaphor	Finish filling in M08 Playsheet Foss, Ch. 8: 267-276, 295-303 Print and bring King Metaphor Exercise Post a strange, humorous or thought-provoking metaphor	Playsheet Check Great metaphors in life... applying vocabulary Online check-in: <i>Thought-Provoking Metaphors...power to shape the world?</i> King's master metaphors WW 5: My Essential Metaphor	Due: WW5
T, 10/13	Monday schedule this day, so no class			
13 R, 10/15	Language: Cluster Criticism	Fill in M09 Playsheet Foss, Ch. 4: 63-70, 86-95 Video M09 Cluster Criticism Check out word cloud ability at Tagxedo.com... http://www.tagxedo.com/ Word Frequency Analysis: Textalyser http://textalyser.net/	Playsheet Check Identification clusters, roles and screens Cluster fun! Online check-in: <i>Do word associations reveal internal motives?</i> Odd clusters... Enron and Pink	
Context Exploration				
14 T, 10/20	Rhetorical Genres	M10 Playsheet Foss, Ch. 6: 137-147, 166-172 Video M10 Genre Analysis Compare this image to Varallo's criteria for family portraits...how does it fit or not fit? Queen Victoria, Prince Albert, and children by Franz Xaver Wsinterhalter.png. (n.d.). Wikimedia Commons. [JPEG Image]. Retrieved from http://commons.wi	Movie genre templates... constellations of what? Online check-in: <i>Epic fails in music and movie hybrid genres</i> Finishing up Paper 1 Family photographs... deduction, induction..., description, participation or application?	Assigned: Redraft of Paper 1 (due Day 18) WW6: Genre Evolution OR Movement Participation (due Day 15)

Comment [GG15]: Syllabus indicates required draft deadline and revision deadline, with sufficient time for thoughtful faculty feedback and for student revision.

		kimedia.org/wiki/File:Queen_Victoria,_Prince_Albert,_and_children_by_Franz_Xaver_Winterhalter.png		
15 R, 10/22	Social Movements Review for Quiz 2	Fill in M11 Playsheet Atkins-Sayre, W. (2010, May-June). Articulating identity: People for the Ethical Treatment of Animals and the animal-human divide. <i>Western Journal of Communication</i>, 74, 309-328. Christiansen, J. (2009). Four stages of social movements. Retrieved from http://www.ebscohost.com/uploads/important/thisTopic-dbTopic-1248.pdf Video M11 Social Movements Visit www.peta.org, and browse around, exploring their mix of celebrity, shock, and identification. Post reactions to that and the Occupy Wall Street movement online.	Playsheet Check Online check-in: <i>Reactions to PETA? What's interesting about Occupy Wall Street?</i> Dominant rhetorical strategies in "Testing, 1, 2, 3" Identification Exercise Quiz 2 Review (Days 11-15)	Due: WW 6
Drama Review				
16 T, 10/27	Narrative Paradigm	Start filling out M12 Playsheet Foss, Ch. 9: 307-335 Narrative paradigm. (2013, May 7). <i>Wikipedia: The Free Encyclopedia</i>. Retrieved from http://en.wikipedia.org/wiki/Narrative_paradigm 40 basic plot points for a feature film. (2009, July 29). <i>Studentfilmmakers.com</i>. Retrieved from http://www.studentfilmmakers.com/news/40-Basic-Plot-Points-for-a-	Quiz! Stories from our childhood... and how they live on in us today Online check-in: <i>Memorable childhood stories & modern venues for powerful stories</i> Peer Critique reminder	QUIZ 2 (Days 11-15)

		Feature-Film.shtml Video M12 Narrative Criticism Print and bring Narrative Worksheet to class		
17 R, 10/29	Narrative Criticism	Finish filling out Playsheet M12 Foss, Ch. 9: 336-350 Writing Module: Tips on MS Word	Playsheet Check WW 7: Your Story Applying the Narrative Worksheet Video Games and Toughlove Speed session on getting the most out of Word...	Due: Peer Critique upload final deadline WW7
18 T, 11/3	Dramatism	Start filling in M13 Playsheet Foss, Ch. 10: 355-374 Dramatism. (2013, May 19). <i>Wikipedia: The Free Encyclopedia</i> . Retrieved from http://en.wikipedia.org/wiki/Dramatism Nordquist, R. (2013a). Symbolic action. <i>About.com</i> . Retrieved from http://grammar.about.com/od/rs/g/symbolicactionterm.htm Nordquist, R. (2013b). Dramatism. <i>About.com</i> . Retrieved from http://grammar.about.com/od/d/g/dramatismterm.htm Video M13 Dramatism Post online about the power of guilt... and who has that power...	Playsheet Check Lunch in a bar somewhere... -cycle of terms -pentad and ratios Online check-in: <i>Unchurched means less guilt?</i> Paper 1... and Paper 2	Due: Paper 1 Redraft Assigned: Optional Paper 2 Outline (due Day 24) Assigned: Paper 2 (due Monday, 12/14/15)
19 R, 11/5	Pentadic Criticism Review for Quiz 3	Finish filling in Playsheet M13 Ch. 10: 375-384 Nordquist, R. (2013). Pentad. <i>About.com</i> . Retrieved from http://grammar.about.com/od/pq/g/pentadterm.htm	Ratio madness Online: <i>What Pentad term or ratio dominates GMU?</i> Ling on Edward Kennedy's victimage Quiz 3 Review (Days	

Comment [GG16]: Syllabus indicates required draft deadline and revision deadline, with sufficient time for thoughtful faculty feedback and for student revision.

			16-19)	
Media Examination				
20 T, 11/10	Visual Communication	Start filling in M14 Playsheet Foss, Ch. 4, 71-84 Tersiisky, D. (2013). The ABCs of visual design. Retrieved from http://tersiiska.com/design/ Visual design basics. (2014). U.S. Department of Health and Human Services. Retrieved from http://www.usability.gov/what-and-why/visual-design.html# Contribute online with powerful visuals and reviews of the linked movie trailer. Video M14 Visual Comm	Quiz Vocabulary builder: Demo visual elements and principles Online check-in: <i>Stunning examples & Renaissance 2054</i> Shock the visual without violence, blood or sex WW8 recap	QUIZ 3 (Days 16-19) Assigned: WW 8: Visual Criticism (due Day 22)
21 R, 11/12	Visual Communication	Finish filling in Playsheet M14 Metonymy. (n.d.). Wikipedia: The Free Encyclopedia. Retrieved from http://en.wikipedia.org/wiki/Metonymy Nordquist, R. (2013). Visual metaphor. About.com. Retrieved from http://grammar.about.com/od/tz/g/vismetern.htm Check for "x-rays, skulls, type on bodies, and legs": Prusack, V. (2009, July 31). Visual tropes, parodies, thefts, gimmicks, stereotypes, and clichés. KGD Blog. Retrieved from http://www.kurtzgrahicdesign.com/grpa-hic-design-tropes-tricks-parodies-thefts-gimmicks-stereotypes-and-	Playsheet Check Rough Cut: Message designing with visual tropes (relatively new metaphor for an embarrassing topic) -PG rated -sketch or storyboard -ad or public service	

		cliches/ Stock visual metaphors. (n.d.). TVTropes.org. Retrieved from http://tvtropes.org/pmwiki/pmwiki.php/Main/StockVisualMetaphors		
22 T, 11/17	Mythic Criticism	Start filling in M15 Playsheet Archetypal literary criticism. (2013, March 27). Wikipedia: The Free Encyclopedia. Retrieved from http://en.wikipedia.org/wiki/Archetypal_literary_criticism Reeves, C.E. (1997). Myth theory and criticism. The Johns Hopkins Guide to Literary Theory & Criticism. Retrieved from http://www.ndsu.edu/pubweb/~cinichol/271/Myth%20Theory%20and%20Criticism.htm The 17 stages of Joseph Campbell's monomyth. (2013). Lobsters Stuffed with Tacos. Retrieved from http://lobstersstuffedwithtacos.files.wordpress.com/2013/04/campbells_monomyth_rsoap_006.jpg Video M15 Mythic Criticism	Playsheet Check Why Myth? Collective Criticism: Variations on a Hero's Journey	Due: WW 8
R, 11/19	No Class--NCA			
23 T, 11/24	Mythic Criticism	Writing Module: Flow	American myths... small and large Writing Flow: Big Picture	
R, 11/26	No Class-- Thanksgiving			
Power Probe				

24 T, 12/1	Gender Analysis	Fill in Playsheet M16 Brizee, A., & Tompkins, J. C. (2010, April 21). Gender studies and queer theory (1970s-present). <i>Purdue Online Writing Lab</i>. Retrieved from http://owl.english.purdue.edu/owl/resource/722/12/ Gender studies. (2013, July 17). <i>Wikipedia: The Free Encyclopedia</i>. Retrieved from http://en.wikipedia.org/wiki/Gender_studies Male-female income disparity in the United States. (2013, June 19). <i>Wikipedia: The Free Encyclopedia</i>. Retrieved from https://en.wikipedia.org/wiki/Male%E2%80%93female_income_disparity_in_the_United_States Brizee, A., & Tompkins, J. C. (2010, April 21). Feminist criticism (1960s-present). <i>Purdue Online Writing Lab</i>. Retrieved from http://owl.english.purdue.edu/owl/resource/722/11/ Post examples of powerful male and female depictions in the media.	Playsheet Check Online check-in: <i>Males and Females in the Media</i> Lucky Diet Coke	Due: Optional Paper 2 Outline Assigned: WW9: Advocacy for Belief System (due Day 26)
25 R, 12/3	Gender Analysis		Writing a Paper Writing Flow: Little Picture	
26 T, 12/8	Ideology and Ideographic Criticism	Begin filling in Playsheet M17 Foss, Ch. 7: 209-224, 253-261 Ideological criticism. (2012, June 18). <i>Wikipedia: The Free Encyclopedia</i>.	Vocabulary builder Army Strong vs. Across the Universe	Due: WW 9 Assigned: Reflexive WW 10: Self as Critic (due Day 28)

		Retrieved from http://en.wikipedia.org/wiki/Ideological_criticism		
27 R, 12/10	Ideology and Ideographic Criticism		Playsheet Check Compare and Contrast for Rhetoric, Hierarchy and Struggle Review for Quiz 4 (Days 20-28)	
M, 12/14				Due: Paper #2
28 300-004 (9:00 am): R, 12/17, 9:00 am 300-005 (10:30 am): T, 12/15, 10:30 am	Evaluations Final Quiz (Day 21-26)		Quiz WW 11 & 12: 300	QUIZ 4 (Days 20-28) Due: WW 10, WW 11 & 12 (optional)