ENGL 1030 - 051: Composition and Rhetoric

T/TH, 8-9:15am, Room: Daniel 205, Fall 2017

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What is this Course All About?

Composition and Rhetoric is a course that will redefine how you view composition. Composition is much more than black words on a white page—encompassing multiple modes and mediums—such as word documents, websites, videos, and political cartoons. Over the course of the semester, you will begin to understand how to interpret, plan, compose, revise, and circulate new media texts that can help you solve problems in and out of the classroom. ENGL 1030 will focus on building digital literacy and creativity while utilizing professional software Clemson University supplies its students—the Adobe Creative Cloud, Camtasia, and others—in addition to other popular and niche composition programs that employ skills in coding, special reasoning, and design aesthetics. You will learn about rhetoric and your personal identity in the world through various text-based and digital readings in addition to experiential play. Using rhetoric, you will become more effective communicators with special attention to persona, audience, medium, genre, design, and persuasive appeals (such as pathos, logos, ethos, kairos). Throughout the semester, you will learn about and engage in visual, written, oral/sonic, and digital rhetorics by using, analyzing, and/or producing images, video, audio, hypertext, Web coding, Web apps, print, digital storage, and other technologies that are beyond the word processor. Your projects and assignments will build on this knowledge, providing you with the scaffolding and tools you need to engage in digital creativity and literacy.

Course Outcomes

The following course outcomes have been derived from the *Council of Writing Program Administrators* Outcomes Statement:

- Rhetorical Knowledge

  o Understand how purpose and audience shape medium, design, and genre
  o Recognize and analyze rhetorical situations
  o Adopt appropriate voice, tone, and level of formality
  o Understand how genres shape reading and writing
  o Write in several genres

- Critical Thinking, Reading, and Composing

  o Use writing and reading for inquiry, learning, thinking, and communicating
  o Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources
  o Integrate their own ideas with those of others
  o Understand the relationships among language, knowledge, and power

- Processes of Composing

- o Be aware that it usually takes multiple drafts to create and complete a successful text
- o Develop flexible strategies for generating, revising, editing, and proof-reading
- o Understand writing as a dynamic process that requires writers to use invention and re-thinking to revise their work
- o Understand the collaborative and social aspects of writing processes
- o Locate, evaluate, organize, and use research material collected from electronic sources, including scholarly library databases; other official databases; and informal electronic networks and Internet sources
- o Learn to critique their own and others' works
- o Learn project management in group settings

- Knowledge of Conventions

- o Learn common formats for different genres, modes, and mediums.
- o Develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- o Practice appropriate means of documenting their work
- o Control such surface features as syntax, grammar, punctuation, and spelling.

- Composing in Electronic Environments

- o Use electronic environments for drafting, reviewing, revising, editing, and sharing texts
- o Learn how to manipulate images, edit video, compose using text and images, and choose the best online media for a rhetorical situation
- o Learn to problem solve through user interfaces, user input, coding, and creative thinking
- o Understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.
- o Understand the difference between literacy and electracy

In order to meet these outcomes, we—both students and instructor—will learn, enact, and invest in the eight habits of mind as outlined in the *Framework for Success in Postsecondary Writing*:

- Curiosity – the desire to know more about the world.

- Openness – the willingness to consider new ways of being and thinking in the world.

- Engagement – a sense of investment and involvement in learning.

- Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.

- Persistence – the ability to sustain interest in and attention to short- and long-term projects.

- Responsibility – the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others.

- Flexibility – the ability to adapt to situations, expectations, or demands.

- Metacognition – the ability to reflect on one's own thinking as well as on the individual and cultural processes used to structure knowledge.

How is this Course Designed?

This class is designed as a multiplayer game. You are the **players**. I am the **game master**. Every player will create an **avatar** that will represent them in the game. I will serve as your guide through the ***Rhetorical Inn***. You will journey through **three chapters** (units), completing both **quests and adventures** (assignments), deal with **random encounters** (impromptu presentations), update your **journey log** (reflections), **build** (*Minecraft* and multimodal compositions), conduct **strategy sessions** for raids (peer review), and engage in **six raids** (projects) alone, as well as with **guilds** (groups).

With the class being designed as a game, the player has agency to forge his/her own path to success. **Adventures/quests**, **builds, logs**, and **raids** will all have variations based on what **class/specialization** the

player chooses. The first specialization will be chosen when the player's avatar is created, but if the player wishes to **respect** during any chapter, it will cost a small fee (a 200 word rational). The classes/specializations are as follows: **Warrior, Mage, Bard, Builder, and Ranger** (view website for details).

Each chapter will come to a close at a specified time (see schedule). Chapters are structured to engage players with content that will help them complete the assigned raids that close the chapters. The three chapters are structured as follows:

Chapter	Chapter Description	Potential Raid XP
Through the Looking Glass	Solo Chapter. Player will engage in concepts of metacognition, curiosity, and failure in an introductory chapter to composition concluding with reflective essays.	100XP
Master of Scribes	Solo/Guild Chapter. Players will learn the arts of argumentation and persuasion through rhetoric. Three raids spilt the chapter, concluding with an argumentative essay on a chosen mythology.	500XP
Building a New Age	Guild Chapter. Players will engage in guild raids engaging in visual rhetorics, multimodal transformations, and presentations.	250XP

What Type of Equipment is Required for this Course?

- A laptop computer (external mouse recommended).
- *Minecraft Education* (Downloadable game $5)
- Graph paper (can be printed)
- *Envision in Depth* (Fourth Edition) by Alfano and O'Brien
- The Adobe Creative Cloud and other programs (at no cost)
- All other texts will be provided via the course website in the form of PDF's, downloadable files, or links.

Students will be expected to download several programs free of charge with a Clemson ID. However, all students *must* purchase *Minecraft Education* ($5) in order to complete adventures and raids in this class. Minecraft Education is also installed in the gaming lab in **Tillman Hall**, as well as the Mac Lab in **Martin M** for those that cannot run the software on their personal laptops. (For more information on technology, see the below technology statement).

How are Players Assessed?

You will begin on the first day of class as a Level One player with zero **experience points (XP)**. Level Twenty is the highest level you can achieve. XP will be earned by completing quests/adventures, strategy sessions, raids, random encounters, and other objectives. The class letter grade will be based on the player's final level, as well as classroom etiquette, participation, and **initiative.** The player must be at least Level Fourteen to pass this course**.**

The player must create an avatar, complete all chapters, raids, and attend most sessions in order to achieve at least Level Fourteen. Since each chapter builds on the next, the player will not be allowed to progress further without completing all associated raids.

How do you Succeed in this Course?

This course is designed to help you be mindful of good learning habits, but also to promote success in academia, your careers, and life more broadly. Following the **habits of mind** will greatly increase the chance of success in this class, but, more importantly, in all situations that require learning. For this course specifically, in order to succeed, players must take the initiative to challenge themselves, take risks, and reflect on failures. This course will take you out of your comfort zone and present challenges that you will have to come up with creative solutions which can result in failure, but that is okay.

Leveling Chart

Level	xp		Level	xp
Level One	0 xp		Level Eleven	380 xp
Level Two	10 xp		Level Twelve	470 xp
Level Three	20 xp		Level Thirteen	560 xp
Level Four	35 xp		Level Fourteen	600 xp
Level Five	55 xp		Level Fifteen	640 xp
Level Six	80 xp		Level Sixteen	700 xp
Level Seven	120 xp		Level Seventeen	740 xp
Level Eight	170 xp		Level Eighteen	800 xp
Level Nine	230 xp		Level Nineteen	900 xp
Level Ten	300 xp		Level Twenty	1000 xp

I want to promote a culture of experimentation and play that does not punish risks, but rewards effort. With this in mind, if you feel the desire to revise or modify work, talk to me about it. If you have an idea for a new project, course policy, or the game-based pedagogy, share your ideas. As I am demonstrating with the pedagogy of this course, I encourage you to lead with your interests and passions. If you have an intriguing idea for a quest, raid, or chapter, please seek me out. I am your ally: I want you to come out of this class with a good grade, pride in completed projects, and the skills you need to continue writing and researching at the academic level.

Gamers deal with failure on a daily basis, but failure is only part of the journey to success. If a player approaches a difficult situation, they assess it, and take a risk on a strategy that may not succeed. If they fail, they reflect on their missed opportunity (*metanoia*) and reassess. If the opportunity (*Kairos*) is missed, they know they need to approach similar situations differently in the future. If they are given repeated opportunity to succeed, they do so without giving up (ultimate defeat).

What are the Expectations for an "A" in this Course?

Composition and Rhetoric will be a demanding course that requires you to be attentive, invested in your learning, and solve problems creatively based on the rhetorical situation surrounding your tasks. If you don't miss more than two sessions, turn in all your work with minimum requirements, and work well with your fellow classmates, you will earn a "**B**" in the course. To earn an "**A**," you must show initiative, command of the habits of mind, and take risks that go above and beyond what is asked of you for assignments. Being creative means to take risks and to try something new. If you make an effort in this course, you will do well.

How do I Turn in Work?

Most work will be turned in **electronically** via **GoogleDrive** and **Behance**, but you should make sure to check the quest, adventure, and raid details before turning them in. We will utilize several different platforms (i.e. *Minecraft Education,* the Adobe Creative Cloud, Twine, and others), so it is important to submit your work in the appropriate way. All assigned work is due **before** the class session starts unless otherwise stated. A missed gaming session or late attendance does not excuse the player from this rule.

Can I Turn Work in Late?

All assignments **must** be turned in on time. All work is due at the start of the class session. No late quests, adventures, or journey logs will be accepted late.

Raids, however, may be turned in late, but at great cost. If a raid is turned in late, the raid becomes **tarnished**. Once the raid is **tarnished** it is only worth ½ the XP, and it will decay within five (5) weekdays. Remember, once a raid is due to be turned in, no new quests/adventures may be taken on until the raid is submitted and cleared.

Deadlines for drafts and other aspects of raids will be dealt with in one of two ways: 1) If the game master requires a draft or a check-in from the player and he/she does not have the required materials, the player will receive a zero for that portion of the raid; 2) If the missed deadline is in association with the **guild contract**, then the **guild leader** is responsible for doling out the punishment and must inform the game master immediately.

What are the Session Policies and Expectations?

Player Conduct Overview:
- I expect all players to attend every session on time and to arrive prepared to engage in the session.
- I expect all players to be curious, active, engaged and enthusiastic learners, who take ownership of their education.
- I expect that if a player must miss a session, they will notify me via e-mail and will be responsible for getting notes from other players on the material they missed.
- Finally, I expect all players to come to me for help when needed, to raise your hand in session to ask questions, and to support one another – learning to navigate advanced academic reading and writing can be difficult and frustrating. It helps to know that we're all in this together.

How Many Sessions Can I Miss?

This is a writing intensive course, so all players are expected to sign in on time and be prepared to work. Players are allotted two **health points** which will account for missed sessions. After both health points are gone, the player automatically purchases a single health point for **50 experience points.** As game master, I reserve the right to drop any players that exceed the two health points before the last "drop date." I will also determine what to do in case of extended illness or personal crisis on a case-by-case basis. However, excessive absences are an adequate reason for being failed in Composition and Rhetoric, even if players submit all work on time.

Health Points

Our session begins at **8am**. If the player attends a session late, up to **10 minutes** past the starting time, they will be designated as late. If a player signs in late twice, it will be counted as a loss of a health point. Players that sign in 10 minutes after the start will lose a health point.

If you will be late or miss a session, it is the player's responsibility to contact the game master **and** guild leader. If contact is not made, the player will be at a disadvantage and will not receive information about the session from the game master.

What are the Guidelines for Class Participation and Conduct?

I ask all players to be respectful. There will be times when players and guilds will be competing against one another, so trash talking in the spirit of the game is expected, but all players need to know the limits of their playful banter and when it becomes disrespectful. When a player is with her/his guild, s/he will be expected to fully participate and work as a team. Each player will be evaluated by her/his guild mates based on their active participation.

What if I Observe Religious Holidays?

I recognize the rights of students to observe religious holidays without penalty to the player. Students **must** provide **advance notice** to the game master in order to make up work, including examinations that they miss as a result of their absence from class due to observance of religious holidays.

Can I use Technology in the Classroom?

Players will be interacting with a variety of sites and programs during the semester. Please let me know if a player needs help using the Internet or any computer program. When using a computer, **save work frequently**, always make backup copies through a cloud service and/or using a thumb drive, and plan all projects with extra time allowed for unexpected technological difficulties. Most finished work will be uploaded to a cloud service or hosted on Behance, but it is important to save drafts of ALL compositions.

The use of computers, tablets, and e-readers are *strongly encouraged*, and at times *mandatory,* in the classroom. All in-session use of technology should be focused on the quest related activities, such as note-taking, research, and reading. As long as all players are respectfully attentive when another player is speaking, in-session technology use will not be a problem. That said, use of a cellphones in-session are discouraged, unless they are being used for session related activities. All phones are to be set to silent (not vibrate). I reserve the right to ask any player to put away their electronic device if it appears to be distracting other players. Abuse of this policy will result in XP penalization.

A full list of technologies used in the classroom is on the course website (and indicated in the graphic above). You are required by the university to have an updated laptop that can run most of the programs required for this course. The more demanding programs can be used in the library, Mac Lab, and/or Gaming Lab Forgetting your computer is as inexcusable as forgetting a writing utensil. Please make sure you always have a computer charger on you as well. Come to class prepared and ready to work.

Communication with the Game Master and Other Players

Communication out of session with the game master or other players should be conducted respectfully through your **Clemson Email**. Make arrangements with other players to get contact information, especially with your

guild. If you ever have any questions or concerns, do not hesitate to contact one of your peers or your instructor. With rare exceptions, I will always respond to all email inquiries within 48 hours.

What is Clemson's Accessibility?

Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling 864-656-6848, by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged – drop-ins will be seen if at all possible, but there could be a significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: http://www.clemson.edu/campus-life/campus-services/sds/.

Also, this course will be conducted in an atmosphere of mutual respect and affirms people of all gender expressions and identities. Please address me as Chris and my gender pronouns are he/him/his. I was provided with a class roster with your name as it appears in the iRoar system. However, if you prefer to be called a different name than what is on the roster, please let me know. You may also share your gender pronouns.

What is the Policy on Plagiarism and Academic Dishonesty?

The following is Clemson's official statement on "Academic Integrity": "As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a 'high seminary of learning.' Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form."

A simple definition of plagiarism—one that we will expand upon this semester—is when someone presents another person's words, visuals, or ideas as his/her own. The instructor will deal with plagiarism on a case-by-case basis. The most serious offense within this category occurs when a student copies text from the Internet or from a collective file. *This type of academic dishonesty is a serious offense that will result in a failing grade for the course as well as the filing of a formal report to the university.*

See the Clemson site below for information about Academic Integrity and procedures regarding the violation of Clemson policies on scholastic dishonesty: http://www.clemson.edu/academics/academic-integrity/

What is the Writing Center (307 Academic Success Center building)?

The Writing Center is a free tutoring service available to the entire student body, regardless of major or academic standing. It provides students opportunities to discuss questions or problems related to academic writing—from generating a topic and thesis to organizing a draft and integrating appropriate citations. The Writing Center's goal is to help Clemson students become confident and effective writers. As an English 1030 student, you should feel free to utilize the Writing Center to receive additional help or feedback on any course assignments or projects. You can make an appointment with a tutor by visiting the Writing Center's website (http://www.clemson.edu/centers-institutes/writing/), by calling them at 864-656-3280, or by simply stopping in.

What is the Title IX (Sexual Harassment) Statement?

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and

financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at http://www.clemson.edu/campus-life/campus-services/access/title-ix/. Mr. Jerry Knighton is the Clemson University Title IX Coordinator and is also the Director of Access and Equity. His office is located at 111 Holtzendorrf Hall, 864.656.3181 (voice) or 864.565.0899 (TDD).

Chapters and Raids

Throughout the course, Document Design, Video Production, Podcast Recording, Image Creation and Manipulation, Webtext publishing, Special Reasoning through Gaming, HTML Coding, Media and File Organization, and Multimodal Group Presentation

Chapter One: Through the Looking Glass

Raid One: Literacy Failure Analysis

This raid requires players to engage with the habits of mind and rhetorical terms discussed in class to analyze where they failed or had shortcomings with technology when they were trying to effectively communicate or create something. The raid is divided into two parts: 1) A digitally composed essay with images and text and 2) Either a podcast or short video. Both parts should be informal and narrative based. Players will first write a short (**500 – 750 word**) narrative about the moment. Then, they will pair up with another player and create a **5 minute podcast/video** about the same moment. Finally, write a reflection on the differences between the narrative and the strengths/weaknesses of both genres.
Potential Programs Used: GoogleDocs, Adobe Audition and/or Adobe Spark
10% of Final Grade

Chapter Two: Master of Scribes

Raid Two: Research Proposal

This raid requires you to shift from rhetorical analysis of the individual to that of a social and cultural ideology through mythology. Before you start researching, you should provide a proposal of interest in a world mythology as outlined in session. Script and record a video that details the reasons for choosing this mythology, planned method of research and writing, and the ultimate purpose for your Researched Argument (Raid Four). Be sure to cover your topic, your hypothesis, your potential sources and problems, and the significance of the proposed project. This video should include a preliminary Works Cited page, image credits, and a draft of the script being used for the video. The video itself should be between **two and five minutes** in length.
Potential Programs Used: GoogleDocs, Adobe Audition and/or Adobe Spark
5% of Final Grade

Raid Three: Annotated Bibliography

After identifying potential sources for your Research Argument Essay (Raid Four), compile a list of **6 sources** into an Annotated Bibliography. List your sources in alphabetical order, provide complete bibliographic information for each source, and compose a concise annotation for each in GoogleDocs. These annotations should include summaries, quotations from your source, and/or supplementary information about the source (how helpful is it, what is the authors *ethos* and stance, does it provide background information, etc.). Format according to MLA standards. **An Adobe Spark video or Adobe Premiere video will accompany the annotated bibliography**.
Potential Programs Used: GoogleDocs, Adobe Audition, and Adobe Spark or Adobe Premiere
5% of Final Grade

Raid Four: The Researched Argument Essay

This raid requires players to practice their rhetorical knowledge and develop an extended researched argument using multimodal composition strategies. Each essay will be comprised of up to **10 burst stories** (explained in class) which will mix primary and secondary research with personal narratives. Remember you are writing an argument to a general and diverse audience, so to be persuasive and effective it is

necessary to support your claims with evidence from a variety of sources. Remember to incorporate possible objections to your argument (i.e., rebuttals to those objections) with a goal of helping to mediate opposing sides of an issue (rather than offer mere opinions). The goal is not to achieve consensus, but to put forth a well-reasoned and well-supported argument that helps your audience move toward understanding, rather than conflict. Your essay should be at between **2000 and 3000 words,** have a Works Cited of at least **10 sources** (formatted using MLA guidelines), and supported by player created and manipulated images in a variety of programs. Players will submit several other documents to show process behind composing.
Potential Programs Used*: Google Docs, Adobe Spark, Adobe Audition, *Minecraft Education*, Adobe Lightroom/Photoshop
30% of Final Grade

Chapter Three: A New Age

Raid Five: Visual Rhetorical Analysis

This raid requires players to develop proficiency in rhetorical analysis and argument by creating a visual and written component. Each player will create a representation for their researched mythology in *Minecraft Education* and create a video guide of the space. Then, each player will swap visual texts and write a visual rhetorical analysis of the pieces. The aim of your argument is to support a thesis—using the rhetorical tools of persuasion—concerning how the chosen visual text offers a persuasive argument. Make an argument that persuades readers of your thesis. The form of this assignment is an integrated *textual and visual* essay that utilizes visual images and the rhetorical elements of composition, presentation, intended audience, and argument. This assignment should include a Works Cited page, formatted according to MLA standards, and be between **1000 and 2000 words10% of Final Grade**

Raid Six: Multimodal Transformation and Presentation

Now that research has been conducted and burst stories have been created, players will work in guilds to develop a text-adventure and compete against the other guilds to "sell" their game to "gaming executives." Each player will have specific objectives in their guild to transform their research into a game, create a marketing campaign, and present all materials in a quick three-minute pitch to the executives. The guilds will then be engaging in a Q&A with the executives to further their chances of being selected as the best and most persuasive game/presentation combo. Players will be using all technologies and programs they have learned to demonstrate their digital literacy and creativity in an authentic presentation as a guild.
Potential Programs Used*: Google Docs, Adobe Spark, Adobe Audition, Adobe Premiere, Adobe Lightroom/Photoshop, Adobe InDesign, *Minecraft Education*, Twine, and Camtasia
15% of Final Grade

Journey Logs

Starting on **September 5**, every Tuesday a journey log will be due. Journey logs will be reflections on/inquiries into one of the habits of mind or course outcomes using newly acquired skills and knowledge from the week of course readings and varying quests, adventures, and raids. The requirements of the journey logs will change depending on what specialization is chosen by the player. View the course website for a detailed description of the log.
10% of Final Grade