Strand II: Exploring Communities—Understanding the (Rhetorical) Construction of Self and Other

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Overview:
The design of this overall ENC 1102 semester course focuses on the exploration of community through the lens of research. In the first unit of the semester, students work to research and explore their own role(s) within various communities. After researching into their own personal histories, students choose a variety of communities, and through brief narrative flashes, crots, they depict their place or role(s). As an additional element, this creative piece will then be remediated into a multimodal composition that will require students to explore how visual and auditory elements add to and/or alter a discursive text.

In their second project, students turn away from personal experience and examine the way a community is represented through a given popular media. In a formal MLA research paper that intertwines theory, reviews, and community exploration, students examine the way a particular media (i.e., film, television, video games, plays, ad campaigns, etc.) depicts a specific community or the ways in which one community is treated across various media. In this way, students turn a more critical eye towards the media they are already familiar with, thus questioning its messages and the social implications for the creation of others.

In the final unit, students again research the topic of communities but this time in a more hands-on, experimental fashion. After choosing a particular community, students work to research first-hand who that community is and what they represent. Expanding and extending the rhetorical principles discussed and utilized in the previous two papers, students work to represent that community and the research they have conducted in a multimodal composition. Through class activities, discussions, journals, and readings on the topic of visual rhetoric, students explore how such representations—like the ones they encountered in their second research paper—depict particular, pointed representations of communities and how they can employ various rhetorical strategies to create visual representations themselves. This final project will help students investigate the rhetorical aspects of the visual, explore new methods of researching, and experiment with new ways of presenting a researched argument.

Description of Major Assignments:

Essay 1: Communities and You (Analyzing Your Own Communities Using Crots)

Throughout the semester, we will continually observe—through different mediums and lenses—the theme of communities as well as your membership and/or association with such communities. However, before we begin examining communities foreign to you, we will turn to the familiar: your own communities. In this first essay, you will research—via personal reflection—the various communities to which you belong.

For example, you could examine your association with the following:

- Your family (as a whole unit or through your various roles as sibling, daughter, nephew, aunt, cousin, etc.)
- Your friends
- Your significant other
- Your membership in various clubs, organizations, teams, online communities, etc.
- Your job
- Your major or university
- Your fraternity/sorority
- Your church

These, however, are just a couple of examples, as the possibilities are practically endless (as long as you take part/play a role in that community).
Furthermore, you will not merely be analyzing just one of these communities; you will be analyzing many of them. For in this paper, you will be writing in a particular style: in crots. This paper might seem strange to you, as you have probably never written in crots before. A crot is a flash—a segment, a chunk, a fragment. It is any and all of these things. Crots do not use transitions; they create a cohesive story through subtle, creative themes. I want this paper to exhibit flashes—to portray the myriad communities in your life that help illustrate who you are. These portrayals can be from childhood, adolescence, your high school careers, now, or even future projections.

In high school, you wrote five paragraph essays. Please try to forget those hamburger essays. In this paper, I want to see you. In a sense, this is your biography—use the communities to which you belong to generate a picture of you. Here is how we will work it. Together and apart, you will write short scenes. They could be as long as 500 words or as short as 100 (or 50 or 10 for that matter). Honestly, it does not matter. You will need enough crots to fill at least 6 pages, the minimum for this paper. We will sketch people, places, things, and ourselves—whatever is involved in this community—using vivid detail. And, I mean vivid detail. (Note: This may become painful, stick it out; it will be worth it.) Write with fragments. Use slang if you want. Write poetry. Write a short, short story. Write a song. Write an exposition. Imitate a style. Parody something. Run-ons, anyone? Adopt different voices. Pretend you are someone else in the community. Switch from first-person to second-person to third-person. However, do not get lazy. This is more work than a regular essay.

When your scenes are completed, we will discover a common thread among them and arrange them to form a narrative. Can it be chronological? Of course. Can it not be chronological? Of course.

Next comes the purpose. In other words, what will this paper actually do for you? It is my aim to show you that creativity and writing in college can go together. It is my aim to show you that a worthwhile and interesting piece of writing does not need to have a concrete beginning, middle, and end—all writing is not a five paragraph sandwich (or hamburger)—there are more subtle and nuanced approaches to organization and cohesion. My aim is to show you that using vivid detail enhances your writing immeasurably. My aim is for you to realize something important about yourself and your writing as well as how multiple communities work together to help construct exactly who you are. Lastly, my aim is for you to actually enjoy this.

Logistics:
- You will complete three drafts (the first and third of which we will workshop in class, the second you will bring to me in conferences), followed by a final draft.
- After the final textual draft, we will create a multimodal remediation of your essay—do not fret over this, as we will tackle it together when the time comes.
- Page length: 6-9 (which means 6 full pages, not 5 ½ or 5 ¾).

Grading:
- Written Text: 70%
- Revisions/Workshop: 15%
  - Includes your revisions from draft to draft as well as the help you provide others in workshop
- Multimodal Revision: 15%

Essay 2: Communities and the Media (and Stereotypes)
In your first essay, you not only examined the communities you were a part of but also conveyed your roles in them creatively with textual and visual rhetoric. For this second essay, you will expand your examination of communities and investigate the way(s) in which a community is represented (or misrepresented) in the media. In this essay, you will choose a film, television show, cartoon, video game (or whatever other media you wish, as long as you discuss it with me) and watch it with a critical eye for the way it portrays a specific community (or communities). Then, you will need to form an educated opinion about whether you think that media accurately portrays the community (or communities) in it or whether it perpetuates stereotypes. However, in order to form such an educated opinion, you will need to do research.

Research: The term research does not need to be connected to library index cards or futile and painstaking card catalogues. Furthermore, do not think of research as a pejorative term. Research can be fun and has most likely evolved drastically from the perceptions you formed during prior schooling. The point is to think creatively. Research has taken on a new dimension with the advent of the Internet—in mostly positive but still some negative ways. As the generation who lives and breathes on the net, this should be neither difficult nor new to you.

Your task: Find and read critic and public reviews, search for and understand the issues and politics discussed, research any controversial reactions to the media, read up on the community and its stereotypes, get to know the film, TV show,
cartoon, video game, etc. in as many ways as possible. Use the Internet, use the library (online?), and—more importantly—use your head.

Outline: After you have formed your informed opinion about the media’s portrayal of a community (or communities), you can begin to form your argument. It is essential for this paper that you keep a specific rhetorical situation in mind. You need to direct your paper, its argument, and your language (rhetoric) toward someone who holds a viewpoint opposed to yours. If you felt the film merely perpetuated the stereotypes of a particular community, then you will be writing to an audience who felt that the movie accurately depicted all community members. And, visa versa; if you felt the portrayal was accurate, then you will write to an audience who felt the media misrepresented a particular community. Thus, you will need to alter your language in an attempt to persuade those with differing viewpoints to agree with you. This will be an exercise in tactful rhetorical language (rhetorical sensitivity), persuasion, firmly grounded opinions, and well-researched evidence to support those opinions. There is no set outline or organization scheme for this paper. Your argument simply needs to be well-researched and presented in a rhetorically effective manner. However, there are some very helpful hints in your McGraw-Hill Handbook. Also consider:

- It usually helps to provide a brief and succinct summary of the film, TV show, cartoon, video game, etc. you are examining in order to set a context for your audience
- It is probably wise to address your opponents’ viewpoint so as not to appear as if you are ignoring their better points
- It is usually more persuasive if you reference specific concrete moments/scenes from your media which help to illustrate or corroborate your point (we will read an example of such as homework)
- It is important to have a “so what” factor in your paper. It is one thing to point out a stereotype, but you need to push further. So what? So what effect does a film like this have? Why are the stereotypes there? What affect might they have on the audience? Ok, so there are or are not stereotypes in the media…so what?

This is a large project; thus, it is imperative that you tackle it in small pieces. Keep on pace with the schedule outlined for class, and please contact me with any questions at any point in your drafting process. I am more than willing to sit down with you and talk out your argument, your evidence, or your rhetorical approach. Before your first draft is due, you will hand in a prospectus/proposal for your paper. Take this seriously, as this is your chance to get feedback about your project before you spend what I know will be hours on your first draft.

Logistics:
- All sources need to be cited properly in MLA format (see your McGraw-Hill Handbook, or look online at Purdue’s OWL for both parenthetical and Works Cited guidelines)
- Length: 10-12 pages

Grading:
- Final text = 70%
- Process/workshopping = 30%

Essay 3: Represent a Community (a multimodal project)
To begin, you will need to decide on the community you want to investigate and in what light you would like to portray that community. In other words, what is the purpose of your composition; what is its argument? Keep in mind that while you construct and carry out this argument that you will need to do research (library or interview-based) about your particular community, its members, its history, etc. You will need to present a knowledgeable picture of the community; therefore, start thinking about how this is best accomplished.

Next, you need to think about your audience. For whom are you presenting this argument? Why them? How does this particular audience affect the ways you will mold this particular composition? Does this audience limit you in any ways? What do you need to do in order to make sure your argument is cogent, lucid, and persuasive for this particular audience—what contexts or information are they privy to?

Once you have decided on a community, the argument you want to construct about that community, and for whom you want to present that argument, you will need (if you have not already) to think about the various mediums you will want to incorporate. Being as this is a multimodal composition, you can rely on various methods to make your argument (words, visuals, film, music, sounds, etc.). What mediums will be more effective in constructing and strengthening your argument and why? Intrinsic to thinking about your audience and your mediums is thinking about how you intend to employ the
rhetorical appeals (ethos, pathos, logos). How does your audience affect the appeals you will make? How does a particular medium assist you in making a particular appeal? Which mediums are better at making a certain appeal than another?

**Things to Consider When…**

**…thinking about visuals:** The visuals you use should help inform your audience about the community, its members, its locations, etc., but they should, first and foremost, relate to and strengthen your overarching argument. You can compose the visuals yourself, but you can also use other photos (i.e., historic or iconic ones), especially if they are important to the representation of your community. Furthermore, these visuals can be of more than just people—think objects, places, emotions; think outside the box.

These visuals should not be selected or taken randomly; rather, each visual should allow you to make a specific point about your community, and the project as a whole should culminate in an overarching argument about that community. After selecting your visuals, you must decide whether you want to alter these images in any way in order to enhance your argument (i.e., cropping, coloring, effects, etc.), and you need to think about how the organizational scheme or delivery of these visuals will help to convey your particular argument.

**…thinking about written text:** You will most likely have written text somewhere in your multimodal composition. Thus, it would behoove you to explore how your visual and written texts can collaborate to support your overall argument (and we will explore such avenues in class, too). Some (but certainly not all) of the ways you may want to think of written text are in the form of a title page, an introduction, short captions, longer explanations, or a conclusion. You will also need to consider the placement of these written texts among the visual and how it will affect your larger argument.

**Throughout this Process…**

You will also want to think about what you are leaving out. Often times, arguments are made just as much by what is included as by what is excluded. Are there certain parts of your argument that you are omitting? Why? Why did you omit particular visuals, written text, sounds, music, etc.? Your thought process during this entire composition should be meticulous: how does the inclusion of “x” instead of “y” or “z” make for a better argument? Furthermore, think of how this selection process is crucial to the development of your ethos.

Perhaps, most important of all, you will need to think about delivery: how, exactly, will you present this multimodal composition? Some examples include, but are not limited to, PowerPoint presentations, MovieMaker or iMovie films, an interactive webpage, or a computer game. While these are digital examples of a multimodal composition, remember that this project does not need to be digital; for instance, you could create a coloring book, a quilt, a scrapbook—practically any remediated tangible object that would have a performative aspect and make an argument. Think summer camp arts and crafts with a witty, intellectual, and scholarly edge. The possibilities for how you delivery this project to your audience are almost endless, but in selecting that mode of delivery, remember how much the overall presentation will influence the overall effectiveness of your argument. During the last week of class, everyone will present their multimodal composition to the class.

**Logistics:**

**Process Memo**

In addition to composing your multimodal composition, you will need to compose a substantive process memo detailing your rhetorical choices. This process memo will allow you to articulate the decisions you made throughout the composing process and why.

- Length: 4-6 pages

**Workshops**

Just like any text-based composition, process is important in this multimodal composition. Therefore, we will have two class workshops:

- First workshop: Before coming to class, you will need to know what community you are investigating, what argument you are making about that community, who your audience is, and what research you will be conducting. In class, you will be provided with a set of questions for you and your peers to answer. The questions will cover the mediums and rhetorical strategies you intend to employ as well as areas where you are struggling or where you believe you need a second opinion. At the end of the session, you will post a written response to a set of provided workshop questions.
Second workshop: This workshop will transpire during the last class period before your presentations. Working in the same workshop groups as before, you will need to bring in a polished copy (in the sense that you would feel comfortable presenting it to the class) of your multimodal composition. Here, you will present your project to your workshop group, all the while answering a predefined set of questions, most of which will explain your process, why you made the decisions you did, and the overall intent of the composition. During this time, you will note any last questions or concerns you have about your project and seek advice from your peers on what went well and where it might have felt short of your desired expectations. At the end of the session, you will post a written response to a set of provided workshop questions.

Grading:
- 60% – Multimodal Composition and Presentation
- 30% – Process Memo
- 10% – Workshop

Journals, Responses, and Writing Exercises
Option One: Journals function as a secondary source for drafting and polishing students’ ideas on the readings, clustered textbook sections, and digital media. These semi-polished journals must be posted on Blackboard or a class Facebook group before the class meeting, allowing the students to engage in a lively discussion. The students must compose 300-500 polished words for their journal entries and they must respond to at least one other student’s journal in 100-200 words. For instance, if you assign a journal entry to discuss on Friday, then the students have until 8:00 p.m. on Thursday night to post the journal. The responses are due before the beginning of that class on Friday, so the students critically think about the topic before the day of the discussion on Friday. With this journal, you would need to do a lot of in-class freewrites to allow the students a non-graded space to write.

Option Two: Un-scored journals including freewrites about the media and the digital culture, critical writing about readings, and reflections on the writing process and workshopping.

Option Three: This option is similar to the second option but the class creates their own blog site like blogger.com where everyone posts their journals.

Blackboard and Technology
Blackboard (or an equivalent technology such Facebook) is the classroom forum for journals and other prewriting-type exercises – as well as a place for peer and instructor response to writing and projects. If students create digital compositions for the final multimodal project you might also utilize the digital functions enabled through Blackboard and/or encourage students to share media and files through classroom web space.

The Curious Researcher Group Presentations
Having the students teach each other The Curious Researcher saves them from having to hear lectures and really gets them involved with the book.

Option 1: Separate the students into five groups and assign each group one of the five chapters from The Curious Researcher (unless they want to volunteer for chapters). Make very clear up-front that these cannot be summaries of the chapters. Each group will need to prepare a 15-20 presentation for the rest of the class on specific elements of their chapter (e.g. a student from group two might spend five or six minutes explaining how she evaluates online sources, or a student from group three might show an example of his double-entry notebook or explain why exercise 3.3 was helpful and show how he went through it with a specific example). The remaining groups (those not presenting) will each be required to come up with at least one question (per group) for the presenting group. You can use these questions as your basis for discussion, or better yet, let the group members field the questions—when they know that there will be questions, they will be prepared, and they really get involved with it.

Option 2: Instead of having presentations in class, you might utilize the technology at your disposal. Set up a forum on BlackBoard for them to post comments on the readings. It is important to require that they post (something appropriate) and respond to their classmates’ comments as well. You might give them specific things from the book to discuss, or let them sign up for certain topics. Bring up specific elements from their postings in class to show them that you really do read these.

Grading/Evaluation
Paper by Paper: Portfolio Grading:
| Paper 1 | 20 % | Papers | 80 % |
| Paper 2 | 30 % | Journals | 10 % |
Paper 3  30%  Participation  10%
Journals  10%
Participation  10%

Week-By-Week Schedule:

Week 1: Community Crots

Select from the following Reading Options:
- Identifying Genre (Beyond Words 30-31)
- Considering audience (BW 16-22)
- Revising (McGraw-Hill)

Select from the following Discussions and Writing Exercises:
- Introduce Course Material
- Introduce Community Crots
- Draw then Write About Communities:
  - First students will draw, however they like, their own map of the city they feel most connected to. Next, using that drawing as inspiration, students will freewrite about 1-2 communities that they belong/or did belong to and their role in them.

Select from the following Journal Options:
- What Did You Do Last Semester?
  - Students can write about their experiences in ENC 1101 (what they did, what they liked, what they disliked, etc.) and/or what their expectations are of ENC 1102—especially for those who didn’t take ENC 1101
- What the Crot?
  - Students write about 10 or so possible communities they could explore in their crot paper.
- What Do You Mean ‘Second Draft?’
  - Students talk about their prior experiences with drafting

Other Activities:
- Plagiarism Exercise (See FYC website: http://wr.english.fsu.edu/First-Year-Composition/Plagiarism-Exercises)

Recommended Inkwell Exercises:
- “When I Grow Up: Reflecting on Personal Growth” (Invention)
- Any Ice Breaker Activity

Week 2:

Select from the following Reading Options:
- Michelangelo de Carvaggio (BW 43) and Albrecht Durer, Self Portraits (BW 117)
- Patricia Hampl’s “I could Tell you Stories” (BW 107)

Select from the following Discussions and Writing Exercises:
- Community Crots: Workshop draft 1
- And Boom Goes the Dynamite: Exploding the Moment (The Inkwell)
- Talkity, Talk, Talk, Talk: Students will take one of their crots and revise it so it consists primarily of dialogue

Select from the following Journal Options:
- Oh Yeah, This will be Creepy: Students will eavesdrop on a conversation and transcribe it; the point, here, is to help them write realistic dialogue for their crot papers
- Holla Back: Students will reflect (either before or after) on workshopping and responding to their peers’ writing

Recommended Inkwell Exercises:
- “Wordiness” (Workshop)
- “Integrating Dialogue into Essay Writing” (Dialogue)
- “Exploding the Moment” (Details and Description)
- “Make It Interesting/Make Me Want to Read It: Catchy Openings” (Revising Drafts)

Week 3: Conferences

Select from the following Reading Options:
- Cluster 4.1 Places We Inhabit (BW 190-213)
- Kevin Spivey’s “Baby you mean the world of warcraft to me” (BW 285)
- Alan Sipress’ “Does Virtual Reality Need a Sheriff” (BW 379-380)

Select from the following Discussions and Writing Exercises:
- Community Crots: Conferences draft 2
Select from the following Journal Options:
- Why is Simon Cowell So Mean?
  - Students will consider how they have incorporated/responding to their peer’s and teacher’s feedback thus far

Recommended Inkwell Exercises:
- “Preparing for a Teacher-Student Conference” (Conferences)

Week 4:
Select from the following Reading Options:
- McGraw-Hill Handbook: Students Break-up reading Chapters 8, 9, and 10

Select from the following Discussions and Writing Exercises:
- Community Crots: Workshop draft 3
- Conjunction Junction, What’s Your Function?
  - Students will get in groups and attempt to answer each other’s questions from the prior classes Journal assignment (see below)

Select from the following Journal Options:
- Your Always Be Spellin’ Things Bad
  - Students provide at least 3 grammatical questions or concerns they have

Recommended Inkwell Exercises:
- “Chaos is (not) Our Friend—Editing for Clarity” (Grammar)
- “Proofreading Pitfalls Handout for Self-Editing” (Grammar)
- “Raising the Stakes: Adding Tension and Intensity to a Story” (Revising Drafts)

Week 5:
Select from the following Reading Options:
- Examining Media (BW 32)
- Jim Goldberg’s “Images from Raised by Wolves” (BW 122)

Select from the following Discussions and Writing Exercises:
- Community Crots Due
- Visual Remediation
  - There probably won’t be much time for in-class exercises, as most of the class time will be used explaining what remediation means and what is involved in remediating their crot paper

Select from the following Journal Options:
- At a Medium Pace
  - Students will explore three to five different mediums they will use in their visual remediation and how these mediums and their affordances affect their composing and the message they intend to convey

Recommended Inkwell Exercises:
- “Comparing Digital Genres: Facebook, Twitter, and Text Messaging” (Genre)

Week 6: Media Research
Select from the following Reading Options:
- Deciding on your purpose and context (BW 64-66)
- Understanding Purpose (BW 24-28)
- Gallery: Messages in Media (BW 265-273)
- The Curious Researcher: Chapter 1

Select from the following Discussions and Writing Exercises:
- Introduce Media Research Paper
- First The Curious Research group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss The Curious Researcher, they could discuss this as a class)

Select from the following Journal Options:
- They’ve Done Studies, You Know: 60% of the Time, It Works Every Time
  - Students write about the reliability of research on the Internet—what do they think are credible sources, and why?
- I’m All Grown Up [sic]
  - Students will discuss research they conducted in the past as well as what they found valuable and/or difficult

Recommended Inkwell Exercises:
“Using Curious Researcher Teaching Groups” (Research)
“In Quest of Culture: Topic Generating for the Research Paper” (Invention)

Week 7:
Select from the following Reading Options:
- Henry Jenkins’ “From YouTube to YouNiversity” (BW 307-311)
- The Campaign for Real Beauty Background (BW 426-427)
- The Curious Researcher: Chapter 2

Select from the following Discussions and Writing Exercises:
- Detailed Media Research Prospectus due
- Second The Curious Researcher group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss The Curious Researcher, they could discuss this as a class)

Recommended Inkwell Exercises:
- “Don’t Take This Exercise for Granted: Transitions” (Transitions)

Week 8:
Select from the following Reading Options:
- The Curious Researcher: Chapter 3
- Writing Arguments (McGraw-Hill)

Select from the following Discussions and Writing Exercises:
- Media Research: Workshop draft 1
- Ythagah Bombs, Ythagah Bombs, Ythagah Bombs
  - Instructor finds some clips from the media (e.g., “Racial Draft” from Chappelle Show, “Diversity Day” from The Office, Crash, “My New Hair Cut” YouTube clip, Shallow Hall, Chuck and Larry, Harold and Kumar, South Park) to show a variety of ways stereotypes manifest themselves—to perpetuate ignorance, to make fun of communities, to debunk stereotypes, etc.
- Third The Curious Researcher group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss The Curious Researcher, they could discuss this as a class)

Select from the following Journal Options:
- I Ain’t Your Buddy, Guy
  - Students write about times they were stereotyped and how they dealt with it.
- Holy Ethos, Batman
  - Students will talk about the research they gathered and the process of deciding what they included and/or excluded

Recommended Inkwell Exercises:
- “Deconstructing Source Integration: Using Research/Evidence” (Research)
- “Sharpening Structure: The Research Essay” (Research)
- “Balancing Your Voice with Others” (Workshop)

Week 9: Conferences
Select from the following Reading Options:
- The Curious Researcher: Chapter 4
- Evaluating Sources (McGraw-Hill)

Select from the following Discussions and Writing Exercises:
- Media Research: Conferences draft 2
- Visit from Jacque Druash (or other librarian) to talk about research and how to use the library (both physical and online space)
- Fourth The Curious Researcher group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss The Curious Researcher, they could discuss this as a class)

Recommended Inkwell Exercises:
- “Hypertextuality and Online Research: Evaluating and Using Online Sources” (Research)
- “Underline, List, and Highlight” (Conferences)

Week 10:
Select from the following Reading Options:
- The Curious Researcher: Chapter 5

Select from the following Discussions and Writing Exercises:
Media Research: Workshop draft 3
Cite Yo Sources!
  - Discussion about citing, paraphrasing, summarizing, quoting, etc. Purdue’s OWL has some good exercise pertaining to this
Fifth The Curious Researcher group should present from the success or failure of a specific exercise(s) from the book (Note: if teacher is not using groups to discuss The Curious Researcher, they could discuss this as a class)

Recommended Inkwell Exercises:
- “Developing Source Dialogue” (Revising Drafts)
- “Stylistic Revision: Maximizing Clarity and Directness” (Revising Drafts)

Week 11: Multimodal Composition
Select from the following Reading Options:
- Choosing a Subject or Focus (BW 56-58)
- Reaching an Audience (BW 60-62)
- Choosing a Genre and Structure (BW 67-72)
- Choosing a Medium (BW 77-83)

Select from the following Discussions and Writing Exercises:
- Media Research Due
- Introduce Representational Multimodal Composition
- What is Multimodality?
  - Students will analyze different multimodal compositions (including who the intended audience is as well as the message and whether or not it is effective). For example, Michael Jackson’s “Black or White;” Jacinta Bunnell and Julie Novak’s “Girls are not Chicks;” Igor Kodenko’s Political Cartoon; and Koyaanisqatsi
- So what can I Do for this Project?
  - Students write about three potential communities they could investigate, including how they would research them and what type of argument they could make about them

Select from the following Journal Options:
- ROTF LMAO Writing is totally my BFF
  - Students will examine how the mediums in which they write affect the ways in which they write (think text message to Facebook to Microsoft Word to email)

Recommended Inkwell Exercises:
- “Audience and Voice Exercise” (Audience)
- “Genre Scavenger Hunt” (Genre)

Week 12:
Select from the following Reading Options:
- Multimedia Writing (McGraw-Hill)
- Visual Design Elements: (McGraw-Hill)
- Gallery “Representations of Identity” (BW 97)

Select from the following Discussions and Writing Exercises:
- Representational Multimodal Composition: Workshop draft 1
- “Who is Barack Obama?”
  - Students will discuss the visual argument a text makes. In turn, as a homework assignment, they make their own visual argument with the objective of answering the following: “Who is (insert student’s name)?”
- “Who is (insert student’s name)?”
  - Students must compose their own visual argument that seeks to answer the following: “Who is (insert your name)?” You must include at least ten slides/images.

Recommended Inkwell Exercises:
- “Exploring the Interplay of Text and Visuals” (Analysis)
- “Repainting the Starry Night: Visual/Textual Analysis” (Analysis)
- “Abstract Shapes: The Importance of Visual Descriptions” (Audience)
- “Advertising Influence—Thinking and Writing about Cultural Influences (Writing About Various Media)

Week 13:
Select from the following Reading Options:
- Cluster 3.3 Groups and Ethnicities (BW 150-165)
- Peter Menzel and Faith D’Alusio (BW 519-521)

Select from the following Discussions and Writing Exercises:
- Representational Multimodal Composition: Optional Conference draft 2
- Typography
  - Students will look at various clips and analyze how different modes (visual, text, and sound) work collaboratively (e.g., Pulp Fiction, Wedding Crashers, Family Guy, Thank You for Smoking)
- Same Argument, Different Medium
  - Students will look at how the medium affects the message (e.g., Dear Mattel, Banishing Barbie, Diet Barbie, Barbie Slavery, American Barbie, Malibu Anna, The Body Burden)

Recommended Inkwell Exercises:
- “Commercial Break: Creative Play with Media Influence” (Writing About Various Media)

Week 14:
Select from the following Reading Options:
- HeadOn: Apply Directly to the Forehead (BW 420)
- Adbusters Website (BW 446)
- PETA Ad (BW 478)

Select from the following Discussions and Writing Exercises:
- Representational Multimodal Composition: Workshop draft 3
- Same Argument, Different Audience (Ethos, Pathos, Logos)
  - Students will analyze PETA videos, which seek to make the same argument to different audiences. Students will look at the appeals (ethos, pathos, logos) the videos utilize and why or why not these videos are effective (videos: Super Bowl, Al Jazeera, WWJD?, Alicia Silverstone, How it’s Prepared, Chew on This)

Recommended Inkwell Exercises:
- “Comparing Tone and Style” (Audience)

Week 15:
Other Activities:
- Representational Multimodal Composition due
- Presentations
- Course Evaluations
- Self Evaluation

Recommended Inkwell Exercises:
- “Titles Say so Much” (Titles)

Strand III: Relationships of Communication—Writing in Multiple Genres
by Katie Bridgman, Jennifer O’Malley, Liane Robertson, and Kara Taczak

Overview of Strand for Instructors
In this strand we introduce genre as a way of understanding the relationship between writer, audience, and medium and as a means of exploring communication within our culture. Using genre as our lens, the major assignments of this strand investigate the circulation of messages within and around communities through critical analysis and through the rhetorical canons of invention, delivery, and style. Designed to incorporate extensive research into writing in multiple genres, this strand provides students with a foundation of inquiry from which they can seek to understand our culture, specifically their own communities. The major research essay in this strand works as an anchor from which students can explore the relationships in communication and how those relationships change through genre. Beginning with an exploration of genre and its function in communication, moving to how genres work in different communities and for various audiences, students will ultimately develop a strategy for creating their own genres, designed to communicate to specific audiences and for specific purposes. Finally, students will critically analyze their own work and rhetorical choices through extensive revision and reflection.