

# EN 102: Composition and Literature II

## Rhetorical Texts in Context

<b>Instructor: Spencer Bennington</b>	<b>Class Location: TBD</b>
<b>Office: CPR 301K</b>	<b>Class Time: TBD</b>
<b>Office Hours: TWR 11-1</b>	<b>Class Location: TBD</b>

### I. Overview

Welcome to EN 102! This course is designed to help you become more skilled with Intermediate and advanced reading, writing, and research techniques necessary for academic success at the college level. These techniques will build on the skills you developed in EN 101 while simultaneously exposing you to new kinds of rhetorical “texts” for analysis. These include literary texts like fiction, drama, and poetry, media texts like film and television, professional texts like data visualizations academic research, performed texts like dance and music, and even digital texts like anime or AI compositions...and so much more! We will come to understand these different text groups as **genres**, categories of patterned responses to frequently recurring **rhetorical situations**. This course will teach you to better understand these texts rhetorically in terms of their **purpose, audience, design, and delivery** as well as the historical **contexts and exigencies** which make some texts have lasting impact centuries later. Finally, you will get a chance to collaborate with your classmates to demonstrate all that you’ve learned by producing a rhetorically effective **multimodal project** of your own. This course will not only help you continue to practice the writing skills you need to succeed in the remainder of your college courses, it is built to help you develop critically reflexive habit-practices, project management techniques, and holistic health strategies that can positively influence the rest of your academic and/or professional career.

### II. Catalog Course Description of EN 102

EN 102 provides, through an extension and intensification of the methods and approaches of EN 101, an introduction to fiction, poetry, drama, and film. Prerequisite: EN 101.

### III. Student Learning Objectives

#### **General Education Objective for Goal 1: Critical Reading, Writing, and Research:**

*Students will write with clarity and precision, and read with comprehension. They will exercise the skills of independent inquiry, that is, to find, analyze, synthesize, and critically evaluate information in the respective discipline.*

#### **General Education Course-level Outcomes for Goal 1**

- Construct a clear thesis supported by evidence from primary and secondary sources
- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Demonstrate conventions for structure, paragraphing, tone, and mechanics
- Apply appropriate citation styles

#### **Course-level Goals for this Class**

By the end of the semester you will be able to:

- Identify common issues of style and demonstrate intermediate/advanced grammar/writing skills
- Apply knowledge of writing, rhetoric, literary analysis, and argumentative skills through daily composition exercises
- Explore intermediate/advanced critical concepts including but not limited to: genre, intertextuality, multimodality, usability, accessibility,
- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions
- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship
- Collaborate with classmates on a multi-author research report in order to further develop inter/intrapersonal and project management skills
- Produce a purposeful multimodal project designed for a specific audience that synthesizes course texts and concepts

## IV. Major Assignments and Grade Weight

Each grade is divided equally by its process components (skill-building exercises, generative writing, drafts, peer review, revision exercises) and the product component (final draft). For example, Project 1 is worth 20 points total toward your final grade. 10 of those points can be earned by successful completion of the process components. 10 of those points can be earned through a successful final draft.

**Note:** These major assignments add up to a total of 110 points. Why? Because I understand that you are human beings first and students second. That means that this course has some built in flexibility when life happens unexpectedly. If, for example, your semester starts out poorly and you only score a 10 on project 1 (the equivalent of getting a 50%), you know that it's still highly possible to earn an A in the course (because there are still 100 available points to earn). It also means that I can reward those of you who attend class frequently by setting an Attendance Grade (10 points) without penalizing those who cannot due to other obligations, extenuating circumstances, or accessibility/disability reasons.

### Project 1

#### Rhetorical Analysis of a Literary Text (20 pts)

##### Corresponding SLOs:

- Identify common issues of style and demonstrate intermediate/advanced grammar/writing skills
- Apply knowledge of writing, rhetoric, literary analysis, and argumentative skills through daily composition exercises
- Explore core rhetorical concepts including but not limited to: rhetoric, discourse community, genre, disciplinarity, intertextuality, purpose, audience, design, and delivery
- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions

##### Brief Description

After learning about various critical tools for examining literature, you will write a rhetorical analysis of our shared course text, *Fight Club* (Note: the text here is the instructor's choice but it should be one that all students read). Some secondary sources and research materials will be collected on our course site and available for your use--these will help you develop multiple perspectives about characters, plot devices, settings, socio-political context, etc as well as potentially useful lenses to help us understand a piece of literature like *Fight Club* (structuralism, deconstruction,

psychoanalytic theory, theories of orientalism and othering, gender studies, critical race theory, theories of power, positionality, and privilege, etc.). You should read through these materials as you try to decide what kind of topic you'd like to focus your analysis on--say, consumer-culture angst in the late 90's as represented in the book. Once you have this topic and a place to start with some of our shared materials, you should do some additional research on your own to help you craft a fully fledged rhetorical analysis, one that understands the sociopolitical climate in which this text was produced as a response. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 750-1000 words in proper APA or MLA style.

## Project 2

### Rhetorical Analysis of a Popular Text (20 pts)

#### Corresponding SLOs:

- Identify common issues of style and demonstrate intermediate/advanced grammar/writing skills
- Apply knowledge of writing, rhetoric, literary analysis, and argumentative skills through daily composition exercises
- Explore core rhetorical concepts including but not limited to: rhetoric, discourse community, genre, disciplinarity, intertextuality, purpose, audience, design, and delivery
- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions
- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods

Just like project 1, this project asks that you perform a detailed rhetorical analysis of a text, one that includes some amount of secondary research on a specific topic. The two major differences are: 1. This time I am not providing the text so you can choose any text that is not a novel, written poem, or written play. 2. Because you are choosing your own texts, I will not provide a shared bank of secondary sources. These two differences mean that Project 2 requires you to do a bit more brainstorming at the invention stage as well as a bit more research in the draft stage. Ideally, however, the flexibility of choosing between meaningful popular texts (TV, movies, music, digital media, performance, etc) allows for some interesting projects. While the goals of this project are similar in many ways to project 1, I do expect a higher degree of analytical rigor because this will be the second major opportunity to write an essay like this in the course. That said, I also expect different kinds of research to appear in this analysis (if you're examining a music video, for example, you might look into relevant performance studies or embodiment scholarship). Because we are no longer limited to an examination of written texts, your research opportunities open up tremendously. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 750-1000 words in

proper APA or MLA style.

## **Project 3**

### Research Review Article (20 pts)

#### **Corresponding SLOs:**

- Analyze various texts as components of larger rhetorical situations within historical/social contexts and/or literary traditions
- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship

Project 3 is designed to help you gather research on a local social, political, or cultural issue/movement/institution that is important to you. The topic you choose is less important than the following requirements:

1. You must choose to investigate an issue/problem that various stakeholder groups are actively working to solve.

2. You must conduct primary as well as secondary research to better understand the history of the problem/issue, the potential causes, the potential effects, and the affected populations.

**Note:** In Project 4 you will be asked to create a rhetorically effective multimodal composition (video, digital media, mixed materials, etc) that focuses on a local issue and advocates for certain kinds of action. The research you do in this project can help you develop that final project, so be sure to put the extra work in here. This project will go through a drafting, appraisal, peer review, and revision process. The final draft should be 750-1000 words in proper APA or MLA style.

## **Project 4**

### Multimodal Composition: The university experience (30 pts)

#### **Corresponding SLOs:**

- Investigate topics pertinent to critical understanding of texts using a combination of applied and academic research methods
- Discuss ethics as it relates to research, writing, and scholarship

- Collaborate with classmates on a multi-author research report in order to further develop inter/intrapersonal and project management skills
- Produce a purposeful multimodal project designed for a specific audience that synthesizes course texts and concepts

After studying various genres of text all semester in terms of what makes them rhetorically effective, it's now time to produce one of your own. You and two classmates will collaborate to create a multimodal composition of your choice. The form your text takes is less important than the following items:

1. Your text must achieve the purpose of advancing a cause, course of action, or solution to a local problem/issue researched in Project 3.
2. Your text must be designed with a specific audience in mind. For example, if you want to appeal to and reach a younger audience, social media platforms might be more effective than a long-form blog post.
3. Your text must stand alone as an object that speaks for itself, but you will also write a rational/analysis (250-500 words) of your project specifically to show me you have critically considered rhetorical choices in the design process.

This project will help you learn how to collaborate in future environments by teaching you how to write team charters and work plans, but it will also serve as the complete synthesis of all that you have learned about intermediate/advanced writing, argument, analysis, and research in this course. Your group will be required to present your final project in some way at the end of the term.

## **Daily Writing Activities/ Participation (10 pts)**

### **Corresponding SLOs:**

- Describe the various resources available locally to ensure college success
- Review common issues of style and reinforce basic grammar/writing skills
- Apply knowledge of basic writing, organizational, and argumentative skills through daily composition exercises

This category includes weekly annotations, journaling posts, style corner exercises, basic writing assessments, and quizzes. These smaller writing exercises are designed to help you understand concepts needed to complete longer projects, interact more with various university communities or resources, and help you think through your personal growth throughout the semester as a student writer.

### **Attendance (10 pts)**

I often go back and forth on attendance policies but I believe setting it up this way both rewards those of you coming to class while also not penalizing those who cannot always attend due to other obligations, extenuating circumstances, or accessibility/disability reasons. I get it--life happens. You can't always be in my class. But let it be known that I want you here and these ten points are your incentive to show up. I do think you will improve more the more you practice, and we practice every day in class :)

If for whatever reason you do need to miss class, I don't need to know why, but I do appreciate it when you check-in with me. This let's me know you are doing ok and allows me to keep you up to date if we did anything that wasn't already listed on the syllabus.

## V. Required Texts

Chuck Palahniuk. **Fight Club**. New York: W.W. Norton & Company, 1996

All other required texts will be provided digitally by the instructor via our class learning management system and/or email. If you need accommodations of any sort (print media, different file types, translations, etc) please make me aware as soon as possible.

## VI. Weekly Schedule

Note: This schedule is subject to change. I will notify students in class and via email if this schedule changes during the semester. Each two week pair is, in addition to the course content listed on the schedule, devoted to one of eight "habits of mind" recognized by the Council of Writing Program Administrators necessary for college and career success (these are color coded and listed under the "theme" column). These habits will be trained and discussed as we move through our course and your development in these areas will be topics to address in your journal.

### **Course Calendar**

<b>Week / Theme</b>	<b>In-Class Topics</b>	<b>Due Before Class</b>
<b>Week 1: Creativity</b>	What is good writing?	

	<p>How this class works (student journals, assignment expectations, course policies)</p> <p>Preliminary assessment of student writing</p> <p>The CWPA's "eight habits of mind "</p> <p>What is critical reading? What are "texts"?</p> <p>Exercises for improved reading comprehension, note-taking, and organizational skills.</p> <p><b>Creativity Practice:</b> generative writing prompts</p> <p>Ask me anything</p>	
<p><b>Week 2: Creativity</b></p>	<p>Writing annotations?</p> <p>Practice writing citations, attributions, summaries, and evaluations.</p> <p>Practice writing observations, claims, interpretations, etc</p> <p>Practice reading short stories and poetry</p> <p><b>University Resource:</b> Writing Center for brainstorming ideas, fresh perspectives, and revision advice</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>● CWPA Framework for post-secondary success</li> <li>● King, "The truth about stories"</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>● First impressions journal assignment and post</li> <li>● Style Corner: Summaries</li> <li>● Post practice annotation of King to discussion board</li> </ul>

<p><b>Week 3: Engagement</b></p>	<p>What is rhetoric historically and now?</p> <p>Purpose, Audience, Design, Delivery (PADD)</p> <p>Strategies for effective argument Using Toulmin model in analysis</p> <p>How do various literary texts work rhetorically?</p> <p><b>Engagement Practice:</b> writing prompts to spark joy and enthusiasm</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>● Zarlengo chapters on Rhetoric, purpose, audience</li> <li>● Survey of the rhetorical situation debates (handout)</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>● Style Corner: Integrating quotations</li> <li>● Annotate the Zarlengo readings and post on the discussion board. Follow directions for guided peer review practice on this and all future annotation posts</li> <li>● Get Fight Club so you can read and discuss next week</li> </ul>
<p><b>Week 4: Engagement</b></p>	<p><b>Individual Conference Week</b> (please see our LMS for detailed information on how we will work together this week)</p> <p>Reading Fight Club and writing preliminary observations/questions</p> <p><b>University Resource:</b> find an active club you might be excited to interact with. This could be a discourse community to analyze, a group you plan on joining, or both.</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>● Fight Club (have at least 50 pages read before your conference)</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>● Style Corner: Sentence Construction</li> <li>● Engaging with campus communities journal assignment</li> </ul>

<p><b>Week 5: Metacognition</b></p>	<p>Genre theory from both rhetorical and literary perspectives</p> <p>How to write a rhetorical analysis of a novel, using our shared research bank, positioning texts within context</p> <p><b>Metacognition Practice:</b> writing prompts for critical self-reflection</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>• Dirk, Navigating Genres</li> <li>• Understanding Genre in creative writing</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>• Style Corner: Topic Sentences</li> <li>• Annotation for discussion board</li> <li>• <b>Rhetorical Analysis draft due Sunday night</b></li> </ul>
<p><b>Week 6: Metacognition</b></p>	<p>Collective Feedback on Rhetorical Analysis Drafts</p> <p>I will distribute the feedback file at the beginning of the week. Both class periods this week will be opportunities to practice using this feedback file during guided peer-review exercises</p> <p><b>University Resource:</b> mental health</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>• Collective feedback file for revision</li> <li>• Meloncon, the messy writing process model</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>• Revise draft and submit <b>final rhetorical analysis</b></li> </ul>
<p><b>Week 7: Curiosity</b></p>	<p>How do popular texts differ from literary texts?</p> <p>Expanding our critical vocabulary to include visual, auditory, kinesiological, etc.</p> <p>Modeling an analysis of popular texts: Lemesurier 2020 and Childish Gambino's "This is America"</p> <p>Demonstrating how bodies and media in the 20th 21st century facilitated new kinds of arguments (Bruce Lee, Jesse Owens, Rosie the Riveter, etc)</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>• The medium is the message review article</li> <li>• Introduction to visual/digital rhetoric</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>• Style Corner: Using In-text citations</li> <li>• Annotation of</li> </ul>

	<p>Choosing a popular text (comics, web media, multimodal compositions, music, performance, etc)</p> <p><b>Curiosity Practice:</b> writing prompts to inspire research question</p>	<p>weekly reading for discussion board</p> <ul style="list-style-type: none"> <li>Choose your popular text and post to the appropriate discussion board</li> </ul>
<b>Week 8: Curiosity</b>	<p>Writing what we can observe vs. writing what we believe</p> <p>Brainstorming and working together on outlines for project 2</p> <p><b>University Resource:</b> academic tutors and supplemental resources to help you to take ownership of your own education</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>Porter, delivery in the digital age</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>Style Corner: Active and Passive voice</li> <li><b>Project 2 draft due Sunday night</b></li> </ul>
<b>Week 9: Responsibility</b>	<p>Collective feedback exercises and peer review in class</p> <p>Workshop time to revise in class and ask for help</p> <p><b>Responsibility Practice:</b> writing prompts about fear, anxiety/confidence, consequences, and affirmations</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>Collective feedback file for revision</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>Midterm journal summary report</li> </ul>
<b>Week 10: Responsibility</b>	<p>What is applied/academic research?</p> <p>Conducting ethical research</p> <p>Writing good research questions</p> <p>Matching questions to the right method</p> <p>Choosing a local issue or topic</p> <p><b>University Resource:</b> research librarians to help you find ways to answer all your questions.</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>Zarlengo chapter on Research</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li><b>Final draft of project 2</b></li> <li>Midterm assessment of writing skills</li> </ul>

<b>Week 11: Flexibility</b>	<p>Research writing: using APA and MLA style</p> <p>Workshopping in class. Bring in some sources you plan to include in your research review so your classmates and I can make sure you are addressing all the major project components</p>	<p>Assignments--</p> <ul style="list-style-type: none"> <li>• Bring research materials to class and any questions or issues</li> <li>• <b>Draft of project 3 due Sunday night</b></li> </ul>
<b>Week 12: Flexibility</b>	<p>Collective feedback exercises and peer review in class</p> <p>Workshop time to revise in class and ask for help</p> <p><b>University Resource:</b> career services to help you adapt your academic skills to a constantly changing job market</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>• Collective feedback file for revision</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>• Collaborative skills exercise</li> </ul>
<b>Week 13: Persistence</b>	<p>Establish teams for final project and discourse communities of focus</p> <p>Using Google Drive and other tools for collaborative writing</p> <p>Writing team charters in class</p> <p>Outlining major deliverables for final project, establishing team roles, creating work plans</p> <p>Storyboarding in class.</p> <p>Wrapping up major discussions and preparing for final presentations.</p> <p><b>Persistence Practice:</b> writing prompts with challenging/strict guidelines</p>	<p>Readings--</p> <ul style="list-style-type: none"> <li>• Ball, Arola, multimodal rhetoric readings</li> <li>• Zarlengo, collaboration chapter</li> <li>• Wolfe, Team Writing selections</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>• Team charter and work plan due</li> </ul>

<b>Week 14: Persistence</b>	<p><b>Group conferences replace collective feedback.</b> See our course page for detailed instructions. We will not meet as a class this week, only in small groups.</p> <p><b>University Resource:</b> physical health is important now more than ever as finals approach.</p>	<ul style="list-style-type: none"> <li>• Zarlengo presentations</li> </ul> <p>Assignments--</p> <ul style="list-style-type: none"> <li>• <b>Project 4 storyboard due</b></li> </ul>
<b>Week 15: Openness</b>	<p>Discussion of final revisions and how to take what we've learned in this class and transfer it to future courses or professional environments</p> <p>Final exam for this course?</p> <p><b>Openness Practice:</b> self-reflective writing</p> <p><b>University Resource:</b> professors from multiple majors make their case for courses you might take later in your college career</p>	<p>Assignments--</p> <ul style="list-style-type: none"> <li>• Prepare final presentation</li> <li>• Revise project 3 final</li> <li>• Final journal summary posting</li> </ul>
<b>Week 16: Openness</b>	<p>Final presentations and assessment of instructor, course, and teammates.</p>	<p>Assignments--</p> <ul style="list-style-type: none"> <li>• Final Presentations</li> <li>• Turn in <b>Final Report and Critical Reflection of Assignment and Course</b></li> <li>• <b>Final assessment of writing skills</b></li> </ul>

## VII. Course Policies

### Collective Feedback

In this course, you will receive some combination of individualized feedback from your instructor as well as collective feedback on your major project drafts. A collective feedback file will be created using anonymous student examples from the course. These examples will be labeled as either exhibiting some kind of stylistic, compositional, or

logical issue or as exhibiting strong qualities to be emulated. Issues will be accompanied by potential examples for how to revise as well as practice exercises designed to help students revise their own work. The feedback file will be important in how we learn about revision and peer review in this course.

## **Technology Use**

You are required to have access to a computer to complete the assignments in this course. There are days where we will likely work in class, so a reliable laptop is best. If you do not own a computer, please let me know so we can investigate what university resources are available or how to best accommodate you. I do not mind laptops or even smartphones in class--in fact, get used to me asking you to Google something when I want an answer. Technology is powerful and can help us become better writers, so I want you to use what you have. That said, if your techno-toys become a distraction for you or others, I'll ask you to put them away.

## **Attendance**

As explained above, attendance is associated with possible points to earn for your final grade, but it is not mandatory. I do strongly believe that the more frequently you miss class, the less likely you are to succeed in the course, but this is not a decision that's up to me.

## **Experiential Learning**

Building on the last point, part of the reason attending class offers different learning opportunities is because of the amount of interactive or experiential exercises we will do together. Sometimes these might seem silly or make you a bit uncomfortable--that's ok. This is because, for the longest time, you've been conditioned to sit still in desks and raise your hands, to not speak unless spoken to. Environments like these are not conducive to deep learning. As such, prepare to move around, stretch, explore campus, talk to people, and practice, practice, practice! This class will make you a better writer if you learn to think about the entire, embodied, writing process. That's part of the reason we have a theme every two weeks--to help us keep an eye on the bigger picture of how we are developing holistically to better understand how we can further develop as people generally and writers specifically.

## **Journaling**

I will ask you to document many of these interactive learning moments in a journal I want you to keep for this course. The journal itself should be a simple one-subject notebook. Please use a physical notebook so you can scribble, tear pages, draw, etc in addition to writing low-stakes, ungraded, responses. I will never read your actual journal--this is as private a document as you decide to make it. Instead, I will ask you to periodically post journal summaries to share more formalized, public thoughts you've extracted from

private writing throughout the course. These posts will be how I track your interactions with various university communities and resources as well as your self-reflection regarding the eight habits of mind.

### **Diversity and Inclusion**

This classroom will operate as a safe space for a diversity of opinions, human experiences, and ideas. You will practice developing active listening skills, empathy, and crafting a respectful tone by writing to one another and participating in discussions. Should you ever behave in a way that violates the safe space of our classroom, you will be asked to leave and not return until you have met with me to discuss a plan of action.

## VIII. University Policies and Resources

Note: these are some of the policies and resources I usually include with hyperlinks to the correlating policies and resources I found on the Norwich website.

### **Diversity and Inclusion**

[English Language Learners](#)

[Academic Dishonesty](#)

[Kreitzberg Library](#)

**Grades of Incomplete**

**Students of Concern**

**Technology Help**

[Counseling Services](#)

**Food or Housing Insecurity**

[Writing Center](#)

**Academic Tutoring**

[Students with Disabilities](#)

