Instructor: Angela Buchanan
Office Hours: Wednesdays, 11-1, or by appointment
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Course Materials:
- Regular access to D2L.
- A writing handbook is suggested, but not required. Compose, Design, Advocate is an excellent handbook for visual rhetoric, and sections of the book will be available via D2L.

Course Description:
This course will build upon the theories and practices of composition and rhetoric, with a content focus examining visual rhetoric. The primary goal of the course is discursive versatility, which means being able to ethically and genuinely represent your perspective to different audiences in varied rhetorical situations. We will look at ways that visual texts are deliberately rhetorical, and apply that analysis and perspective to pieces that integrate visual and textual elements. We will examine and challenge the assumption of “universal vision,” and look at ways that gender, race, physical differences, political and social beliefs, culture and nature, and ideas of nationalism are represented in visual texts. The course is designed to help you develop ideas into a variety of written, visual, and spoken forms, using research, revision, discussion, and workshops to improve your work. You will read, design, and write pieces designed for different audiences, both public and academic, and practice different rhetorical strategies. We will discuss the basic language of rhetoric, and apply that knowledge to readings and to workshops for individual papers. The primary goal is to further develop your strengths as a writer,
reader, and speaker. Key skills include effective research and citation, critical analysis of visual and written texts, close reading, oral presentation, and revision. This is also a course in critical thinking, with a strong research component, and you should be prepared to challenge your own assumptions and back up your ideas with research.

**Attendance:**
...is critical to your success in this course. I make no distinction between excused and unexcused, so save your absences for emergencies or illness. No one with any more than 4 absences will receive any grade higher than “B.” No one with more than 5 absences will receive any grade higher than “C.” Anyone with 7 or more absences will fail the course. In the event of a major life crisis, you will need to provide verifiable documentation.

If you need to miss a class due to a military or athletic obligation you must provide a letter from your supervisor or coach to document the reason for the absence. If you need to miss class for a religious observation, please give me two weeks advance notice. In these cases, absences are excused but you still need to make up any missed work.

**Be on time.**
It is imperative that you come to class on time. I often provide key information in the first few minutes of class. If you are absent by ten minutes or more it will count as an absence. If you know in advance that you will need to arrive late or leave early for one or two classes, let me know when and why, and it will save you an absence and an ethos reduction. Any absence, for any reason, requires that you contact me and make arrangements for all missed work to be made up in a timely fashion. Email is the most efficient method.
Participation:
This aspect of your grade reflects your mental attendance rather than your physical attendance. In other words, those who simply show up will not do well; those who are actively engaged in the course will succeed. This is not a “lecture” course in nature or content, and you learn rhetorical skills primarily through guided, deliberate practice and participation. Participation includes a variety of things, including but not limited to providing quality written and oral feedback during peer reviews and workshops; asking intelligent and relevant questions during discussions and following presentations; acting professionally and in the manner of a colleague (meaning participating in a reflective and critical way, but in a manner that shows respect for others); and participating fully in all in-class exercises. Note that one of the primary goals for this course is to teach you about audience awareness and appropriate modes of discourse. Your primary audiences for this class are your peers and the teacher. Demonstrating rhetorical awareness and savvy in relation to these audiences is essential.

Primary Course Goals:
This course is meant for juniors and seniors in the College of Arts and Sciences, and is designed to help you:

- Learn to write with discursive versatility, making rhetorical choices that will adapt your texts to a particular audience and purpose;
- Examine the rhetorical differences between public and private discourse;
- Investigate and apply ethical structures for your writing;
- Adapt your area of disciplinary knowledge toward writing to a lay audience;
- Develop and apply your critical thinking skills, which are foundational to successful writing;
- Develop storytelling skills that extend and enhance your analytic skills;
- Develop drafting and revision skills, as well as peer response;
- Practice critical but respectful dialogue with colleagues;
- Become highly informed about national and international events and issues;
- Develop an increased understanding of conventional grammar and usage, along with syntax, punctuation, and spelling appropriate to the genres we will investigate.

Grading:
Required drafts of work will be given benchmark grades to indicate how the piece is working as a draft. This is to give you a sense of what areas are working well and what areas need to be revised for the portfolio. All previous drafts (with comments from me, as appropriate) must be included when submitting revised versions of that assignment. Benchmark grades are presented as a grade range (B-/C+, for instance), whereas a final grade will be one grade, only. When a final version of a project is due, it will receive a final grade.

I use letter grades to evaluate final versions of each assignment. Overall standards for primary assignments include:

“A” work is excellent in conception—meaning the writer has developed an interesting and complex idea for the piece—and demonstrate complex analysis, cited support, and a readable and engaging style. Writing contains minor mechanical or citation errors, and all aspects of the assignment are posted on time.

“B” work is better than average, meaning interesting, thoughtful, and demonstrating some clear and credible analysis and research. It may take a more standard approach to a subject than “A” level work. Demonstrates control of language, citation, and style.

“C” work is average, with a clear form but an obvious approach and minimal complexity. There may be mechanical and/or citation
issues that impede readability, and some aspects of the assignment may have been under developed or posted late.

“D” work is deficient in form, content, complexity, and/or mechanics. Source support may be lacking or not credible. Some or all aspects of the assignment may have been submitted late or lacking in development and thought.

“F” work does not meet the standards of the assignment, is plagiarized in part or whole, and/or is not submitted when due.

I provide feedback for all full rough drafts, and the expectation is always that you have carefully read the assignment and supplemental readings and materials. When you have questions, ask right away—and assuming that you have read the materials before asking, there is no such thing as a stupid question.

**Primary Assignment Overview:**

*Visual Rhetorical Analysis*

A rhetorical analysis asks you to make supported claims about rhetorical situations and appeals, which are at play in any sort of text. For this assignment you will apply the rhetorical language we have covered in class to write an analysis of a visual text of your own selection.

*Proposal for Research*

A proposal is always designed to be a persuasive document, and for this assignment you will develop and research an idea that you want to pursue for the larger, multimedia project. You will support your research agenda with some preliminary research, drawing from both scholarly and lay publications.

*Multimedia Project*

This large project will develop from your approved Proposal, and will include research, writing, and media components. You will
create a multimodal text that addresses a specific audience, and you will support your ideas with external links, images, and scholarly sources. Your audience will be a real community or campus audience.

**Multimedia Presentation**
This will be a presentation of your project to the real audience of the class, using visual and interactive elements.

**Quizzes**
Reading and lecture quizzes will not be announced. Be sure to stay current on your reading and class notes.

**Supplemental Information:**
If you qualify for an accommodation, please submit your letter from Disability Services during the first two weeks of class, so that we may discuss any needed accommodations. If you need an accommodation but lack a letter, contact me right away to discuss options. Disability Services may be reached at 303-492-8671, and their offices are located in C4C 107.

Students and faculty share responsibility in creating and maintaining a respectful and appropriate learning environment. Anyone who fails to adhere to behavioral standards may be subject to disciplinary actions. Mutual respect and sensitivity are expected regarding all levels of personal difference, including but not limited to discussions dealing with race, gender, culture, religion, political affiliations, sexual orientation, gender variance, and place of origin. Class rosters are provided with your legal name, but I will honor any requests to address you by a preferred name. Please advise me of your preferences during the first week of the course, so that I can make any changes that are technologically possible.

The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual
Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://www.colorado.edu/odh

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor and http://www.colorado.edu/academics/honorcode/

Plagiarism:
One of the important goals of this course is to have clear discussions about unintentional plagiarism—which means the lack of proper attribution of an idea, phrase, sentence, or key concept from another author. Instances of intentional plagiarism are deliberate, and are often obvious. Buying or knowingly using the work of another author, and presenting that work as your own, constitutes deliberate plagiarism,
which will result in failure of the course and a report to the Honor Code.

Unintentional plagiarism can be avoided by being careful with your citation, phrasing, and attribution. All statistic and implied statistics must be cited—for instance, if you say, “a majority of Americans believe...” you have made a statistical claim, and you must cite that claim. If you cannot cite it, you cannot use it. Summary of key ideas must be cited. Paraphrased information must be significantly different than the original phrase (simply replacing a few words will not work), and must be cited. Original quotes must be used in appropriate context, and must be cited. Original images must be cited—just because you find a photo or video through a Google search, you should never assume that it is fair use. It probably is not.

Citation is ultimately about entering into a conversation in a legitimate and educated way, and adding something to the existing conversation. When in doubt, cite the work of the people who have already been “talking” about the issue at hand.
Course Schedule:

Fall, 2012

Week Two
W, Sept. 5:

Reading Due: “Rhetoric 101”

F, Sept. 7:
Visual Analysis Assignment; rhetorical language

Week Three
M, Sept. 10:

Reading Due: Temple Grandin

W, Sept. 12:
In-class visual analysis workshop

F, Sept. 14:
In-class visual analysis workshop

Week Four
M, Sept. 17:

Reading Due: Visual Analysis handout

Week Five
M, Sept. 24:
Topic invention, continued

W, Sept. 26:
Research workshop; Reading Due: Citation handout

F, Sept. 28:
In-class proposal pitches

Week Six
M, Oct. 1:
In-class proposal pitches
W, Oct. 3:
In-class proposal pitches

F, Oct. 5:
In-class proposal pitches and voting

**Week Seven**

M, Oct. 8:
Group placement; Project assignment

W, Oct. 10:
**Due:** First Draft of Proposal

F, Oct. 12:
Group Meetings

**Week Eight**

M, Oct. 15:
group conferences/meetings

W, Oct. 17:
group conferences/meetings

F, Oct. 19:
group conferences/meetings

**Week Nine**

M, Oct. 22:
**Due:** First draft of the Group Project

W, Oct. 24:
Presentation assignment

**Reading Due:** D2L Sections of *Ways of Seeing*

F, Oct. 26:
Citation workshop; Bring Citation handout

**Week Ten**

M, Oct. 29:
**Due:** Second draft of the Proposal (*bring copies for the class*)

W, Oct. 31:
Whole-class workshop

F, Nov. 2:
Whole-class workshop
**Week Eleven**

M, Nov. 5:
Whole-class workshop

W, Nov. 7:
Whole-class workshop

F, Nov. 9:
Presentation workshop

**Due:** Second draft of the Visual Analysis

**Week Twelve**

M, Nov. 12:
Group Presentations

W, Nov. 14:
Group Presentations

F, Nov. 16:
Global Revision workshop

**Week Thirteen**

**Thanksgiving Break**

**Week Fourteen**

M, Nov. 26:
Group Meetings

W, Nov. 28:
Local Revision Workshops

F, Nov. 30:
Group Presentations

**Week Fifteen**

M, Dec. 3:
Group Presentations

W, Dec. 5:
Group Presentation (1)

F, Dec. 7:
Group Presentation (1)

FCQs

**Week Sixteen**

M, Dec. 10:
Group Presentations

W, Dec. 12:
Group Presentations

F, Dec. 14:
Group Presentation (make-up day, or TBA)
Any final revisions due by Monday, December 17th, at 3:00 p.m.