MULTICULTURAL RHETORICS
CLASS POLICIES

WRTG 3020 section 060
Office Hours: T,R 8:15-9:15 AM
Spring 2015 T/R 11:00-12:15 PM
Chem 133

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Required Text:
(A portion of royalties goes to student scholarship fund)

Recommended Text:
http://writershelp.bedfordstmartins.com/ebooks/helphandbook.php (purchase access code writershelp.com, online text). The handbook will be very useful to you as a writer throughout your college career and beyond, but it is not something we will “cover” in class in any systematic way. This text is also available in the CU Bookstore.

Resources for writing conventions:
The Purdue University OWL (on-line writing lab): http://owl.english.purdue.edu/owl/
The Colorado State University Writing Center: http://writing.colostate.edu
The Oregon State Resource Center: http://cwl.oregonstate.edu/Webresourcespage.html
Silva Rhetoricae http://humanities.byu.edu/rhetoric/Silva.htm

These resources will help extend your mastery of academic essay writing conventions.

In addition to the required texts, the course will draw on texts from rhetoric and discourse studies:
These additional readings will be assigned in the form of handouts:
Lanham, Richard. Revising Prose. (rhetorical approaches to grammar and style)
Norgaard, Rolf. Ideas in Action. (rhetoric and argument text)
Tannen, Deborah. The Argument Culture. (discourse analysis)
Essays on rhetoric and multiculturalism by June Jordan, Rebekah Nathan, and Ishmael Reed.

Brief course description:
This course will ask students to write analyses and arguments based on readings that reflect our multicultural heritage. In responding to texts that represent cultural diversity, students will evaluate issues and relate them to their own multicultural experiences. Through these readings as well as class discussion of written assignments, students will learn to make reasoned arguments in defense of their own opinions. By examining diverse voices, this course helps students meet the challenges of academic writing. This course will extend your ability to adapt rhetorical strategies and arguments on multiculturalism to address the needs of a range of different audiences and stakeholders.
The need for a cross-cultural writing course becomes more apparent as the United States becomes ever more interdependent with our worldwide neighbors. One of the aims of this course is to center multi-lingual experience by exposing you to multiple literacies and asking you to include your own voice in this global conversation. We will explore the power of literacies and unveil the literacies of power.

Specific goals include:

- developing proficiency with the tools of technology
- building relationships with others to pose and solve problems collaboratively and cross-culturally
- designing and sharing information for global communities to meet a variety of purposes
- managing, analyzing, and synthesizing multiple streams of simultaneous information
- creating, critiquing, and evaluating multi-media texts
- attending to the ethical responsibilities required by these complex environments

Students need to join this "global village" by thinking critically about the roles of writing and language in forging a multicultural society. Because language and writing are necessarily culturally bound, diverse aspects of culture are often neglected in traditional writing courses. This course offers a chance to examine and debate concerns which are all too often undervalued or ignored. Language--often a tool to disenfranchise--can thereby become a tool to meld

**Why is this class a “Core Course”?**

This 3000-level writing and rhetoric seminar satisfies upper-division core requirements in various CU-Boulder schools and colleges because it extends rhetorical knowledge and writing skills in ways that draw on theoretical perspectives and address specialized disciplinary communities.

More broadly, this upper-division seminar is part of the statewide “Guaranteed Transfer” pathway of courses. In the context of statewide courses, this course meets the goals of an Advanced Writing Course (GT-CO3):

**Rhetorical Knowledge.** The course takes a rhetorical perspective on the process of inquiry and research. Key rhetorical texts that will guide our discussions include Rolf Norgaard’s *Composing Knowledge* (Bedford/StMartin’s), a rhetoric/reader that focuses on the role of writing and rhetoric in inquiry, and on the conventions that frame academic conversations. Because that text discusses academic discourse conventions and their application and adjustment to other discursive spheres, the book fosters metacognitive awareness and skills about writing and rhetoric. Discussions of academic research are also informed by the well-regarded *Craft of Research*, by Wayne C. Booth, Gregory Colomb, and Joseph Williams (U of Chicago Press). We will also draw on the substantive materials on two nationally recognized rhetoric and composition websites: The Purdue University OWL (on-line writing lab), and the Colorado State University Writing Center and Oregon State University websites. For elucidation of rhetorical concepts and specific terms, we’ll work with the nationally recognized website *Silva Rhetoricae*. 
Writing Process. The course offers an opportunity to understand writing from the audience or reader perspective by focusing on the peer review of work in progress. Through this approach, you’ll discover how revision is central to writing as a tool for civic analysis and engagement. You will also have opportunities to integrate various technologies (e.g. PowerPoint, on-line course website) into your writing projects, and to develop advanced information literacy skills pertinent to your papers.

Conventions. The documents you will write for this course will call upon key genres for academic analysis and professional communication. In the process you will learn about genre conventions appropriate to your field and/or to your audience, about how to draw on specialized vocabularies in ways that still make your work accessible to secondary audiences, and about the role of textual features and document design as persuasive tools.

Effective application. Many of the assignments in the course are geared to real-world audiences—including members of your discipline or profession. In the process, you will become familiar with writing in a disciplinary or specialized rhetorical situation, even as you make your work accessible to secondary audiences in other related fields.

Innovative uses of technology and active student learning:
The course includes interactive workshops and analysis of visual rhetorics, including podcasts, video clips, cartoons, and other visual media. The classroom allows students to workshop their papers using laptops and the screen projector to instantly critique and evaluate each others' papers.

In addition, the technology allows us to analyze the visual rhetoric components of the course. In both large and small group settings, we will critique video streams, isolate individual frames for analysis, and integrate text within the visual media.

A large portion of the course centers on writing workshops and peer critiques of others' papers. In small interactive groups, students will highlight areas of concern in your own and others' papers, make necessary changes, correct errors, access online databases and search engines, and rework areas of concern in your papers. Students will also access the course website and other course materials made available online by the library.

Writing Process and the Workshop Format:
The course offers an opportunity to understand writing from the audience or reader perspective by focusing on the peer review of work in progress. Through this approach, you will discover how revision is central to the writing process. Your own writing will be the principal text; we will all work together as a team to improve each paper. We will adopt the attitude that any paper can be improved, and give constructive criticism to everyone. Your job will be to provide oral and written commentary on other students' papers when assigned to do so.

Method:
1. Attendance and promptness are mandatory. More than three absences will lower your final grade by half a grade for each absence over three. More than six will result in an F for the course.
2. A regular and required assignment is that you pick up (or electronically download) and read papers to be discussed in advance of the class. You must come to class ready to comment on the work of your colleagues and to share in their inquiry. Student presentations on drafts submitted by classmates will be a regular feature of the class. These presentations should be prepared in advance of class and should be well organized, cogent, and to the point. Papers must be typed, double-spaced. You are responsible for bringing in the specified number of copies when the paper is due or submitting your drafts online. I will not read handwritten papers. Spelling and grammatical errors are not acceptable; see the recommended texts above if you have this problem. Please attach your drafts in Word or as an odt or rtf file.

3. Assignments: see attached syllabus for dates.
We will attempt to work on each paper once a week. Please note that your paper is due to be distributed in advance of the discussion on your paper. In addition, you will be required to give oral and written commentary on another student's paper once a week. Oral and written participation constitute 30% of your final grade (see below). It is a good idea to revise your paper nightly even though you will only hand it in on the due date. Late papers will not be accepted. I will not accept final papers that have not been reviewed at least five times in class. "First draft" final versions are unacceptable and will not receive a grade.

4. Plagiarism: Plagiarism is a crime and will result in an F for the course, as well as possible disciplinary action by the university. Always be sure to give credit for words or ideas from another source and do not hand in work which is not your own.

5. I encourage students with disabilities, including non-visible disabilities such as chronic diseases, learning disabilities, head injury and attention deficit/hyperactive disorder, psychiatric disabilities, to discuss with me, after class or during my office hours, appropriate accommodations. If you qualify for accommodations because of a disability please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities (303-492-8671, Willard 322, www.colorado.edu/disabilityservices).

6. Grading: (assignments worth less than 10% are graded on check/check plus/check minus basis):
20% Five short assignments of 2-3 pages (mainly summary and response or reflection, also including assigned written comments on papers)
10% Class participation (includes turning in drafts when due)
70% Papers
In addition to short assignments, you will write three formal papers in this class.
   1st paper: analysis (5-10 pp.)
   2nd paper: visual rhetoric (5-10 pp.)
   3rd paper: analysis or argument (7-10 pp.)
The three formal papers will be weighted in the following manner.
The better of the required papers will be worth 30% of your final grade. The next best paper will be worth 25% and the remaining paper worth 15%. Submit one hard copy of each full-length paper to me.
The standards for the papers are as follows:
The Program for Writing and Rhetoric assigns grades based on the evidence provided by the final version of the essay that you submitted. The classroom workshop in which your drafts are discussed encourages you to improve your work, and provides you with the tools to do so, but grades on the final papers are not assigned based on effort, progress, or time spent on the task. Pluses and minuses attached to grades reflect shades of difference, as do split grades (e.g. A-/B+). (Note: Assignments worth less than 10% are graded on check/check plus/check minus basis.)

A  A paper that is excellent in content, form, and style: original, substantive, insightful, persuasive, well-organized, and written in a clear, graceful, error-free style. Although not necessarily “perfect,” an “A” paper rewards its reader with genuine insight, gracefully expressed. Such a paper is an ambitious project that engages interesting, complex ideas in a perceptive manner. It offers a nuanced, specific claim that responds to a genuine question at issue, and it follows a compelling line of reasoning. It engages and responds to questions and counterarguments in a thoughtful manner, and explores well-chosen evidence in a detailed and revealing way. The paper does not repeat, but rather enhances, what writer and reader already know. Offering a context for its ideas, the essay could be read and appreciated by someone outside of the class. The style is clear, precise, and graceful, and the author’s voice engaging.

B  A clearly written, well-developed, interesting paper that shows above average thought and writing craft. The essay reaches high, and meets many, though not all, of its aims. The thinking and writing are general very solid, but the paper may have some unresolved problems in argument and style, some thin patches in content, or some tangents that don’t fit in. Despite these problems, the paper does not have major flaws that compromise the general effectiveness of the case it presents or the overall readability of its prose. OR A paper that is far less ambitious than an “A” paper, but reaches all of its aims. This is an essay that may be well organized and cleanly, even elegantly written, but whose reasoning and argument may nonetheless be somewhat routine or self-evident.

C  A paper that represents a mixture of strengths and weaknesses. The paper may be somewhat readable, organized at the surface level, and have a claim, but it will have real unresolved problems in one or more key areas: conception, quality of the claim, line of reasoning, use of evidence, and language, style, or grammar. The paper may fulfill the basic requirements of the assignment, but, finally, say little of genuine importance or significance. OR A competently written essay that is largely descriptive. OR An essay that offers scant intellectual content and little more than personal opinion, even when well written.

D  A paper that is seriously underdeveloped or seriously deficient in content, form, style, or mechanics. It may be disorganized, illogical, confusing, unfocused, or contain pervasive errors that impair readability. A paper that does not come close to meeting the basic expectations of the assignment.

F  A paper that is incoherent, disastrously flawed, unacceptably late, plagiarized, or non-existent.
Tentative Course Schedule
Instructor: Andrea Feldman

Syllabus: This syllabus is tentative. Any changes will be announced in advance. If you are absent on the date your paper is due, be sure to have someone bring it to class. Attendance on the day your paper is discussed is crucial.

Note the following abbreviations:
- para=paragraph
- WS=workshop
- REV=revision. Distribute electronic copies to classmates.
- COM=commentary. You are responsible for initiating the discussion on a given paper.
- You may be required to submit written commentary.
- SA=short assignment to be typed and handed in to me (1 copy only).

Week One

**Unit 1: Rhetorical Approaches to Multiculturalism**

**T 1/13** Course overview and introduction. Getting to know each other. Harper’s Index: making and defending inferences. Discuss how to write a summary/response.

Readings for R 1/15:
- Student essays. Read three of the student essays published on the Diversity Website of the pwr: [http://www.colorado.edu/pwr/diversityconference.html](http://www.colorado.edu/pwr/diversityconference.html)
  1. Mobilizing Inclusion by Elom Amouzou
  2. Tikkun Olam by Brandon Springer
  3. Completing the Singled Stories by Belise Kabahizi
   (These essays are posted under READINGS in the course content on D2L)

R 1/15 Discussion of rhetorical form: sample student papers (posted on D2L)

Readings for 1/20:
- Martin Luther King, Jr. “Letter from the Birmingham Jail” (online reading—[http://web.cn.edu/kwheeler/documents/Letter_Birmingham_Jail.pdf](http://web.cn.edu/kwheeler/documents/Letter_Birmingham_Jail.pdf)).
- Ishmael Reed, “What’s American about America?” (online reading—[http://www.andosciasociology.net/resources/What%27s+American+About+America.pdf](http://www.andosciasociology.net/resources/What%27s+American+About+America.pdf)).
- How to write a summary.

SA #1 (due Thurs. 1/22; submit a hard copy in class) Summary/response to Reed article

Week Two

**T 1/20** Discussion: King and Reed articles

Introduction to forming analysis: Rhetorical situation and problem formation.

Application of readings to planning Paper 1.

- Rebekah Nathan, “My Freshman Year,” p. 55-89 (handout);
- Gaipa, Breaking into the Conversation (handout posted on D2L).
R 1/22

SA #1 due in class.
Rebekah Nathan, “My Freshman Year,” p. 55-89 (handout)
Discussion of Gaipa, Breaking into the Conversation.

SA #2 (due R 1/29). Write a summary and response to one of the articles by Miner, Tan, or Nathan. Submit a hard copy, in class.

Week Three
T 1/27
All students turn in and distribute copies of intro to paper 1 to multrhet@gmail.com
R 1/29
Summary due in class. Paper 1 introduction, WS. Read: Handout on analysis for T 2/3.

Week Four
T 2/3
Peer review strategies. Discussion of papers and rhetorical strategies. Discussion of rhetorical analysis, inquiry, argument, and application.
SA #3 (due T 2/10) Based on the handouts, readings, and discussions in class, explain the difference between rhetorical analysis/inquiry and descriptive genres. Give examples of each genre to illustrate the differences.
R 2/5
CU Dialogues Program with multicultural visitors. Rhetorical Focus: Placing yourself in an ongoing conversation.

Week Five
T 2/10
WS/REV/COM Third & Fourth paras due to multrhet@gmail.com. Short Assignment #3 due in class as a hard copy.
R 2/12
WS/REV/COM Rhetorical Focus: Authority, voice and collaboration.

Week Six
T 2/17
Turn in full drafts. Rhetorical Focus: Refining claims, lines of reasoning and organizational strategies.
R 2/19
peer review and conferencing
Readings for Tuesday, 2/24:
bell hooks, “Teaching New Worlds” p. 172, Composing Knowledge
June Jordan, “Nobody Mean More to Me than You” (handout)

Week Seven
**Unit 2: Visual rhetoric and public discourse on multiculturalism**
T 2/24
**Paper 1 due in class, hard copy. Visual Media. Cartoon description, analysis and argument**
SA #4 (due R 3/5) summarize and respond to one of the assigned articles.
R 2/26 Undergraduate Diversity Conference (class held in British Studies, 5th floor Norlin Library)

Week Eight
T 3/3
Discussion of Readings. All Students turn in first para of 2nd paper, send to
multrhet@gmail.com and distribute copies to all students.

R 3/5  WS Discussion of digital literacy and visual rhetoric. Hand in SA#4 as a hard copy in class.

Week Nine
T 3/10  WS/REV/COM analysis of visual rhetoric
R 3/12  WS/REV/COM analysis of visual rhetoric

Week Ten
T 3/17  WS/REV/COM visual arguments—Full drafts
R 3/19  peer review and conferencing

Week Eleven—3/24- 3/26 Spring Break—no classes

Week Twelve
T 3/31  Film: Gender and Communication: Male-Female Differences in Language and Nonverbal Behavior. Reflective writing. Discussion/Introduction to readings. Read articles posted on D2L and chapter 5 in Composing Knowledge for 4/2.
R 4/2  **Paper 2 due in class. Discussion of Topic 3 Readings.
Topic 3 Readings: Gender and Language. Composing Knowledge ch. 5:
Tannen, "How male and female students use language differently;" Smith, “Homophobia: Why bring it up?"
Handouts:
Tannen, "Talk in the intimate relationship: His and Hers;"
Pfeiffer, “Girl Talk - Boy Talk;” and “USA Today debates Single Sex Classes.”

Week Thirteen
**Unit 3: Rhetorical approaches to gender and language**
T 4/7  All students submit intro para for paper 3 to multrhet@gmail.com, and distribute copies to all students.
R 4/9  Peer review strategies--partner assignments

Week Fourteen
T 4/14  WS/COM second paras—Partner presentations
R 4/16  WS/COM second paras—Partner presentations

Week Fifteen
T 4/21  Peer review strategies--body paras
R 4/23  Peer review and conferencing

Week Sixteen
T 4/28  WS/REV/COM Full drafts
Polishing the final draft.

FINAL PAPER DUE ON FRI. 5/1 BY 5:00 PM IN MY MAILBOX AT TB 1.