



# the politics of the everyday



## Course Info

**What?** ENGL 20803  
(Section 002)

**When?** Monday  
Wednesday  
Friday  
8:00-8:50AM

**Where?** Scharbauer Hall  
Room 1007

## Mr. Tom Jesse

Reed Hall 402

Office Hours:  
MON 9:00-10:30AM  
FRI 11:00AM-12:30PM  
(or by appointment)

E-mail:  
t.jesse@tcu.edu



## course text and materials

*Everything's an Argument*  
(5<sup>th</sup> ed. / with readings)  
Lunsford, Ruskiewicz,  
and Walters

Reliable access to the  
course's PLS website

TCU e-mail account

System for file storage  
(Electronic or paper)

## Intermediate Composition: Writing as Argument

I hope you've already noticed that, although the word "politics" is in the title of this course, there are no photos of candidates, voting booths, or American flags on this page. The reason is simple: this course is not about "politics" in the traditional way we use the term. It's about "politics" in a much broader sense—the kinds of assumptions and principles that help form our relationships to the people, places, and things we value in our lives. These assumptions are, essentially, *arguments* about how we choose to live in the world, and they can have powerful effects on us (and on others) that we often fail to notice. The purpose of this class, then, is take a step back from these assumptions in order to isolate and examine more critically what kinds

of arguments are being made and what kinds of effects we see these arguments having in the world. This is a much more difficult task than it might seem, however, so we'll rely on highly-focused reading, writing, and speaking assignments throughout the course to help us uncover how the "politics of the everyday" operates in our lives. In using writing as a method for personal, critical engagement in the world, we'll also be exploring ways of using various media—print, visual, and digital formats—to enhance particular arguments or expand one's rhetorical repertoire. My hope is that, by the end of the semester, we'll all feel more confident *evaluating* and *producing* the kinds of political argument we currently experience on a daily basis.



engl 20803

Now this—THIS is the kind of “politics” we see on a regular basis, and most of us think we have a pretty good idea how to handle it.

What happens, however, when everyday objects become “political”?

How do we begin to make sense of that?

## Course Goals and Outcomes

- **Students will demonstrate facility with the language and analysis of argument.**
- **Students will demonstrate the ability to write an argument for a specific rhetorical situation.**
- **Students will demonstrate competency in using sources, (primary, secondary, electronic) in argument construction.**
- **Students will demonstrate the ability to use computers effectively as a communication mechanism.**

Course Outcomes are designed as goals toward which we will be working all semester. They shape the kinds of learning that will take place here, and each of our units has been designed with these outcomes in mind. By the time you finish this course, you should feel confident in your ability to successfully engage in each of these activities.

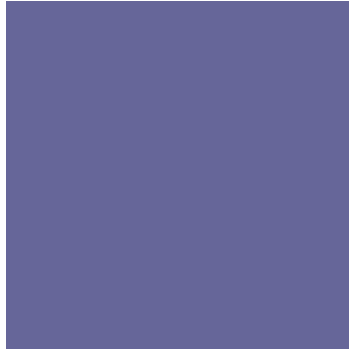
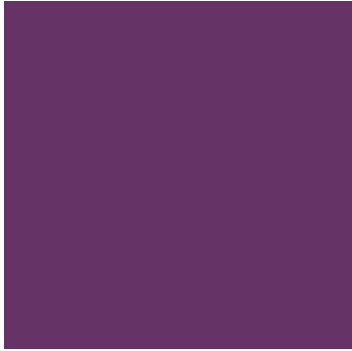


### What are the politics of your Facebook profile?

This may seem like a silly question, but it's *precisely* the kind of question we'll be asking in here all semester. So think about it: what do your photos, status updates, videos, shared links, or “likes” say about you? What argument(s) do they make about the way you live your life? And

how might these arguments about *your* life also function as arguments about the lives *other people* should be living?

**FOR OUR NEXT CLASS MEETING:** Take a look at your profile (or someone else's profile) and come up with two “arguments” the profile is making about how one should live. Come to class prepared to discuss both the profile and the arguments.



# policies & procedures

## the nuts & bolts of our class

### Core Assignments

#### Units of Study

This course has been divided into four units as a means of better organizing the concepts, terms, and types of analysis we'll be working with. These units are:

1. **Introduction to Rhetoric**
2. **Visual Rhetorics**
3. **Spatial Rhetorics**
4. **Rhetorical Production**

Within each unit, you'll be asked to complete regular reading assignments and prepare for in-class discussions on the readings and/or essays that we're currently working on as a class.

In addition to these daily expectations, each unit will involve some combination of the following three assignments:

#### Informal Writing (IW)

Consisting of everything from brief journal responses to structured feedback during peer workshops, you will be asked to write at least once every class period. (Sorry...) Though these pieces will not be graded individually, they play a vital role in the writing process and will be evaluated as a part of your larger, more formal writing assignments.

#### Reading Responses (RR)

Though similar to the Rhetorical Response essays you were asked to complete in ENGL 10803, our Reading Responses will be slightly shorter pieces (500-700 words) that address one aspect of a given reading assignment. You will complete

(continued)



three RR essays over the course of the semester, and their purpose is to help you better understand course material by giving you opportunities to work with certain concepts and terms in more focused, yet less formal style of writing.

### Major Unit Projects (MUP)

For each unit, you will be expected to brainstorm, draft, and revise one major project that utilizes key concepts/themes from that unit. The MUP is a formal writing assignment that constitutes a significant portion of your grade for the course, but you won't be drifting off into "project land" all on your own. Each unit is designed as a *scaffold* to support your progress from rough idea to finished product, and the MUP represents a culmination of all the smaller work (reading, writing, and responding) you've completed in the weeks leading up to the due date.

The four MUPs are as follows:

- Unit 1: Rhetorical Case Study**
- Unit 2: Commercial Packaging Analysis**
- Unit 3: Public Space Analysis**
- Unit 4: Grant Proposal & Group Presentation**

More information will be provided regarding MUP requirements at the beginning of each unit. Please consult the Course Calendar (located in the second half of the syllabus) to ensure that you're aware of MUP due dates. If you see any potential conflicts with your schedule, it is your responsibility to notify me as soon as possible so that we can make alternative arrangements.

## Grades & Assessment

### Grading Philosophy

The number one source of anxiety for both students and professors is how grades in a given course will be determined. This is something we both think about an awful lot, and I want to make my grading philosophy

as transparent as possible so that we can all be on the same page. If you have any questions at any time about how your grade is being determined, be sure to consult this section of the syllabus in addition to contacting me so that we can resolve the issue as quickly as possible.

Simply fulfilling the minimum course requirements warrants an average grade (i.e., C). A higher than average grade will be based on three factors: 1) the distinctive quality and development of your written work; 2) the consistent demonstrating of critical and creative thinking in the drafting and revision process; and 3) a willingness to take risks by exploring new subjects, genres, and techniques.

*Coming to class every day and completing your assignments is not something that earns "extra credit" or an automatic A; it's an expectation for being in this course.*

Below is a breakdown of how final grades are calculated; as we move into the semester you'll receive more detailed information about how your writing is evaluated. I update the grade book on our PLS website regularly, so be sure to keep track of your performance in the course as the semester progresses.

Letter Grade	Num. Grade	Quality of Work	FINAL Grade
A	95	Outstanding	93-100
A-	92		90-92
B+	88		87-89
B	85	Exceeds Expectations	83-86
B-	82		80-82
C+	78		77-79
C	75	Meets Expectations	73-76
C-	72		70-72
D+	68		67-69
D	65	Below average	63-66
D-	62		60-62
F	55	Unacceptable	0-59

### Grade Breakdown

Given the variety of assignments you'll be completing for this course, the following weightings have been designed to reflect the amount of time, effort, and dedication each assignment requires. Those

**"We judge ourselves by what we feel capable of doing, while others judge us by what we have already done."**

*Henry Wadsworth Longfellow*

assignments that ask more of you have been weighted accordingly; those that ask less will (obviously) count less.

Success in this class depends on your ability to effectively prioritize assignments and readings based upon their importance both to you and to your grade. I simply ask that you make the most informed choices possible when deciding where to devote your time and attention.

Rhetorical Case Study	10%
Visual Analysis	15%
Public Space Analysis	20%
Group Proposal	30%
Reading Responses (3 @ 5% ea.)	15%
Final Exam Presentation	10%

(continued)

**"First say to  
yourself what you  
would be; and  
then do what you  
have to do."**

*Epictetus*

## General Policies

### Attendance

Improvement in writing is a complex process that requires lots of practice and feedback from readers. Regular attendance is necessary to your success in this course. It is a Composition Program policy that in writing workshop courses, only official university absences are excused. Students representing TCU in a university-mandated activity that requires missing class should provide official documentation of schedules and turn in work in advance. Three weeks of unexcused absences (nine total in this course) constitute grounds for failure of the course. Absences due to illness, sleeping, and long weekends are NOT excused—they all count toward the three weeks' absences limit. Since illness is likely at some point during the semester, students are urged to save their unexcused absences for times when you are too sick to come to class. Students whose absences are due to circumstances beyond their control may appeal this policy by scheduling a meeting with the Director of Composition. Generally, the Director of Composition does not excuse additional absences without documentation. To do well in this course, you must come to class.

### Tardies

Please be on time for class. Students who arrive late (five minutes or more) can distract others' attention from the day's work—and, to be honest, they throw me "off my game" as well. For these reasons, I ask that you make it a priority to arrive before class begins (8:00AM) every day. If you chose to show up late for class regularly, keep in mind that multiple tardies will negatively impact your grade in the course. In-class work cannot be made up, so it is vital that you arrive on-time and ready to work.

### Late Work

Most of the work for our class will be submitted electronically through the Pearson LearningStudio website. Assignments are to be uploaded BY 11:59PM THE DAY BEFORE WE MEET TO DISCUSS THEM, and they will be

considered late if they are submitted any time thereafter. Be sure to check the course schedule regularly so that you are not confused or mistaken about when assignments are due.

Late papers will be penalized one letter grade for each class period beyond the due date, unless a) the student has an official university absence and b) the instructor has agreed to late submission in advance of the due date. If you know you will be missing a class, then you need to submit the assignment ahead of time or meet with me well in advance of the due date for us to discuss the issue.

This course relies heavily on technology, so you will need to have reliable access to the Internet, which is always available in several places (including the library) on campus. Problems with technology (i.e.: computer crash, printer malfunction, Internet connectivity issues, etc.) are not acceptable excuses for submitting late work. Plan ahead to avoid last minute crises related your assignments.

### Course Conduct

It seems strange to think that we'd need "rules" in a college classroom, but in the remote chance that student conduct becomes an issue, I want to be sure that my expectations for your behavior in class are made clear from Day One:

1. Our classroom is a place for the free exchange of ideas in an environment of mutual respect. Students whose behavior distracts or disrespects others will be asked to leave and will be counted absent.
2. Please turn off cell phones and put them away during class. If a true emergency requires you to keep your phone on, please let me know before class starts.

That's it—just two rules. No more, no less. I will warn you, however, that I guard these two rules fiercely, so please abide by them at all times.

### Office Hours

During my office hours (MON 9:00-10:30AM / FRI 11:00AM-12:30 PM) I will be at my desk and available to talk with you about any questions, comments, or

concerns you have about the course. Please stop by and see me during these hours—that time is yours. If the times I have scheduled don't work for you, I'm happy to make an appointment to sit down and discuss your work.

### **Technologies**

Please turn cell phones and any other electronics off during class. You'll be notified in advance if you should bring laptops to class for work; otherwise, assume you won't need them. Texting, checking Facebook, etc. from your phone or computer means you're not engaging in the daily activities of our course. I need you as focused as possible on the work we're doing at all times—it's the only way you'll be able to get something valuable from class each morning. Before class begins, you're welcome to use your phones or laptops; during class time, however, I ask that you refrain from doing so.

If you are using electronics or otherwise wasting time during class, it will be marked in the grade book and I'll notify you after class or via email. Multiple violations will be considered grounds for a grade deduction in the course.

Failure to adhere to the technology policies can impact your final grade, so please—do yourself (and your peers) a favor by giving each class meeting your full attention.

### **Pearson LearningStudio (PLS) Class Website**

We have a course website we'll use for various activities throughout the semester: required readings; handouts and assignment sheets; discussion threads; resources on the Webliography; and assignment submissions via the Dropbox feature. The PLS site will play a major role in this course, so you should familiarize yourself with it in the first two weeks of the semester to be sure that any questions or concerns you have can be addressed right away.

## **Course Resources**

**New Media Writing Studio**  
**Scharbauer 2003**  
[www.newmedia.tcu.edu](http://www.newmedia.tcu.edu)  
[newmedia@tcu.edu](mailto:newmedia@tcu.edu)  
**817-257-5194**

The New Media Writing Studio (NMWS) is available to assist students with audio, video, multimedia, and web design projects. The Studio serves as an open lab for use by students during posted hours and has both PC and Mac computers outfitted with a range of design software. A variety of equipment is available for checkout to students whose teachers have contacted the Studio in advance. See their website for more information and a schedule of open hours.

**Center for Writing**  
**Reed 419**  
[www.wrt.tcu.edu](http://www.wrt.tcu.edu)  
**817-257-7221**

The William L. Adams Center for Writing is an instructional service with the mission of helping members of the TCU community improve their writing. Consultants offer feedback on writing projects to students, staff, and faculty from all academic disciplines. Consultants work with writers on projects such as essays, theses, dissertations, books, letters of application, articles, and other creative, personal, and academic projects. In addition to serving as a friendly audience, consultants address any issue a writer would like to discuss, though consultations often focus on topic generation, organization of ideas, style, clarity, and documentation. Go to their website to see their hours and make an appointment.

**IC Computer Lab**  
**Mary Couts Burnett Library**  
[www.ic.tcu.edu](http://www.ic.tcu.edu)

The Information Commons computer lab is an open use lab available to all TCU students. Access is first come,

first served, with the exception of four multimedia stations that can be reserved for use at specific times if requested. Assistance is available from the Information Commons desk staff during all open hours, with additional support from either the



**“Education is a  
progressive  
discovery of our  
own ignorance.”**

*Will Durant*

full-time Computer Services Librarian or the full-time Computer Lab Assistant during most hours.

**TCU Computer Help Desk**  
**Mary Couts Burnett Library**  
[www.help.tcu.edu](http://www.help.tcu.edu)  
**817-257-5855**

The Help Desk provides support for TCU related computing accounts and services.

**Mary Couts Burnett Library**  
[www.lib.tcu.edu](http://www.lib.tcu.edu)  
[reference@tcu.edu](mailto:reference@tcu.edu)  
**817-257-7117**

The Library provides resources and services for the research and information needs of the TCU community.

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**"I like  
famous  
quotations."**

*Mr. Jesse*

## TCU Information

### TCU Disability Statement

Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities.

Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 11.

Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-7486.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator. Guidelines for documentation may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp)

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

### Academic Misconduct (Sec. 3.4 from the Student Handbook)

Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life. Specific examples include, but are not limited to:

- **Cheating:** Copying from another student's test paper, laboratory report, other report, or computer files and listings; Using, during any academic

exercise, material and/or devices not authorized by the person in charge of the test; Collaborating with or seeking aid from another student during a test or laboratory without permission; Knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; Substituting for another student or permitting another student to substitute for oneself;

- **Plagiarism:** The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit.

Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.

- **Collusion:** The unauthorized collaboration with another in preparing work offered for credit.



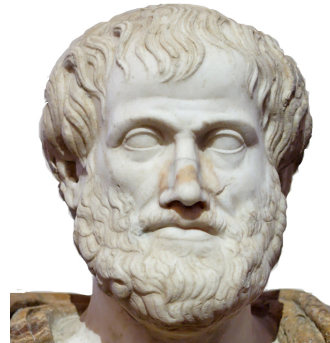
## Unit 1: Introduction to Rhetoric

One of the first major hurdles in any rhetoric class is recognizing the difference between “argument” and “persuasion”—and one of the best ways to appreciate this difference is to understand how the term “rhetoric” can be applied in various situations/contexts. In looking at examples ranging from classical rhetoric (think: Aristotle) to contemporary social debates over questions of national identity, we’ll explore how *persuasive arguments* are almost always about much more than “winning” or “losing.” And as you develop your own rhetorical case study on an issue that directly impacts your lived experience, we’ll begin the difficult process of separating out effective arguments from those that are merely manipulative or deceitful.

(Assuming, of course, that such a distinction can even be made...)

### rhetoric (n.)

the art of using language effectively so as to persuade or influence others  
(OED)



## Unit Schedule (Items listed in **RED** are due on this date.)

### Week One

#### Monday, Aug. 20

Introduction to Course  
Meet-N-Greet  
Syllabus & Overview

#### Wednesday, Aug. 22

Discuss FB Analyses  
Recognizing Various  
Types of Argument  
**FB Analyses**  
**READ Ch. 1 of EA**

#### Friday, Aug. 24

Aristotelian Rhetoric: A  
Brief Introduction  
*Pathos* Appeals  
Introduce & Assign RR #1  
**READ Ch. 2 of EA**  
**Bring one example of a**  
***pathos* appeal to class**

### Week Two

#### Monday, Aug. 27

*Ethos* and *Logos* Appeals  
Discuss Rhetorical Case  
Study Assignment (MUP)  
Brainstorm for MUP

**READ Ch. 3 & 4 of EA**  
**Reading Response #1**

#### Wednesday, Aug. 29

Introduction to Rhetorical  
Analysis  
Sample Case Study &  
Selection of Cases  
**READ Ch. 5 of EA**  
**Bring two cases to class**

#### Friday, Aug. 31

Discussion of Tan’s  
“Mother Tongue”  
Evaluating *logos*, *pathos*,  
and *ethos*  
**READ Tan (763-68)**

### Week Three

#### Monday, Sep. 3

*NO CLASS: TCU Holiday*  
(Labor Day)

#### Wednesday, Sep. 5

The Importance of **STYLE**  
Work in Small Groups on  
Rhetorical Case Study  
**READ Ch. 13 of EA**  
**Bring RCS Materials to**  
**share in class**

#### Friday, Sep. 7

What Counts as Evidence  
Logical Fallacies in  
Everyday Argument  
Assign Workshop Groups  
for Monday’s Class  
**READ Ch. 16 & 17 of EA**

### Week Four

#### Monday, Sep. 10

Workshop MUP #1  
(Rhetorical Case Study)  
Q&A for Final Drafts  
**First Draft of MUP #1**

#### Wednesday, Sep. 12

Revising and Editing: The  
“Polishing” of an Essay  
Mr. Jesse’s **FAB FIFTEEN**

#### Friday, Sep. 14

Discussion: What was  
your process on MUP  
#1?  
Intro to Visual Rhetorics  
Assign RR #2  
**Final Draft of MUP #1**



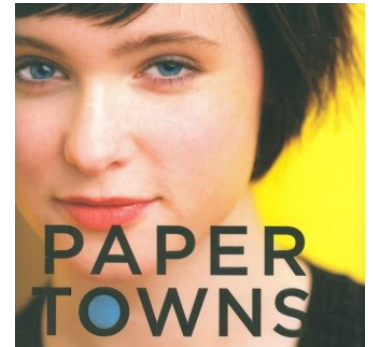
## Unit 2: Visual Rhetorics

After familiarizing ourselves with rhetoric as a form of persuasion, we'll turn our attention to one of the most ubiquitous forms of argument in today's world: the VISUAL elements of corporate logos, product advertisements, and (multi)media representations. By shifting our focus from textual and oral rhetorics to visual ones, we will also be confronting a core dilemma of human perception: *How much faith should we place in the things we see with our own eyes?* As a follow-up to the rhetorical case study in Unit 1, the commercial packaging analysis asks you to dissect the persuasive tools (tricks?) companies employ in enticing consumers to purchase their products. Along the way, we'll also be examining how less openly rhetorical forms of visual culture (TV shows, movies, cartoons) still manage to exert tremendous influence on how we view the world in which we live.

### design (n.)

the process, practice, or art of devising, planning, or constructing something according to aesthetic or functional criteria

(OED)



## Unit Schedule (Items listed in RED are due on this date.)

### Week Five

**Monday, Sep. 17**

Visual Rhetoric  
"But How Do We Evaluate This Stuff?"  
**READ Ch. 14 of EA**  
**Bring one ex. of a print advertisement to class**

**Wednesday, Sep. 19**

Academic Arguments  
The Power of Corporate Brands & Logos  
**READ Ch. 6 of EA**  
**Look at visual on p. 43**  
**Reading Response #2**

**Friday, Sep. 21**

Discuss Visual Rhetoric Assignment (MUP #2)  
Brainstorm & Discuss Possible Topics

### Week Six

**Monday, Sep. 24**

Arguments of Fact  
Is a Picture Actually Worth 1,000 Words?  
**READ Ch. 8 of EA**  
**Look at visual on p. 621**

**Wednesday, Sep. 26**

Share & Discuss Topic Choices for MUP #2  
Analyzing Film & TV: *How does what you watch define who you are?*  
**Statement of Final MUP #2 Topic Choice**

**Friday, Sep. 26**

Arguments of Definition  
Political Rhetoric: "True Conservatives" vs. "True Liberals"  
**READ Ch. 9 of EA**  
**Look at visuals on pp. 254-55**

### Week Seven

**Monday, Oct. 1**

MUP #2 Workday  
**(Laptops OK)**  
In-Class Writing Conferences  
**Bring materials to work on MUP #2 during class**

**Wednesday, Oct. 3**

Arguments of Evaluation  
Movie & Book Reviews  
**READ Ch. 10 of EA**  
**READ Bottlemania Exc. & Review (831-39)**

**Friday, Oct. 5**

Workshop MUP #2 (Visual Rhetoric Assignment)  
Q&A for Final Drafts  
**First Draft of MUP #2**  
**\*Revision Checklist for MUP #1 Due\***

### Week Eight

**Monday, Oct. 8**

**NO CLASS: TCU Holiday (Fall Break)**

**Wednesday, Oct. 10**

Visual Critiques of Society: Political Cartoons and Racial Discourse  
Questions for Final Draft?  
**READ pp. 917-21 of EA**

**Friday, Oct. 12**

Exploring a Public Space: The TCU Library  
**\*MEET AT LIBRARY BY 7:55AM ON THIS DATE\***  
**Final Draft of MUP #2**

## Unit 3: Spatial Rhetorics

The most easily overlooked of the rhetorical forms we'll be studying this semester, spatial rhetoric involves the in-depth analysis of how public and private spaces are constructed for specific uses, purposes, or responses. How does the physical layout of a shopping mall encourage a certain type of behavior to those inside it? Why does it matter which city or country can build the tallest skyscraper? And how do libraries persuade us to behave in a completely different manner than do football stadiums? In this unit we'll also be discussing two influential approaches to oral argument—those named after Stephen Toulmin and Carl Rogers—as a way of better understanding how spatial rhetorics can impact interpersonal communication. The public space analysis project brings all of this together by asking you to examine one on-campus location and its influence on student life here at TCU.

### space (n.)

Extent, room, or area  
sufficient for a  
purpose, action, etc.

(OED)



## Unit Schedule (Items listed in **RED** are due on this date.)

### Week Nine

#### Monday, Oct. 15

Review Library Trip from  
FRI, 10/12  
Discuss Public Space  
Analysis Assignment  
(MUP #3)  
Brainstorm List of Criteria  
for Spatial Analysis  
**Brief Written Response to  
TCU Library Visit**

#### Wednesday, Oct. 17

Rogerian Argument  
Link Between Rogerian &  
Spatial Rhetorics?  
**READ Ch. 7 (pp. 170-81)**

#### Friday, Oct. 19

Toulmin Argument  
Sample Toulmin Analysis  
Assign RR #3  
**READ Ch. 7 (182-200)**  
**\*Revised MUP #1 Due\***

### Week Ten

#### Monday, Oct. 22

Discuss RR #3  
Rogerian Arg. (Day 2)  
Sample Rogerian  
Argument & Analysis  
**Reading Response #3**

#### Wednesday, Oct. 24

Toulmin Arg. (Day 2)  
Second Sample Toulmin  
Analysis  
**READ pp. 982-85 of EA**

#### Friday, Oct. 26

Public Space "Show &  
Tell" Day  
Revisit Criteria for P.S.  
Analysis from MON,  
10/15  
**Bring Statement of Topic  
and THREE visual  
representations of your  
P.S. to class**

### Week Eleven

#### Monday, Oct. 29

MUP #3 Workday  
**(Laptops OK)**  
In-Class Writing  
Conferences  
**Bring materials to work  
on MUP #3 during class**

#### Wednesday, Oct. 31

Public Spaces &  
Halloween: The Rhetoric  
of Haunted Sites  
**READ \*\*\*ARTICLE?\*\*\***

#### Friday, Nov. 2

Workshop MUP #3  
(Public Space Analysis  
Assignment)  
Q&A for Final Drafts  
**First Draft of MUP #3**  
**\*Revision Checklist for  
MUP #2 Due\***

### Week Twelve

#### Monday, Nov. 5

Using Images to "Frame"  
the Public Space Essay  
Revision Strategy: The  
Power of Description  
**(Laptops OK)**  
**Bring materials to work  
on MUP #3 during class**

#### Wednesday, Nov. 7

Final Q&A for MUP #3  
Intro the Group Proposal  
Project (MUP #4)  
Brainstorm Topics  
**READ Ch. 12 of EA**

#### Friday, Nov. 9

Evaluate Sample Group  
Proposals  
Select Groups for MUP #4  
Decide on Topics  
**Final Draft of MUP #3**

## Unit 4: Rhetorical Production

The course's final unit provides an opportunity to put your rhetorical savvy to the test by creating a project proposal that focuses on improving one specific aspect of the TCU academic community. Working in teams of four-to-five students, you will brainstorm, research, outline, write, revise, and present your proposal to the class in the hopes of being awarded a \$100,000 school improvement grant.\*

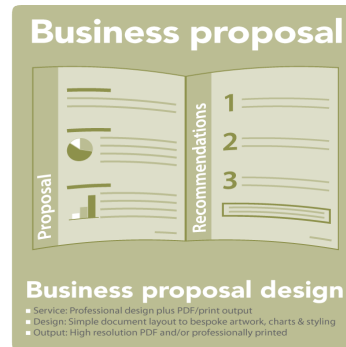
The purpose of the proposal is to demonstrate that you understand not only how rhetoric is designed to work, but also how it can *actually be utilized* in real-world situations to achieve desired goals/objectives. Rhetoric is a powerful tool—not an academic abstraction—and the most successful proposals will be those that use the entire range of rhetorical appeals to connect with their intended audience(s).

\*No, the money isn't real. Just thought you should know.

### propose (v.)

To put forward or suggest as a scheme, plan, or course of action; to recommend or advocate that something be done

(OED)



## Unit Schedule (Items listed in **RED** are due on this date.)

### Week Thirteen

**Monday, Nov. 12**  
Structuring Your Own Arguments  
Discussion: Best Practices for Group Collaboration  
**REVIEW Ch. 7 of EA**

**Wednesday, Nov. 14**  
MUP #4 Workday with Group Members  
(Laptops OK)  
Outline for Proposal & Group Member Roles  
**READ pp. 392-97**  
**Bring materials to work on MUP #4 with group**

**Friday, Nov. 16**  
Overview of Presentation Component to MUP #4  
Brainstorm Criteria for Effective Presentations  
**READ Ch. 15 of EA**  
**\*Revised MUP #2 Due\***

### Week Fourteen

**Monday, Nov. 19**  
MUP #4 Workday with Group Members  
(Laptops OK)  
Goals for Thanksgiving Break & Revised Project Plan  
**Revised Project Plan**  
**Signed Grade Contract**  
**Bring materials to work on MUP #4 with group**

**Wednesday, Nov. 21**  
**NO CLASS: TCU Holiday (Thanksgiving Break)**

**Friday, Nov. 23**  
**NO CLASS: TCU Holiday (Thanksgiving Break)**

### Week Fifteen

**Monday, Nov. 26**  
Exemplary Argument #1: Boyd and Ellison  
Drafting Individual Reports: "Separate but Similar"  
**READ pp. 653-68**

**Wednesday, Nov. 28**  
Exemplary Argument #2: Montgomery  
The Proposal Genre  
**READ pp. 1008-23**

**Friday, Nov. 30**  
Workshop Individual Reports for MUP #4 (Group Proposal Assignment)  
Q&A for Final Drafts  
**First Draft of Individual Report for MUP #4**  
**\*Revision Checklist for MUP #3 Due\***

### Week Sixteen

**Monday, Dec. 3**  
Final MUP #4 Workday with Group Members  
(Laptops OK)  
Final Project Plan & Group Member Roles  
**Bring materials to work on MUP #4 with group**

**Wednesday, Dec. 5**  
Final Q&A for Group Presentations  
Course Evaluations & Reflection  
**Final Draft of Individual Report for MUP #4**  
**\*Revised MUP #3 Due\***

**Friday, Dec. 7**  
**NO CLASS:**  
**Exam Study Day**

**FINAL EXAM DATE**  
**FRI, Dec. 14**