

Introduction to Rhetoric

Fall 2023
COMM 220
Class # 2064

Instructor: Joanna Chromik

Course Meetings: MWF 9:20AM - 10:10AM

Course Location: Corboy Law Center, Room 203

Mailbox Location: SOC front desk at 51 E Pearson

Email: jchromik@luc.edu

Office Hours: by appointment only via Zoom

Course Overview

This class serves as an introduction to the study of rhetoric. The course will help you understand the role of rhetoric in public life, and help you move between your dual roles as rhetor and rhetorician! This semester we will study the use of rhetoric from Ancient Greece to contemporary time. Particularly we will discuss its narrative, dramatic, feminist, political, visual, digital, and new media contexts. We'll build a community and use our study of rhetoric to better understand the world around us—to build meaning and draw connections between pop culture and contemporary events!

Loyola IDEA Objectives

- Learning fundamental principles, generalizations, or theories.
- Learning to analyze and critically evaluate ideas, arguments, and points of view.
- Developing skill in expressing myself orally or in writing.

Course Objectives

Over the course of the semester, you will learn to:

- Differentiate between multiple definitions, theories, and principles of rhetoric.
- Understand basic historical and contemporary developments of rhetoric.
- Utilize multiple approaches to rhetorical criticism, understanding how each approach has different theoretical underpinnings and how its production can be informed by ethical and political motivations.
- Analyze contemporary political issues in relationship to popular culture events.

Course Elements

Points	Percentage Weight	Point Split	Percentage Split	Assignment Group	Assignments
300 pts	30 %			Final Essay	
		10	3.33 %		Film Selection
		30	10 %		Activity 1
		30	10 %		Draft 1
		50	16.66 %		Peer Review
		180	60 %		† Final Essay
200 pts	20 %			Shorter Essay 2	
		10	5 %		Article Selection
		45	22.5 %		Draft 1
		45	22.5 %		Peer Review
		100	50 %		† Final Essay
200 pts	20%			Shorter Essay 1	
		10	5 %		Speech Selection
		45	22.5 %		Draft 1
		45	22.5 %		Peer Review
		100	50 %		† Final Essay
150 pts	15 %	10 each		Online Discussion Board (15)	
10 pts	1 %			Syllabus Quiz	
140 pts	14 %			End of Semester Reflection	

The course is split across five major assignment groups. The assignments listed in each group are split into percentage values, but the class itself is worth 1000 points.

† These are the **only** assignments that are eligible for the 10% late policy. **All other assignments** (except for the end of semester Reflection) depend on collaboration between you and your peers. Therefore, if these are late, they can't be included in collaborative activities. Therefore, their submission, pending meeting assignment requirements, is pass/fail.

Please be aware that you must earn **a minimum of a C-** to have a course count toward your major.

Course Materials

- Palczewski, C.H., Ice, R. & Fritch J. (2022). *Rhetoric in Civic Life*. Strata Publishing.
- Sellnow, D. (2017). *The Rhetorical Power of Popular Culture: Considering Mediated Texts*. Sage Publications.

Both textbooks are **required**. Additional readings are available as .PDFs on Sakai. You will be required to view films outside of class time, please refer to the assignment sheet for more details. Please be aware that you can access films and other media resources using either the Loyola library (Canopy streaming service) or a Chicago Public Library.

Grading Scale

Grade	Percentage	What it Means
A	100-94	Superlative work. Addresses all the requirements of the assignment in a compelling and insightful way. Manifests consistent attention to detail in both the ideas being presented and the writing that conveys them. Demonstrates intentional choices in style, grammar, spelling, and punctuation that contribute to the clear communication of information and ideas.
A-	93-90	
B+	89-88	Excellent work. Clearly and engagingly addresses the requirements, issues, and major ideas of the assignment. Writing is not only readable but also rewarding, attuned to the needs and interest of the reader. Demonstrates intentional choices in style, grammar, spelling, and punctuation. Rare issues in the clear communication of information and ideas suggests that the writer has control over their rhetorical purpose and editing choices.
B	87-83	
B-	82-80	
C+	79-78	Adequately meets all the requirements of the assignment. Clearly addresses the main issues and ideas the assignment articulates. Writing is readable overall with occasional lapses in correctness and style. Punctuation, spelling, source citation, and other mechanical matters largely contribute to the clear communication of information and ideas.
C	77-73	
C-	72-70	
D+	69-68	Barely meets the requirements of the assignment. Addresses the important issues or ideas that the assignment engages, but largely without insight. Frequent inconsistencies in style, grammar, and mechanics impact readability and indicate a lack of careful proofreading and/or rhetorical purpose.
D	67-63	
D-	62-60	
F	59-0	Fails to meet the requirements of the assignments. Fails to address important issues or ideas that are central to the assignment. Fails to demonstrate rhetorical purpose and careful choice-making in relation to language use.

Final Essay

The Final Essay will consist of a rhetorical analysis of a film (2,000– 2,500). You will find a list of films attached at the end of the Syllabus. *You may choose a film that is not listed there, but you must review your choice with me and approve it **prior to the film selection deadline** outline on the course schedule.* The film choice is “first come first serve” and any two students may not write about the same film. Please remember that you will be watching the film outside of class time, and you will need to use either Loyola University Chicago resources such as the Canopy streaming service, or outside resources like the Chicago Public Library to view the film.

Shorter Essays

These shorter essay assignments (1,200 – 1,700 words) will need to answer specific question prompts and perform a rhetorical analysis directly related to a course topic. The writing for each of these shorter essays will be scaffolded through a drafting and peer-review process. Individual assignment rubrics on Sakai will provide more details.

Online Discussion Board

Each week you will need to complete a ~60 page set of readings and participate in an online discussion to prepare for the forthcoming week of class. (For example, if we are actively in the Week 4 meetings of class, you are going to be independently reading and preparing ~60 pages of Week 5 reading materials.)

Beyond completing the readings, this process involves **two steps**: posting an initial Discussion post and additional peer response. Beginning with Week 2, the initial Discussion post will be due on Wednesday 11:55 p.m. and the peer response is due on Friday at 11:55 p.m. All Discussion posts have specific requirements that include a word count, quotation integration, and expectations for thoughtful engagement and critical analysis. These details can be found in the Sakai discussion board page. Each of the posts, initial and the peer response is worth 5 points (10 point total per week). This assignment is based on a completion grading scale.

End of Semester Reflection

The purpose of the Reflection Essay is to give you an opportunity to engage in a meta-reflection on your understanding of rhetoric and your development as a rhetorician over the course of the semester. You will engage in a 1,200 to 1,500-word meta-reflection that develops a thesis which draws on evidence from your personal experience with rhetorical analysis and writing this term, as well as evidence from course readings.

Optional Revisions

Students who score a C - or lower on the first two Shorter Essay assignments may make an attempt for a higher grade on their papers by engaging in substantive revisions of their final submissions based on peer and teacher feedback. (To clarify, this new grade would not replace the Draft or Peer Review grades, only the Final Essay grade.) Substantive revision is defined as significant additions to and development of a paper's thesis, evidence, and discussion, along with edits made at the sentence-level. Substantive revisions should be highlighted on the new draft, and the new draft must be submitted with a Revision Memo of at least 250 words that provides an explanation and rationale for the revisions. Higher grades are never guaranteed and will be made at the discretion of the instructor. **Please note** that the Final Essay (film assignment) is not eligible for an optional re-write due to the time constraints of the course. Optional rewrite due dates are located throughout the Course Schedule.

Course Policies

Student Needs & Accommodations

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the Student Accessibility Center (SAC). Professors will receive an accommodation notification from SAC, preferably within the first two weeks of class. Students are encouraged to meet with their professor individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, software may be used to audio record class lectures in order to provide equitable access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are deleted at the end of the semester. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu.

Discussion & Writing Environment

In this course we will at times be discussing topics that are controversial and very personal for some people, so please think carefully before you contribute to discussion and make sure you are responding to your classmates respectfully. Any rude or demeaning behavior runs the risk of hurting your class participation grade. This doesn't mean you can't disagree with me or your classmates, just be considerate and polite when you are stating your opinion. It is important to build a classroom climate that is welcoming and safe for everyone. Basically, please display respect for everyone in the class. You should avoid racist, sexist, homophobic, or negative language that may exclude members of our campus and classroom community.

Use of Appropriate Names and Pronouns

Addressing one another at all times by using appropriate names and gender pronouns honors and affirms individuals of all gender identities and gender expressions. Misgendering and heteronormative language excludes the experiences of individuals whose identities may not fit the gender binary, and/or who may not identify with the sex they were assigned at birth.

If you wish, please share your gender pronouns with me and the class when you introduce yourself; and/or on your name placard; and/or on your Zoom profile. If you do not wish to be called by the name that appears on the class roster or attendance sheet, please let me know. My goal is to create an affirming environment for all students with regard to their names and gender pronouns.

Student Diversity, Equity, and Inclusion

As Loyola's mission statement holds, "We are Chicago's Jesuit, Catholic University—a diverse community seeking God in all things." Together, as a community rich in diversity, we are called to "expand knowledge in the service of humanity through learning, justice and faith."

Recognizing and appreciating the diverse collection of identities, experiences, perspectives, and abilities of the students, faculty, staff, and community partners with whom we collaborate, the School of Communication commits itself to enriching academic experiences through the advancement of diversity, equity, inclusion, anti-racist, and anti-oppressive practices.

Time Zones and Deadlines

Assignments due dates are listed in **Central Standard Time (CST)**. This is regardless of what time zone you occupy, should you find yourself crossing time zones when completing your assignments (e.g., Thanksgiving break). For more information about time zones in Sakai, see “Time Zone” under [What is the Preferences tool?](https://sakai.screenstepslive.com/s/sakai_help/m/13982/l/604815-what-is-the-preferences-tool) page. See the full website address here: https://sakai.screenstepslive.com/s/sakai_help/m/13982/l/604815-what-is-the-preferences-tool.

Time Management

For every one credit hour in which you enroll, you can expect to spend between 2-3 hours outside of class studying. COMM-220 is a 3-credit course. You can expect to spend between 6-9 hours outside of class studying per week.

Attendance

Because so much gets covered in our meetings (valuable discussions! consciousness raising! collaborative group work!) it’s imperative you don’t miss or be late to classes. Your learning is in direct proportion to how much you give to these experiences. Also, your peers are harmed when you do not support the activities and community-building that goes on from day-to-day.

You may miss a total of **three (3) class meetings without point losses**. This amounts to a whole week of class. You should save these for serious sickness or emergencies (basically, try not to use them if you don’t need to). **For every absence beyond these 3, you will lose 15 points from your final course grade.** (Remember, the class is designed to be 1000 total points.) For example, let’s say that you’ve been absent 5 times, which means that 2 of these absences will count against your grade. Your point loss would be 15 points 2 times, so 30 points subtracted from your course total. Meaning, your overall final grade would be lowered by 3%.

If you are missing class because you are participating in intercollegiate athletics, debate, model government organizations, etc. please provide me with an official scheduling letter, highlighting the events that will require you to miss class.

Late Work Policy

You must submit all assignments to the course website by the scheduled due date to receive full credit. If you submit an assignment from the † category during the 24 hours following the deadline, your total available points on the assignment will be reduced by 10%, with a reduction of an additional 10% for each 24-hour period after that. This policy applies to all final assignments asterisked with a † in the Course Elements description.

As described in the Course Elements, most assignments are collaborative and depend on group interaction and participation. Because this is a fast-paced course, you’ll need to make sure that you are keeping up with your in person and online interactions with peers. To clarify, if you submit

a pass/fail assignment on time but the contents of this assignment do not meet the assignment rubric criteria (for example a minimum word count, or necessary integration of quotations from readings) then the assignment will not receive partial credit (it will be counted as “failed” at 0 points).

Instructor Feedback

I am happy to provide you with both formative and summative feedback. Formative feedback takes place before a major essay is due and is meant to assist you in meeting the criteria for a successful, final submission. Summative feedback takes place after a major essay has been formally submitted through Sakai. Summative feedback helps to explain the final grade you receive on your writing.

Throughout each unit, I will provide you with formative feedback in the form of brief comments on activities and smaller assignments that are meant to scaffold your writing process towards a final Essay submission, complete/incomplete grades, and by monitoring your participation in group activities such as peer review. Once you have submitted a final Essay, I will provide the most robust set of feedback, detailing which of criteria you have met and which criteria you have not met. I will give some brief suggestions for improving your paper and will use this set of feedback to give your paper a grade. You can expect to receive graded feedback on major essays within two to three weeks of submission. You can expect faster turnaround times for shorter assignments.

Email Policy

Per FERPA (Family Educational Rights and Privacy Act), which basically deals with your right to privacy, I cannot discuss grades via email (because it is not very secure). However, I will happily direct you to the course website to check out a grade. We can discuss grades in a video meeting.

Please use professional and appropriate written communication when emailing back and forth with me, and I'll do the same. Please keep in mind that emails to your instructors and professors should not take the same form as text messages. I do my best to respond to email inquiries within **24 hours during the work week** (meaning Monday through Friday, 9 a.m. to 5 p.m.) and by Monday morning if you email me over the weekend. Please note that if there are time zone differences, I may not be able to respond to your questions immediately. Please allow for a full 24 hours before sending me a follow up.

Before emailing me, please check the syllabus and course website to make sure the answer to your question is not there. If the answer to your emailed question is in the syllabus or course website, I will simply respond by telling you to check there.

Privacy Statement

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. As such, recordings of instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Instructors who wish to make subsequent use

of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording.

Course Contract

As the course instructor, I reserve the right to use the work you submit in this class for educational purposes not limited to instruction and training, grade norming sessions, program assessment and development. As course instructor, I may use samples of your writing in class workshops or as models of student writing in presentations for pedagogical purposes. Your name and other identifying information will always be removed from essays used for these purposes. All student writers will remain anonymous. By staying in the class, you agree to the all the course policies contained herein.

Right of Revision

As course instructor, I reserve the right to revise or adjust the course syllabus to best accommodate the pace and needs of the students.

Fair Use Policy

Copying or recording synchronous classes and asynchronous course materials without the express prior approval of the instructor, Joanna Chromik, is prohibited. All copies and recordings remain the property of Joanna Chromik. Joanna Chromik reserves the right to retrieve, inspect, or destroy the copies and recordings after their intended use. These policies are not intended to affect the rights of students with disabilities under applicable law or Loyola University Chicago policies.

Course Materials Policy

As the instructor teaching this course, I hold the exclusive right to distribute, modify, post, and reproduce course materials, including all written materials, study guides, lectures, assignments, exercises, and exams. Some of the course content may be downloadable for students who may only have intermittent access to the internet, but you should not distribute, post, or alter this intellectual property. While you are permitted to take notes on the online materials and lectures posted for this course for your personal use, you are not permitted to re-post in another forum, distribute, or reproduce content from this course without the express written permission of the instructor.

Note selling

Several commercial services have approached students regarding selling class notes/study guides to their classmates. Selling the course notes/study guides or uploading course assignments to these sites in exchange for access to materials for other courses is not permitted. Violations of this policy will be reported to the Dean of Students as academic misconduct (violation of course rules). Sanctions for academic misconduct may include a failing grade on the assignment for which the notes/study guides or assignments are being uploaded, a reduction in your final course grade, or a failing grade in the course, among other possibilities. Additionally, you should know that selling a faculty member's notes/study guides individually or

on behalf of one of these services using Loyola University Chicago (LUC) email or via Sakai may also constitute a violation of LUC information technology and LUC intellectual property policies; additional consequences may result.

Plagiarism

Honesty requires that any ideas or materials taken from another source for either written or oral use must be fully acknowledged. Offering the work of someone else as one's own is plagiarism. The language or ideas thus taken from another may range from isolated formulas, sentences, or paragraphs to entire articles copied from books, periodicals, speeches, or the writings of other students. The offering of materials assembled or collected by others in the form of projects or collections without acknowledgment also is considered plagiarism. Any student who fails to give credit for ideas or materials taken from another source is guilty of plagiarism.

Academic Integrity

As a student at Loyola University Chicago, you are expected to adhere to the standards detailed in the "Community Standards" of the [Office of Student Conduct and Conflict Resolution](#). Academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution.

Violations include cheating, fabrication, plagiarism, interference, violation of course rules, and facilitating academic dishonesty. When you submit an assignment with your name on it, you are signifying that the work contained therein is yours, unless otherwise cited or referenced. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged. In addition, posting or downloading answers to quizzes/exams or assignments from online sources is considered academic misconduct. Sanctions for academic misconduct may include a failing grade on the assignment, reduction in your final course grade, and a failing grade in the course, among other possibilities. If you are unsure about the expectations for completing an assignment or taking a test or exam, be sure to seek clarification in advance.

School of Communication Statement on Academic Integrity

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. These examples of academic dishonesty apply to both individual and group assignments.

Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
- Providing information to another student during an examination;
- Obtaining information from another student or any other person during an examination;

- Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
- Attempting to change answers after the examination has been submitted;
- Taking an examination by proxy. Taking or attempting to take an exam for someone else is a violation by both the student enrolled in the course and the proxy.
- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines; or
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;
- Submitting as one's own another person's unpublished work or examination material;
- Allowing another or paying another to write or research a paper for one's own benefit; or
- Purchasing, acquiring, and using for course credit a pre-written paper.
- Submitting the same work for credit in two or more classes, even if the classes are taken in different semesters. If a student plans to submit work with similar or overlapping content for credit in two or more classes, the student should consult with all instructors prior to submission of the work to make certain that such submission will not violate this standard.

The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism. A more detailed description of this issue can be found at <https://catalog.luc.edu/undergraduate-academic-standards-regulations/>.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the Associate and Assistant Deans of the School of Communication. Instructors must provide the appropriate information and documentation when they suspect an instance of academic misconduct has occurred. The instructor must also notify the student of their findings and sanction.

The Associate and Assistant Deans of the School of Communication may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending on the seriousness of the misconduct. In the case of multiple instances of academic dishonesty, the Dean's office may convene a separate hearing board to review these instances. The student has the right to appeal the decision of the hearing board to the Dean of SOC. If the student is not a member of the SOC, the dean of the college in which the student is enrolled shall be part of the process. Students have the right to appeal the decision of any hearing board and the deans of the two schools will review the appeal together. Their decision is final in all cases except expulsion. The sanction of expulsion for academic dishonesty may be imposed only by the Provost upon recommendation of the dean or deans.

Students have a right to appeal any finding of academic dishonesty against them. The procedure for such an appeal can be found at:

http://www.luc.edu/academics/catalog/undergrad/reg_academicgrievance.shtml.

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

Using AI on Assignments

To maintain our culture of excellence and integrity, students are not to use AI assisted technology in the classroom unless they are specifically authorized to do so by their faculty for an assignment, a test, a quiz, or any deliverable that will be graded.

Sexual Misconduct, Campus Safety, and Title IX Notice of Reporting Obligations for Responsible Campus Partners

As an instructor, I am considered a Responsible Campus Partner ("RCP") under Loyola's [Comprehensive Policy and Procedures for Addressing Discrimination, Sexual Misconduct, and Retaliation](http://www.luc.edu/equity) (located at www.luc.edu/equity). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a RCP I am required to report certain disclosures of sexual misconduct (such as sexual assault, sexual harassment, intimate partner and/or domestic violence, and/or stalking) to the University's [Title IX](#) Coordinator.

As an instructor, I also have a mandatory obligation under Illinois law to report disclosures of or suspected instances of child abuse or neglect (<https://www.luc.edu/hr/legal-notices/mandatedreportingofchildabuseandneglect/>).

The purpose of these reporting requirements is for the University to inform students who have experienced sexual/gender-based violence of available resources and support. Such a report **will not generate a report to law enforcement** (no student will ever be forced to file a report with the police). Furthermore, the University's resources and supports are available to all students even if a student chooses that they do not want any other action taken. Please note

that in certain situations, based on the nature of the disclosure, the University may need to take additional action to ensure the safety of the University community. If you have any questions about this policy, you may contact the [Office for Equity & Compliance](#) at equity@luc.edu or 773-508-7766.

If you wish to speak with a confidential resource regarding gender-based violence, I encourage you to call [The Line](#) at 773-494-3810. The Line is staffed by confidential advocates from 8:30am-5pm M-F and 24 hours on the weekend when school is in session. Advocates can provide support, talk through your options (medical, legal, LUC reporting, safety planning, etc.), and connect you with additional resources as needed. More information can be found at luc.edu/coalition or luc.edu/wellness.

Managing Life Crises and Finding Support

Should you encounter an unexpected crisis during the semester (e.g., securing food or housing, addressing mental health concerns, managing a financial crisis, and/or dealing with a family emergency, etc.), I strongly encourage you to contact the Office of the Dean of Students by submitting a CARE referral (LUC.edu/csaa) for yourself or a peer in need of support. To learn more about the Office of the Dean of Students, please find their websites here: LUC.edu/dos or LUC.edu/csaa; phone number 773-508-8840, email deanofstudents@luc.edu

Loyola COVID-19 Policies

Loyola University Chicago's Health, Safety, and Well-Being Update website helps keep our community informed on health and safety protocols that allow us to remain on campus as we continue to navigate the challenges of COVID-19 in our community. This site contains information on required practices for anyone on our campuses as well as resources for students, faculty, and staff. Please see more on the latest policy updates on the following page:

<https://www.luc.edu/healthsafetyandwellbeing/>

Course Schedule

WK	Date	Weekly Topic	Readings	PG	Assignment Due Dates
1	08/28/23	What is rhetoric?	<ul style="list-style-type: none"> • Palczewski – Ch. 1 “Rhetoric as Civic Action” • Palczewski – Ch. 2 “Rhetoric as Resources and Constraints” 	44	TUES: submit reading reflection for WK 1. THURS: submit reading reflection for WK 2. FRI: respond to peer reflection for WK 2.
	08/30/23				
	09/01/23				
2	NO CLASS	Ancient Greek Rhetorics	<ul style="list-style-type: none"> • Palczewski – Appendix “Rhetorical Traditions & Democracy” • (Sakai) Crowley – “The Common Topics and the Commonplaces: Finding the Available Means” 	51	WED: submit reading reflection for WK 3. FRI: respond to peer reflection for WK 3.
	09/06/23				
	09/08/23				
3	09/11/23	Expanding the Rhetorical Tradition	<ul style="list-style-type: none"> • Sellnow, Ch. 2 – “Expanding the Rhetorical Tradition” • (Sakai) Foss and Griffin “Beyond Persuasion” 	40	WED: E3 movie choice due WED: submit reading reflection for WK 4. FRI: respond to peer reflection for WK 4.
	09/13/23				
	09/15/23				
4	09/18/23	Rhetors	<ul style="list-style-type: none"> • Palczewski – Ch. 7 “Generators of Action: Rhetors” • Palczewski – Ch. 8 “Audiences” 	64	MON: E1 draft due THUR: E1 peer review due WED: submit reading reflection for WK 5. FRI: respond to peer reflection for WK 5.
	09/20/23				
	09/22/23 OL (ONLINE – ZOOM)				
5	09/25/23	Audiences and the Rhetorical Situation	<ul style="list-style-type: none"> • Palczewski – Ch. 9 “Rhetorical Situations” • (Sakai) Miller – “Genre as Social Action” • (Sakai) Rice – “Unframing Models of Public Distribution” 	70	WED: E1 due WED: submit reading reflection for WK 6. FRI: respond to peer reflection for WK 6.
	09/27/23				
	09/29/23				
6	10/02/23	Argument	<ul style="list-style-type: none"> • Palczewski – Ch. 3 “Language” • Palczewski – Ch. 5 “Argument” • <i>Supplementary</i> – Writing Analytically Ch. 6 and 7 • <i>Supplementary</i> – Hauser “Strategic Forms of Arguments” 	68	WED: submit reading reflection for WK 7. FRI: respond to peer reflection for WK 7.
	10/04/23				
	10/06/23				
7	NO CLASS	Dramatistic Perspective	<ul style="list-style-type: none"> • Sellnow – Ch. 4 “A Dramatistic Perspective” • (Sakai) Burke – “A Rhetoric of Motives” (excerpt)” 	49	WED: submit reading reflection for WK 8. FRI: respond to peer reflection for WK 8.
	10/11/23				
	10/13/23				

8	10/16/23	Narrative Perspective	<ul style="list-style-type: none"> • Palczewski– Ch. 6 “Narrative” • Sellnow – Ch.3 “A Narrative Perspective” 	54	MON: E1 revision due (optional) WED: submit reading reflection for WK 9. FRI: respond to peer reflection for WK 9.
	10/18/23				
	10/20/23				
9	10/23/23	Visual Perspective	<ul style="list-style-type: none"> • Palczewski – Ch. 4 “Visual Rhetoric” • Sellnow – Ch. 9 “Visual Perspectives” 	70	MON: E2 draft due THURS: E2 peer review due WED: submit reading reflection for WK 10. FRI: respond to peer reflection for WK 10.
	10/25/23				
	10/27/23 OL (ONLINE – ZOOM)				
10	10/30/23	Neo-Marxist, or Ideological Perspective	<ul style="list-style-type: none"> • Sellnow – Ch. 6 “A NeoMarxist Perspective” • (Sakai) Kornfield – “Ideological Criticism” • (Sakai) Condit and Lucaites – “Preface: Toward Consideration of the Rhetorical Culture of Equality” 	62	MON: E3 activity due WED: E2 due WED: submit reading reflection for WK 11. FRI: respond to peer reflection for WK 11.
	11/01/23				
	11/03/23				
11	11/06/23	Feminist Perspective	<ul style="list-style-type: none"> • Sellnow – Ch. 7 “Feminist Perspectives” • (Sakai) Borda and Marshall – “Creating a Space to #Sayhername: Rhetorical Stratification in the Networked Sphere” 	60	FRI: E3 draft due WED: submit reading reflection for WK 12. FRI: respond to peer reflection for WK 12.
	11/08/23				
	11/10/23				
12	11/13/23	Urban Rhetoric	<ul style="list-style-type: none"> • (Sakai) Gallagher, Zagacki, and Martin – “Communicative Spaces and Rhetorical Enactments” • (Sakai) Bennet – “The Rebirth of Bronzeville” 	28	TUES: E3 peer review due WED: submit reading reflection for WK 13. FRI: respond to peer reflection for WK 13.
	11/15/23 OL (ONLINE – ZOOM)				
	11/17/23 NO CLASS				
13	11/20/23	Public Sphere & Social Mvmt. Rhetorics	<ul style="list-style-type: none"> • Palczewski – Ch. 10 “Publics and Counterpublics” 	46	MON: E3 due MON: submit reading reflection for WK 14. TUES: respond to peer reflection for WK 14.
	THX BRK				
	THX BRK – NO CLASS				
14	11/27/23	Digital Rhetorics	<ul style="list-style-type: none"> • (Sakai – video) <i>Enculturation</i> – “Ways of Knowing and Doing in Digital Rhetoric: A Primer” • (Sakai) Hallsby – “The Digital Situation” • (Sakai) Demo – “Hacking Agency: Apps, Autism, and Neurodiversity” 	44	MON: E2 revision due (optional) WED: submit reading reflection for WK 15. FRI: respond to peer reflection for WK 15.
	11/29/23				
	12/01/23				
15	12/04/23	Media-Centered Perspective	<ul style="list-style-type: none"> • Sellnow – Ch. 10 “Media-Centered Perspectives” 	26	WED: Reflection Essay due
	12/06/23				
	12/08/23				

Final Essay Project – Chicago Films

- | | |
|-----------------------------------|-------------------------------|
| 1980 - Blues Brothers | 2011 - The Interrupters |
| 1980 - My Bodyguard | 2013 - Drinking Buddies |
| 1986 - Ferris Bueller's Day Off | 2014 - Life Itself |
| 1986 - About Last Night | 2015 - Chi-raq |
| 1987 - The Untouchables | 2015 - Barbershop 3 |
| 1990 - Home Alone | 2016 - Southside with You |
| 1990 - Backdraft | 2016 - Jim Shoe |
| 1992 - Candyman | 2016 - Imperfections |
| 1993 - The Fugitive | 2016 - Don't Think Twice |
| 1994 - Hoop Dreams | 2016 - Office Christmas Party |
| 1997 - Chicago Cab | 2016 - Bad Santa 2 |
| 1997 - Love Jones | 2016 - Deathwish |
| 1997 - Soul Food | 2016 - The Tiger Hunger |
| 2000 - High Fidelity | 2017 - The Big Sick |
| 2000 - Return to Me | 2017 - Win It All |
| 2002 - Barbershop | 2017 - Rampage |
| 2002 - Road to Perdition | 2018 - Widows |
| 2005 - The Weather Man | 2019 - Beats |
| 2006 - The Break-Up | 2019 - Native Son |
| 2006 - Stranger than Fiction | 2022 - The Outfit |
| 2009 - Public Enemies | |