|  |
| --- |
| **COMMUNITY COLLEGE OF PHILADELPHIA** |
| Course Development Template |
| 1. Course Designation
 | ENGL 119  |
| 1. Course Title
 | Rhetoric & The Public Sphere |
| 1. Abbreviated Course Title for Banner
 | Rhetoric & The Public Sphere |
| 1. Division
 | Liberal Studies |
| 1. Department
 | English |
| 1. Course Description
 | ENGL 119 provides an introduction to rhetoric and the public sphere, how communication is used to shape the minds and actions of individuals and the broader public. The class traces the development of rhetoric and public discourse from its origins in ancient Greece and Egypt, through contemporary concepts. Students will have the opportunity to study rhetorical theorists from different eras and to begin practicing rhetorical criticism. |
| 1. Prerequisites/Corequisites
 | ENGL 101, which may be taken concurrently |
| 1. Placement
 |  |
| 1. Hours and Credits
 | 3-0-3 |
| 1. Class size (maximum)
 | 25 |
| 1. Programs where this course appears
 | Communication StudiesMass Media |
| 1. Faculty Developer(s)
 | Marcus C. Shepard |
| 1. Facilitator (s)
 | Cynthia L. Giddle |
| 1. Recommended Starting Semester
 | Fall 2022 |
| 1. Course Revision or New Course?
 | New Course |
| 1. If this is a **course revision**, indicate which are being revised
 | [ ] Prerequisite(s) and/or placement | [ ] Course Title | [ ] Course Description |
| [ ] Credit Hours | [ ] CLOs and/or Methods of Assessment |
| 1. Course Attributes
 | CAI: Cultural Analysis and Interpretation  |
| 1. **Today’s Date**
 | August 12, 2021 |

**A. Rationale**

ENGL 119 is a foundational course for students majoring in Communication Studies. ENGL 119 introduces students to the field of rhetoric, through theoretical approaches, methods, skills and techniques used in advanced rhetoric courses. Rhetorical criticism is the process by which we discover how the things we see, hear, read, or otherwise experience affect us or those around us. It is, in essence, the practice of evaluating how colors, shapes, symbols, typefaces, constructions in language, and other rhetorical devices make meaning in our lives. The more we understand about the nuances of these meanings, the better we understand how we are affected by advertising, by speeches, by the media, and by other communications around us. Perhaps even more important, we’ll also better understand how to be more persuasive, ethical, strategic, and effective as a communicator.

Rhetoric is the foundation of the field of communication, and this course not only introduces students to rhetorical theory, but also teaches them how to craft both written and oral rhetorical critiques through the application of a variety of methods explored throughout the course. With an introductory focus on Aristotle's modes for persuasion (ethos, pathos, logos), which are already building blocks in ENGL 115: Public Speaking, ENGL 119 traces the evolution of rhetorical criticism and spotlights several modes of critique (Narrative Paradigm, Dramatism, Marxist Perspective, Feminist Perspective, New Media Centered Perspective). These modes are vital tools to understand and traverse the changing landscape of the digital public spheres (Twitter, Facebook, Tik Tok, Instagram) in which students find themselves immersed.

ENGL 119 begins the expansion of the Communication Studies program at the College. Currently, we only offer seven required Communication Studies courses (ENGL 107, ENGL 114, ENGL 115, ENGL 116, ENGL 117, ENGL 118, ENGL 214), so the rest of the courses Communication Studies students take are primarily directed electives. With the addition of ENGL 119, our students will have additional transferable course options, as rhetoric courses are usually core to Communications majors at our four-year transfer partners. More specifically, ENGL 119 should transfer to Temple as CSI 3896: Rhetorical Criticism. ENGL 119 covers the same approaches to rhetorical criticism that this Temple course does (see its catalog description below) and would help Community College of Philadelphia students transfer more courses to Temple than they do currently.

**CSI 3896: Rhetorical Criticism:** This course surveys contemporaneous approaches to rhetorical criticism. In this class, students will study different critical methods: neo-classical, dramatist, narrative, metaphoric, social movement, genre, ideographic, gender, and post-modern. Using contemporary critical practice, students will learn how to analyze linguistic cultural artifacts (e.g., speeches, poems, magazine ads, TV shows, films, and videos) and critique their influences and consequences on everyday living.

Lastly, ENGL 119 meets the definition of the general education Essential Skill of **Cultural Analysis and Interpretation**. It accomplishes this skill because students analyze speeches, creative works, material artifacts, and other primary and secondary sources through a range of varied rhetorical criticisms to identify diverse perspectives, experiences and rationale, related, but not limited to, race, ethnicity, class, gender, sexual orientation, ability, culture, region, country, religion, and/or language.

**B. Course Learning Outcomes and Methods of Assessment**

|  |  |
| --- | --- |
| **Course Learning Outcome**Upon successful completion of the course, students will be able to: | **Method of Assessment** |
| 1. Analyze major theories and principles of rhetoric.
 | Oral PresentationsExamsPapers |
| 1. Recognize significant features of the public sphere and its iterations.
 | Oral PresentationsExamsPapers |
| 1. Apply rhetorical theories to create original works of criticism and assess works of rhetorical criticism.
 | Oral PresentationsExamsPapers |

**C. Grading**

Future faculty can modify assignments and grading scale as long as the assignments meet the three outlined CLOs and include at least two assignments that create and critique rhetorical criticisms.

|  |  |
| --- | --- |
| Class Participation  | 10% |
| Aristotelian Paper | 10% |
| Exam 1 | 10% |
| Exam 2 | 20% |
| Response Paper | 10% |
| Oral Presentation  | 20% |
| Final Examination | 20% |
| **Total** | **100%** |

**D. Planned Sequence of Topics**

Future faculty teaching this course may modify this outline, as long as Aristotelian rhetoric, the narrative paradigm, dramatism and new media centered perspectives are explored through a historical lens from the classical beginning of rhetoric to contemporary applications.

| **Week** | **Topic** | **Reading** |
| --- | --- | --- |
| **1** | Introducing Rhetoric & Rhetorical Theory | * Herrick Ch. 1
* Sellnow Ch.1 (pp. 4-5)
 |
| **2** | Early Greek Rhetoric & Plato v. Sophists & The Public Sphere | * Herrick Ch. 2 & 3
 |
| **3** | Aristotle & Rhetoric in Africa & Asia | * Herrick Ch. 4 & Ch. 11 (pp. 243-248)
 |
| **4** | Rhetoric in RomeExam 1 (CLO 1& 2) | * Herrick Ch. 5
 |
| **5** | Rhetorical Criticism& New Dimensions in Rhetoric  | * Foss, “The Nature of Rhetorical Criticism”
* Sellnow, Appendix **and** Ch. 2
* Herrick Ch. 9
* Sellnow Ch. 1
 |
| **6** | Narrative Paradigm & Dramatism Aristotelian Paper (CLO 1& 3) | * Sellnow, Ch. 3
* Fast Company, “We Remember Stories…” (<http://bit.ly/VoIFeS>);
* Burke, “Definition of Man” (<https://rb.gy/nv45no>)
* Herrick Ch. 10 (pp. 209-215)
* Sellnow, Ch. 4
 |
| **7** | Marxist Perspective & Feminist Perspective | * Sellnow, Ch. 5 & Ch. 6
* Herrick, Ch. 11 (pp. 238-243)
* Feministing (<http://feministing.com/>)
 |
| **8** | Illusion of Life Music PerspectiveExam 2 (CLO 1& 2) | * Sellnow, Ch. 7
 |
| **9** | New-Media-Centered Perspectives | * Sellnow, Ch. 9
 |
| **10** | Rap & Religion in the Public SphereResponse Paper 2 (CLO 1& 3) | * Utley, “Rap & Religion” (<http://www.rapandreligion.com/excerpt/>)
 |
| **11** | Infidelity: When Private Lives Go Public | * Utley, “When Better Becomes Worse” **and** “Cheating?: iPhone Has App” (<http://theutleyexperience.com/infidelity.php>)
 |
| **12** | Digital Rhetoric | * Losh, “What is Digital Rhetoric?” (https://rb.gy/dcvqt6)
* Wilson, “Digital DuBois” (<http://digitaldubois.net>)
* Tai, “Unbearable Whiteness of Being…”
* Witte & Mannon, “Internet Inequality from a Cultural Perspective”
 |
| **13** | Social Sentiment, Inequality & Social Media & Visual Pleasure Perspective | * Boyd, “Networked Privacy” (<http://bit.ly/jSS98o>) and “Truth, Lies, Doxxing” (<http://bit.ly/WUTpH4>). Qualman, “Social Media Revolution 2011 (YouTube)” (<http://bit.ly/iGR4I6>).
* Wired, “The Web is Dead.”
* PBS, “World of Viral” (<http://to.pbs.org/O3IpSR>)
* Herrick, Ch. 10 (pp. 222-224).;
* Bogost, “Prof. on FB” (<http://www.bogost.com/blog/a_professors_impressions_of_fa.shtml>)
* Sellnow, Ch. 8
 |
| **14** | Oral Presentations (CLO 1 & 3) |
| **15** | Final Exam (CLO 1 & 2) |

**E. Student Learning Activities and Assignments**

**Readings:** Readings enhance students’ understanding of argumentation theory and practice as well as to stimulate class discussion. **All readings are mandatory**, unless indicated otherwise. Readings come from the text(s) and articles that can be accessed on the web via Canvas.

**Examinations:** There are three (3) examinations during the course of the semester. The exams consist of multiple choice, true/false, fill in the blank, matching, definition of key terms, and/or short answer questions. The first and second exams will NOT be cumulative. The final exam is cumulative. Exam material is taken from class activities, readings, and lectures. These exams measure students’ growing knowledge of course content and vocabulary.

**Papers:** Students write two papers: 1) conducting an Aristotelian rhetorical criticism based on an assigned text, and 2) responding in a second paper using the media-centered perspective that we’ve reviewed during the term (see Sellnow Ch. 9). These essays are not summaries, but rather critical responses to the assigned texts. The focus is on analyzing, synthesizing, and evaluating information based on several key questions. These papers are also building block assignments towards the final oral presentation.

**Class Participation:** Students are graded on attendance. These assessments are best measured using the following assignments and activities:

**Discussions:** Discussions provide students with opportunities to engage in dialogue to explore various issues related to the topic under discussion and consider alternate perspectives.

**Guest Speakers:** Guest speakers will be invited for discussions on current issues and other relevant topics.

**Oral Presentation:** A final oral presentation measures the students’ overall knowledge acquisition and application of course content through an oral rhetorical critique of an artifact of their choosing.

See the Appendix for sample rubrics for Oral Presentation and Aristotelian Paper.

**F. Required and Optional Course Materials**

Texts to be considered for this course should cover fundamental forms of rhetorical criticism (Narrative Paradigm, Dramatism, Marxist Perspective, Feminist Perspective, New Media Centered Perspective). Additionally, texts should provide historical background on the formation of rhetorical theory from Greek, African, and Asian contexts. It is important that course material provide both a historical perspective and a focus on the foundational forms of criticism, so that students have a grounding in the understanding of how the public sphere is created and informs rhetorical criticism and how it has evolved over time. The two exemplary works below both provide a foundation and offer a more contemporary look at rhetorical criticism in the new digital world.

Herrick, J. A. (2012). *The history and theory of rhetoric*. Boston: Allyn and Bacon.

Sellnow, D. D. (2017). *The rhetorical power of popular culture*. London: Sage.

These textbooks are widely available as e-textbook, paperback and hardcover through Amazon and eBay. Students may also purchase access through the campus bookstore. An additional loose-leaf version is available for purchase after obtaining the electronic version. Additional readings will be distributed in class or electronically as appropriate.

**G. Resources Needed for This Course**

This course will require a technologically enhanced classroom with a smartboard/projector. For lectures and presentations, media (PowerPoints, video clips, music, etc.) will be used to underscore theoretical points explored in the textbooks.

**Appendix**

**Sample Exam Questions (CLO 1 & 2)**

1. Media effects complement rhetorical theory by bringing what concept into conversation with words/message content?
	1. **Message channel**
	2. Message timing
	3. Message amplification
	4. Message logic
	5. None of the above
2. \_\_\_\_\_\_\_\_\_\_\_ is purposefully pretending not to notice others, making them feel like they’ve got some privacy.
	1. Transparency
	2. Secrecy
	3. Friendship
	4. **Civil inattention**
3. Which of these is a correct example of commodification as defined in media effects?
	1. Watching commercials where one sees a product for sale
	2. Invoking Marxism while discussing media content
	3. **Seeing brand name products in a film**
	4. Buying more commodities
4. According to Pariser (2011), the “filter bubble” is:
	1. The public sphere
	2. The realm where common problems are identified and addressed
	3. **Both of the above**
	4. Neither of the above
5. According to Deresiewicz (2008), disadvantages of an elite education include all of the following EXCEPT:
	1. Giving students a false sense of self-worth
	2. Making us incapable of talking to people who aren’t like ourselves
	3. Alienation from the working class
	4. **Its profoundly intellectual nature**
	5. None of the above
6. The theory of cultivation can be best summarized as:
	1. **Heavy viewing of television over time can lead to an exaggerated belief that repeated messages are true in the real world**
	2. Any viewing of television for any length of time can lead to an exaggerated belief that television and reality are the same.
	3. Over time, heavy television viewers can forget the separation between reality and fiction.
	4. Any consumption of media (television, radio, the Internet, and print) leads to blurred notions of reality.
	5. All of the above
7. Perelman and Olbrechts-Tyteca introduced the “audience of one” as:
	1. A way to think about your teacher
	2. **A way to act like an opposing viewpoint**
	3. A way to appeal to anybody
	4. A way to understand your persona
8. Social learning theory is often invoked to make what argument:
	1. Children should be exposed to more television to learn skills.
	2. **Children learn to be violent through violent movies/video games.**
	3. Children learn to socialize with friends through consuming media.
	4. Children learn nothing from watching television, so heavy consumption is okay.
	5. None of the above
9. Which of these is the best example of a parasocial relationship?
	1. Wanting to be like a model in an advertisement
	2. Never missing an episode of a show because you are involved in the story
	3. **Joining a fan club to discuss your favorite celebrity and their relationships**
	4. Getting together with friends to socialize while watching TV
	5. None of the above
10. Media effects can be partnered with rhetorical theory because:
	1. they complement each other in approaches to media
	2. they can both help us consume media more actively
	3. they both help us understand society/culture/the world around us
	4. **all of the above**

**Aristotelian Paper: Short and Tight Old School Rhetorical Criticism a/k/a Aristotelian (CLO 1 & 3)**

**Purpose:** We have discussed the use of ethos, pathos, and logos as appeals in rhetoric and how situational factors (courts, ceremonies, legislatures) impact communication. Your first writing assignment offers you the opportunity to perform a classical (a/k/a/ old school) rhetorical criticism on a speech. You are to use the speech listed below. Speeches from any other source are not acceptable. Failure to follow this rule will result in the paper receiving a grade of zero. Remember, there are no opportunities to rewrite papers in this course.

*Steve Jobs – Stanford University Graduation Speech, 2005*

*Text and Video –* <http://news.stanford.edu/news/2005/june15/jobs-061505.html>

**Task:** Your **3-5 page paper** will analyze the speech in its setting.

* **First**, identify what kind of speech this was (i.e., forensic, epideictic, deliberative) and provide evidence to support your identification. In other words, what can you show from the speech’s situation and from its message that indicates what type of oratory it is?
* **Second**, identify Jobs’ primary persuasive challenge. What was Jobs trying to accomplish in this speech? What evidence can you point to validate your judgment? Assess those goals using the modes of persuasion (i.e., ethos, pathos, logos). Which modes were most prominent? How did these modes interact?

You should treat the speech as an artifact that requires **close analysis**. Aristotle is clear on the importance of specific argument forms, and your essay should focus on the specific arguments being made. Make sure to **fully explore your conclusions** about the speech and **include outside research** when needed.

You are to follow **APA guidelines** throughout this paper. Each failure to employ APA guidelines will cost you a point off your paper grade. You should have **a minimum of five cited sources** and a **minimum of 3-5 pages of text** on your completed paper. At least two of your cited sources should be about your subject, indicating the speech’s popularity, social impact and/ or rhetorical effectiveness. Papers will also be graded on quality of writing, quality of analysis, and demonstrated understanding of Aristotelian concepts. Papers will lose one point for each error in spelling or grammar.

Papers with an excessive number of errors in grammar, spelling or APA usage will receive a failing grade. Remember, there are no opportunities to rewrite papers in this course, so you must do your best work the first time or pay the consequences.

| **Rubric for Aristotelian Paper** |
| --- |
| **Criteria** | **Levels of Achievement** |
|  | **4** | **3** | **2** | **1** |
| **Introduction, Thesis & Conclusion** | Intro provides context for the rest of the paper; thesis is explicit, specific, and clear; thesis is analytical in nature; conclusion recasts thesis and provides cohesion to whole paper **12** | Either intro provides insufficient context for the rest of the paper, thesis is lacking in clarity, is too general or specific, OR conclusion fails to recast thesis effectively **9** | Intro provides little context for the paper; thesis is implicit and hard to find; thesis is about the issue, not the analysis of the text; conclusion makes insufficient reference to thesis **6** | Intro does not provide context for the paper or is irrelevant to analysis; thesis is undetectable; conclusion seems unrelated to the rest of the paper **3** |
| **Rhetorical Triangle & Rhetorical appeals** | Source text is thoroughly and effectively contextualized with well-supported analysis of structure, rhetorical triangle (audience, author, purpose), and rhetorical appeals (ethos, pathos, logos); focus is on analysis (not summary or author’s own ideas of the issue) **28** | Contextualization and analysis of source text is good and somewhat supported but could be improved; focus is mostly on analysis (not summary or author’s own ideas of the issue) **21** | Incomplete contextualization and analysis of source text; parts of rhetorical triangle or appeals may be missing; little support is provided; overuse of summary; use of discussion about the issue instead of analysis **14** | Poor contextualization and analysis of source text; not supported by examples; overuse of summary and discussion about the issue (not the analysis) **7** |
| **Organization** | Smooth flow of ideas ordered in a logical sequence that effectively guides the reader; each paragraph has a well- supported clearly-stated main point; topic sentences focus on analysis; effective use of transitions **20** | Flow of ideas could be more effectively sequenced; most paragraphs have clear and supported main point; most topic sentences focus on analysis transitions are present but could be improved **15**  | Ideas do not always flow in a logical, cohesive manner; paragraphs often do not have clear and supported main idea; topic sentences often focus on issue not analysis **10** | Sequence of ideas and paragraphs seems aimless and haphazard; no transitions present; no topic sentences or topic sentences focus entirely on the issue, not the analysis **5** |
| **Audience Awareness** | Engages audience throughout paper; tone and word choice are appropriate for audience **16** | Engages audience through most of the paper; can capture but not sustain interest; tone and word choice are mostly appropriate for audience **12** | May appeal to a limited audience; has little engaging qualities; tone is inappropriate for audience & purpose **8** | Neither captures nor sustains interest; may be overly emotional and opinionated to engage audience **4** |
| **Language Use & Mechanics** | Correct, appropriate, and varied integration of textual examples **12** | Mostly correct and appropriate integration of textual examples **9** | Many incorrect sentences structures integrating textual examples **6** | Pervasive incorrect sentence structures integrating textual examples **3** |
| **APA Guidelines & Source Citation** | Correct formatting and usage of APA guidelines; 5 sources properly cited (in-text & work cited page) **12** | Mostly correct formatting and usage of APA guidelines; 4-5 sources properly cited (in-text & work cited page) **9** | Inconsistent formatting and usage of APA guidelines; less than 5 sources properly cited (in-text & work cited) **6** | Does not follow APA formatting and guidelines; no sources cited or referenced **3** |

**Oral Presentation: More Expansive New School Rhetorical Criticism (CLO 1 & 3)**

**Purpose:** Rhetorical criticisms may be oral or written. While your Aristotelian paper focused on creating and executing a written criticism, this oral presentation is designed to hone skills needed to produce and present an effective oral rhetorical criticism. As we have discussed in class, contemporary theorists see rhetoric as the means by which we purvey values and motivate audiences and individuals to action. If this is so, any text that enters the public sphere promotes some set of values and presses listeners to some sort of action. For your Aristotelian paper, you used some classical concepts to examine an assigned rhetorical artifact. For your oral presentation, you are to take a more contemporary approach to a rhetorical text of your own choosing.

**Instructions:**

**Step 1: Choose a Rhetorical Artifact / Text**

You are to choose a rhetorical text (a speech, a film, a TV show, a song, a cd, a video game, a TV commercial, webisode, any text that is used to motivate audiences to some sort of action). In selecting a text, whatever it is that intrigues, baffles or excites you about the text might be able to be explained by the method(s) you choose to apply to it. You can make this assignment easy for yourself by choosing as your rhetorical text/artifact something you truly enjoy (e.g., a favorite movie, a favorite record album). If you choose a subject you are deeply interested in, this analysis should be illuminating and a lot of fun. If you pick something you have no interest in---well, I warned you. So, choose a topic near to your heart and read/listen to/watch it closely . . . several times. **NOTE: The text you examine must have been created within the last four years.**

**Step 2: Code or Analyze your Artifact / Text**

One you’ve selected your text you will conduct a rhetorical criticism using one of the contemporary rhetorical perspectives we’ve reviewed in class from Sellnow’s text. Then, you’ll analyze your artifact/text using the procedures or units of analysis provided by the perspective you’ve chosen. **Make sure that you verbally cite Sellnow during your presentation, as well as any other appropriate sources you are using to make your rhetorical criticism.**

**Step 3: Formulate a Research Question**

Based on your analysis, ask yourself, “What do I want to find out about the rhetoric of this artifact?” Although you will probably not state your research question as an actual question in your essay, it is something you need to have clearly embedded in your thinking, so write it down. Research questions tend to be about four basic components of the communication process: the rhetor, the audience, the situation, or the message itself. When formulating your research question, avoid the common mistakes of: 1) asking too broad or generic a question, 2) using wording in the question that does not allow much of interest to be explained—too narrow, and 3) avoid a question that focuses solely on your artifact alone. A good research question goes beyond the artifact. Instead of asking, “How did President Biden reassure the nation during the COVID-19 pandemic?” ask, “What strategies are employed by politicians to reassure people after catastrophic events, and how do Biden’s strategies compare?

**Step 4: Crafting Your Presentation**

After analyzing your artifact, you are ready to craft and present an oral critique. **Think of the analysis and presenting your presentation as two separate processes.** All of your thinking and analysis steps will probably not be included in the presentation. You want the presentation to reflect the results of your research. You want to report your insights. Critical presentations usually include **five major components**:

1. **Introduction:** where you discuss your question, its contribution and significance, and pose your thesis.
2. **Description of your artifact:** where you summarize the artifact and its context.
3. **Description of your method of analysis:** where you identify the person(s) who created it and define the key concepts, tenants and/or procedures you are using.
4. **Report the findings of the analysis:** which constitutes the bulk of your presentation. Tell the audience what you found out from the method you employed, supporting your assertions with examples and evidence.
5. **Conclude with how your analysis contributes to rhetorical theory:** This is the answer to your question. You should move away from your specific artifact answering your question more generally and abstractly. What is the bigger picture? This final term presentation should be between 5 to 8 minutes.

| **Sample Rubric: Oral Presentation** |
| --- |
| **Category** | **Scoring Criteria** | **Total Points** | **Score** |
| **Organization****(15 points)** | The type of presentation is appropriate for the topic and audience. | 5 |  |
| Information is presented in a logical sequence. | 5 |  |
| Presentation appropriately cites requisite number of references. | 5 |  |
| **Content****(45 points)** | Introduction is attention-getting, lays out the problem well, and establishes a framework for the rest of the presentation. | 5 |  |
| Technical terms are well-defined in language appropriate for the target audience. | 5 |  |
| Presentation contains accurate information. | 10 |  |
| Material included is relevant to the overall message/purpose. | 10 |  |
| Appropriate amount of material is prepared, and points made reflect well their relative importance. | 10 |  |
| There is an obvious conclusion summarizing the presentation. | 5 |  |
| **Presentation****(40 points)** | Speaker maintains good eye contact with the audience and is appropriately animated (e.g., gestures, moving around, etc.). | 5 |  |
| Speaker uses a clear, audible voice. | 5 |  |
| Delivery is poised, controlled, and smooth. | 5 |  |
| Good language skills and pronunciation are used. | 5 |  |
| Visual aids are well prepared, informative, effective, and not distracting. | 5 |  |
| Length of presentation is within the assigned time limits. | 5 |  |
| Information was well communicated. | 10 |  |
| **Score** | **Total Points** | **100** |  |