ENGL 5330: Studies in Rhetoric—
Rhetoric and Composition in the Digital Age

Spring 2023

Modality: This is a synchronous online class that meets on Wednesdays from 6:00-9:00 p.m. via WebEx.

Instructor: Dr. Bruce Bowles Jr.

E-mail: bruce.bowles@tamuct.edu

Office: Warrior Hall 420A, University Writing Center, or WebEx Meeting

Office Hours: Walk-in or Email for an Appointment

TAMUCT Course Description: A study of written language theories. Course contents include readings from a wide spectrum including classical Greece and Rome, the European enlightenment, nineteenth century America, and modern and post-modern periods. May be retaken for credit when topics vary.

ENGL 5330: Studies in Rhetoric—Rhetoric and Composition in the Digital Age: This class explores the multitude of ways in which rhetorical theory, composition, and composition pedagogy are shifting as a result of what many scholars consider to be one of the four fundamental shifts in the history of literacy—the Digital Age. Through engaging with a variety of readings, as well as a variety of digital mediums and genres, students will be exposed to a multitude of theories as to how digital technologies are substantially altering the manner in which we persuade, compose, and teach composition in the 21st century.

Course Outcomes:

By the end of the semester, students who successfully complete this course will be able to:

- Understand a variety of theories as to how digital technologies are altering rhetorical theory, composition theory, and composition pedagogy
- Apply theories regarding rhetoric and composition in the Digital Age to a variety of texts
- Appraise the benefits and drawbacks of various digital technologies in regard to their efficacy, influence, and impact on society overall
- Analyze the impact of digital technologies on students' own rhetorical and compositional education and practices
- Evaluate how particular digital technologies have impacted rhetorical theory and practice along with the way people compose and make meaning
- Create an original piece of scholarship which participates in scholarly/disciplinary conversations pertaining to the influence of the Digital Age on rhetoric and composition

Required Textbooks and Materials:

- *Lingua Fracta: Towards a Rhetoric of New Media*, Collin Gifford Brooke, ISBN (13) #9781572738935
- *Persuasive Games: The Expressive Power of Video Games*, Ian Bogost, ISBN (13) #9780262514880
- *Spreadable Media: Creating Value and Meaning in a Networked Culture*, Henry Jenkins, Sam Ford, and Joshua Green, ISBN (13) #9781479856053
- *The Routledge Handbook of Digital Writing and Rhetoric*, edited by Jonathan Alexander and Jacqueline Rhodes, ISBN (13) # 9780367580742
- Various .pdf articles and selections from texts (available through Canvas)
- Access to a Computer (the university provides a number of computer labs)

Technology Requirements:

This course will use the A&M–Central Texas Instructure Canvas learning management system. We strongly recommend the latest versions of Chrome or Firefox browsers. Canvas no longer supports any version of Internet Explorer.

Logon to A&M-Central Texas Canvas [https://tamuct.instructure.com/] or access Canvas through the TAMUCT Online link in myCT [https://tamuct.onecampus.com/]. You will log in through our Microsoft portal.

Username: Your MyCT email address; Password: Your MyCT password

Grading Scheme: Three major projects along with various shorter, lower-stakes assignments (Summarize, Respond, Reflect—SRRs, Professorial Q&As, Discussion Boards, Online Activities, and Student-Teacher Conference) will comprise students' grades. The weights for each component are as follows:

Informal Writing Tasks (SRRs, Professorial Q&As, Discussion Boards, Online Activities, and Student-Teacher Conference)= 10%
"This is a Story All about How My Composing Life Got Flipped, Turned Upside Down! Reflecting on the Digital Age through a Digital Literacy Narrative"= 25%
"Changing the Game! Analyzing the Impact of a Particular Digital Technology, Medium, Platform, Etc. on Rhetoric and Composition"= 25%
"Further Down the Rabbit Hole! A Scholarly Manuscript Addressing Rhetoric and Composition in the Digital Age"= 40%

Once you submit a final assignment (not a draft) through Canvas, it is the text I will grade, and you will not be given the opportunity to revise. Make sure that the text you are submitting is one you can be proud of and is the text you want me to grade. (If, for any reason, you believe you have submitted the wrong text, please contact me as soon as you submit to rectify the issue.) **Remember, once you submit—that is it!**

Posting of Grades: All assignments will be returned to you through Canvas as a .doc or as feedback in Canvas. When your assignments are returned as a .doc, you will receive your grade after the end comment in the comment box.

I do not use Canvas to calculate grades. Instead, I use a Microsoft Excel spreadsheet. A sample of the Microsoft Excel spreadsheet for this course is available on the "Syllabus" page of our course Canvas site so you can see how your grade is calculated. I will go over this the first day of class as well.

At any time, you are free to email me to ask me to send you the Microsoft Excel spreadsheet with your grades inputted. I can also provide you with a rough estimate of where your grade stands at that time. However, be alert that as a result of the weight of various assignments, your grade can change substantially when major projects are submitted.

Summarize, Respond, Reflect (SRR): SRRs require students to engage with readings from class in a structured—yet fluid—fashion. For certain classes, you will be assigned (or choose) one of the readings and provide an SRR for that reading. SRRs ask students to first summarize the reading from an objective standpoint, then provide a response to what they have read, and—finally—to reflect on the reading by connecting it to the class, other readings, prior experiences, and/or raising questions.

SRRs should be approximately one page single-spaced (writing slightly onto a second page is acceptable, however). Part of the skill of composing in such a genre is brevity, so avoid being

overly verbose and rely on concision and clarity. SRRs will receive either a ✓+ (100), ✓ (85), ✓– (65), or 0.

Professorial Q&As: Professorial Q&As will provide a more guided form of engaging with certain readings from the class. These assignments will require students to respond to predetermined questions pertaining to specific readings. Students are advised to read and review the questions before engaging with the reading in order to gain a clear sense of certain facets of the text they should pay particular attention to.

While Professorial Q&As will vary in the number of questions asked and the depth of answers required, they will usually range between three to five question sets and require roughly two to four solid paragraphs for each answer. You will want to provide sufficient, detailed answers, yet be careful not to become too tangential or indirect. You want to answer these questions in a direct and intellectual fashion. Professorial Q&As will receive either a ✓+ (100), ✓ (85), ✓– (65), or 0.

Mandatory Student-Teacher Conference: During the course of the semester, **I am requiring that you conference with me at least once.** Your conference will afford you the opportunity to discuss any issues with the class, to ask questions pertaining to any concepts or theories you are struggling with, to obtain guidance on any of your long-term projects, etc. These conferences will be conducted in person or via WebEx, whichever you prefer.

Although you are required to have at least one conference, I am not setting a date or time for you. Feel free to schedule your conference whenever it works best for you during the semester. Also, you are not limited to one student-teacher conference—you can schedule as many as you want with me for help in the class!

Class Attendance Policy: Attending class is vital if you are to get the most out of this course and to build a productive community of engaged learners. As a result, I do require that you have **no more than two uninformed absences** throughout the semester. You will lose points for every uninformed absence thereafter.
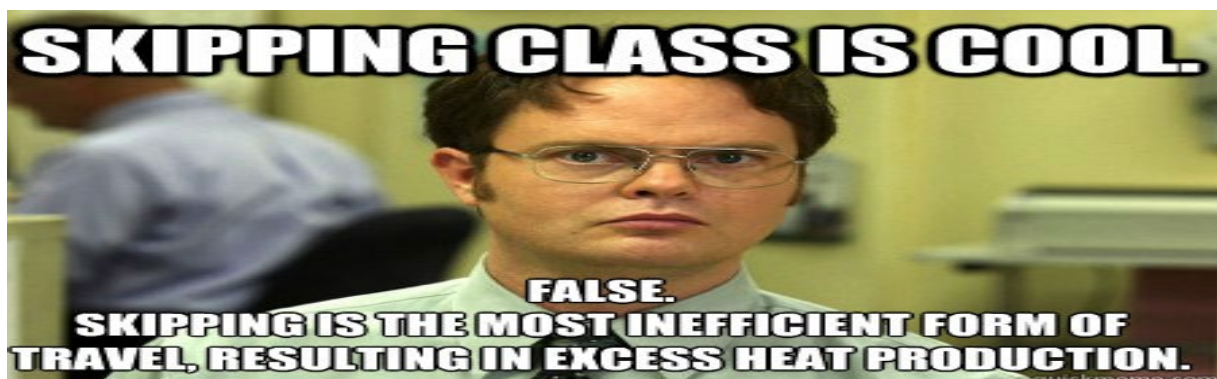
The distinction between uninformed and informed absences is critical here. An uniformed absence occurs when you do not contact me ahead of class (or immediately after) to alert me to your absence, do not provide a reasonable rationale for the absence, and do not discuss how you

will engage with the material from the class that day in order to account for the absence. If you inform me of your absence, though, provide a reasonable rationale for the absence (in rare instances, I may ask for documentation), and discuss with me how you will engage with the material you missed, your absence will be considered an informed absence and will not be counted against you. I am more than willing to work with you if you miss class. **However, these issues cannot be dealt with retroactively at the end of the semester. This is your one and only warning.**

If you have more than two uninformed absences by the end of the semester, your grade will be penalized 10 points—an entire letter grade—for each unexcused absence beyond two. I will inform you when you have two uninformed absences; additionally, I will inform you each time you receive a 10-point penalty. You may contest any uninformed absence, yet you will need to provide tangible evidence as to how you informed me or why you were unable to inform me.

Lastly, incompletes should be reserved for unexpected, life altering situations that develop after the drop deadline. Students should drop a course should something happen that prevents them from completing the course ahead of the drop deadline. Failure to do so may result in failing grades on assignments or the course if missing work is not completed and submitted before the last day of the semester. Please let me know immediately if serious health or life issues prevent you from attending class or submitting assignments.

Class Civility Policy: This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you has a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones, pagers, or any other form of electronic communication during the class session (email, web-browsing, etc.). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

However, please do feel free to engage in constructive criticism and debates. This policy is not meant to discourage disagreement or passionate conversation. We will be engaging in discussions and/or debates about a host of potentially controversial topics; it is not my intention

to censor your opinions. Yet, I do feel it is important to foster an environment conducive to learning where no one feels threatened and/or not entitled to their opinion.

Remember, if you disagree with someone (including myself), always remember to argue against the **IDEA** the person is presenting—not the individual.

Late Work: While I understand that circumstances may arise that could prevent you from turning an assignment in on time**, I penalize late work severely! You will lose 10 points from your grade for each day that the assignment is late.** Here is a breakdown of how the penalties will be applied:

15 minutes–24 hours late= -10 points
24 hours, 1 minute–48 hours late= -20 points
48 hours, 1 minute–72 hours late= -30 points
72 hours, 1 minute–96 hours late= -40 points
96 hours, 1 minute–120 hours late= -50 points
120 hours, 1 minute–144 hours late= -60 points
144 hours, 1 minute–168 hours late= -70 points
168 hours, 1 minute–192 hours late= -80 points
192 hours, 1 minute–216 hours late= -90 points
216 hours late or more= 0 for the assignment

However, **I am always willing to discuss extensions ahead of time.** If you have a reasonable reason why you believe you should be entitled to an extension, either come see me after class, arrange to visit me in my office or the UWC, or e-mail me. **Once an extension is agreed upon in writing, the due date of the extension will become your new due date. Penalties will then only be incurred predicated off of the new due date.**

Academic Integrity: Texas A&M University–Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M–Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. All academic misconduct concerns will be referred to the Office of Student Conduct. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action.

For more information regarding the student conduct process, [https://www.tamuct.edu/student-affairs/student-conduct.html].

If you know of potential honor violations by other students, you may submit a referral, [https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=0].

Class Plagiarism Policy: As an instructor, I operate by the CWPA (Council of Writing Program Administrators) definition of plagiarism: "In an instructional setting, plagiarism occurs when a writer **deliberately** uses someone else's language, ideas, or other original (not common-

knowledge) material without acknowledging its source." The key here is deliberate—I do not want you to be so paranoid about plagiarism that it inhibits your creativity.

To that extent, any instance of "plagiarism" that **does not appear to be deliberate in intent** will be dealt with "in house." You may be asked to revise; I may even deduct from your grade if this was a result of negligence. However, unless intentional, you will not fail merely as a result of plagiarism, nor will you be brought up on plagiarism charges.
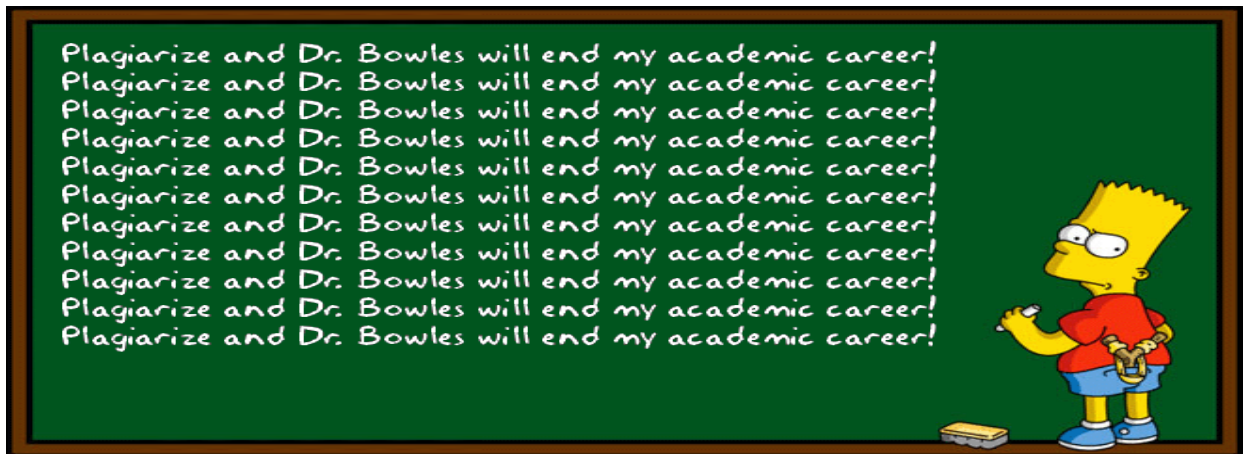
That being said, **deliberate plagiarism will not be tolerated in any manner.** If you willfully steal someone else's language, ideas, or other original (not common-knowledge) material without acknowledgment, or submit an assignment for this class that you submitted for another (without previously discussing it with me), **be forewarned—you will receive a 0 for the assignment, and I will pursue plagiarism charges with the utmost zeal!** Such behavior hinders your learning, is unfair to your classmates, is a violation of my trust, and—above all else—is highly unethical. **This is your one and only warning—you would be wise to heed it!**
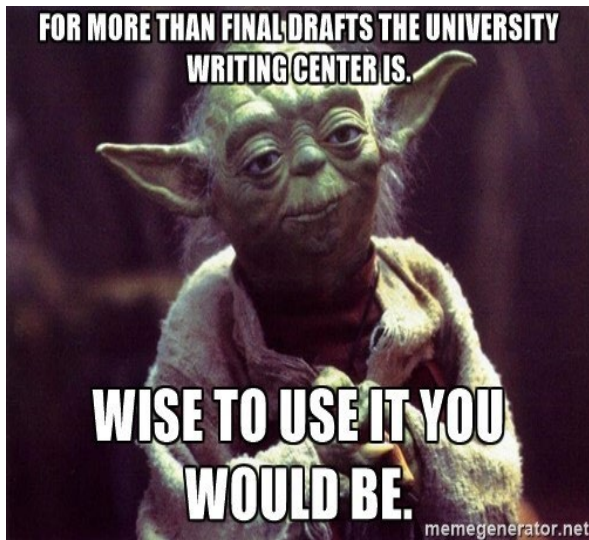
University Writing Center: Located in Warrior Hall 416, the UWC at A&M–Central Texas is a free service open to all A&M–Central Texas students. The hours of operation are from 10:00 a.m.-5:00 p.m. Monday thru Thursday in Warrior Hall 416 (with online tutoring available every hour as well) with satellite hours available online only Monday thru Thursday from 6:00-9:00 p.m. and Saturday 12:00-3:00 p.m.

Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. By providing a practice audience for students' ideas and writing, our tutors highlight the ways in which they read and interpret students' texts, offering guidance and support throughout the various stages of

the writing process. In addition, students may work independently in the UWC by checking out a laptop that runs the Microsoft Office suite and connects to WIFI, or by consulting our resources on writing, including all of the relevant style guides. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!

Students may arrange a one-to-one session with a trained and experienced writing tutor by making an appointment via WCOnline at https://tamuct.mywconline.com/. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC, need any assistance with scheduling, or would like to schedule a recurring appointment with your favorite tutor.

Tutoring: Tutoring is available to all A&M–Central Texas students, both virtually and in-person. Student success coaching is available online upon request.

If you have a question, are interested in becoming a tutor, or in need of success coaching contact the Warrior Center for Student Success, Equity and Inclusion at (254) 501-5836, visit the Warrior Center at 212 Warrior Hall, or by emailing WarriorCenter@tamuct.edu.

To schedule tutoring sessions and view tutor availability, please visit Tutor Matching Services [https://tutormatchingservice.com/TAMUCT] or visit the Tutoring Center in 111 Warrior Hall.

Chat live with a remote tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M–Central Texas students to log in and receive online tutoring support at no additional cost. This tool provides tutoring in over 40 subject areas except writing support. Access Tutor.com through Canvas.

University Library & Archives: The University Library & Archives provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 400,000 eBooks and 82,000 journals, in addition to the 96,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at A&M-Central Texas are available through our website to help students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.

Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place virtually through WebEx, Microsoft Teams or in-person at the library. Schedule an appointment here [https://tamuct.libcal.com/appointments/?g=6956]. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.

Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other

events. For more information, please visit our [Library website](http://tamuct.libguides.com/index)
[http://tamuct.libguides.com/index]

Canvas Support: Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select "Chat with Canvas Support," submit a support request through "Report a Problem," or call the Canvas support line: 1-844-757-0953.

For issues related to course content and requirements, contact your instructor.

Emergency Warning System for Texas A&M University–Central Texas SAFEZONE:
SafeZone provides a public safety application that gives you the ability to call for help with the push of a button. It also provides Texas A&M University-Central Texas the ability to communicate emergency information quickly via push notifications, email, and text messages.

All students automatically receive email and text messages via their myCT accounts. Downloading SafeZone allows access to push notifications and enables you to connect directly for help through the app.

You can download SafeZone from the app store and use your myCT credentials to log in. If you would like more information, you can visit the [SafeZone](www.safezoneapp.com) website [www.safezoneapp.com].

To register SafeZone on your phone, please follow these 3 easy steps:

1. Download the SafeZone App from your phone store using the link below:
    o [iPhone/iPad](https://apps.apple.com/app/safezone/id533054756): [https://apps.apple.com/app/safezone/id533054756]
    o [Android Phone / Tablet](https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp)
      [https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp]
2. Launch the app and enter your myCT email address (e.g. {name}@tamuct.edu)
3. Complete your profile and accept the terms of service

Online Proctored Testing: A&M–Central Texas uses Proctorio for online identity verification and proctored testing. This service is provided at no direct cost to students. If the course requires identity verification or proctored testing, the technology requirements are: Any computer meeting the minimum computing requirements, plus web camera, speaker, and microphone (or headset). Proctorio also requires the Chrome web browser with their custom plug in.

Other Technology Support: For log-in problems, students should contact Help Desk Central, 24 hours a day, 7 days a week

    Email: helpdesk@tamu.edu
    Phone: (254) 519-5466
    [Web Chat](http://hdc.tamu.edu): [http://hdc.tamu.edu]

Please let the support technician know you are an A&M–Central Texas student.

Drop Policy: If you discover that you need to drop this class, you must complete the [Drop Request](#) Dynamic Form through Warrior Web.

[https://federation.ngwebsolutions.com/sp/startSSO.ping?PartnerIdpId=https://eis-prod.ec.tamuct.edu:443/samlsso&SpSessionAuthnAdapterId=tamuctDF&TargetResource=https%3a%2f%2fdynamicforms.ngwebsolutions.com%2fSubmit%2fStart%2f53b8369e-0502-4f36-be43-f02a4202f612].

Faculty cannot drop students; this is always the responsibility of the student. The Registrar's Office will provide a deadline on the Academic Calendar for which the form must be completed. Once you submit the completed form to the Registrar's Office, you must go into Warrior Web and confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits.

Academic Accommodations: At Texas A&M University–Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier-free education. The Warrior Center for Student Success, Equity and Inclusion is responsible for ensuring that students with a disability receive equal access to the university's programs, services and activities. If you believe you have a disability requiring reasonable accommodations, please contact the Office of Access and Inclusion, WH-212; or call (254) 501-5836. Any information you provide is private and confidential and will be treated as such.

For more information, please visit our [Access & Inclusion](#) Canvas page (log-in required) [https://tamuct.instructure.com/courses/717]

Important information for Pregnant and/or Parenting Students: Texas A&M University–Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit the [Student Affairs](#) web page: https://www.tamuct.edu/student-affairs/index.html. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these [requirements and guidelines](#) online, please visit the website: http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf.

Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender–including pregnancy, parenting, and all related conditions. A&M-Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University's Title IX Coordinator.

A Note about Sexual Violence at A&M-Central Texas: Sexual violence is a serious safety, social justice, and public health issue. The university offers support for anyone struggling with these issues. University faculty are mandated reporters, so if someone discloses that they were sexually assaulted (or a victim of Domestic/Dating Violence or Stalking) while a student at TAMUCT, faculty members are required to inform the Title IX Office. If you want to discuss any of these issues confidentially, you can do so through Student Counseling (254-501-5955) located on the second floor of Warrior Hall (207L).

Sexual violence can occur on our campus because predators often feel emboldened, and victims often feel silenced or shamed. It is incumbent on ALL of us to find ways to actively create environments that tell predators we don't agree with their behaviors and tell survivors we will support them. Your actions matter. Don't be a bystander; be an agent of change. For additional information on campus policy and resources visit the Title IX webpage: https://www.tamuct.edu/departments/compliance/titleix.php.

Artifact Collection: To ensure the learning outcomes are met in the M.A. in English program, there is a program-wide artifact collection process. To that end, artifacts from ENGL 5330: Studies in Rhetoric—Rhetoric and Composition in the Digital Age this semester may be used for programmatic assessment. Please note that all efforts will be made to keep your identity anonymous; as such, all identifying markers will be removed from your work if used for programmatic assessment. If you have any questions or concerns, please contact Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu.

Syllabus Change Policy: Except for changes that substantially affect implementation of the grading scheme, this syllabus is a guide for the course and is subject to change with advance notice.

ENGL 5330: Studies in Rhetoric
Rhetoric and Composition in the Digital Age
Major Projects

*Although certain forms of digital creativity are more or less encouraged depending on the project, any of these three projects can be completed using different modalities than purely alphanumeric text and with various other digital affordances. Please consult with me if you are interested in approaching any of these projects in such a fashion.

"This is a Story All about How My Composing Life Got Flipped, Turned Upside Down! Reflecting on the Digital Age through a Digital Literacy Narrative"

Regardless of when you were born, digital texts and technologies have undoubtedly had a significant impact on your rhetorical and composing practices. Throughout your lifetime, various composing technologies have evolved; different platforms have emerged that have changed how and why you write; new types of texts have influenced how you read and engage with texts; changes to databases and other information technologies have certainly had an effect on how you conduct research. In short, whether you are aware of it or not, the Digital Age has had a profound impact on how you read, write, communicate, and persuade.

Traditionally, a literacy narrative is a story of reading and writing; a literacy narrative depicts, and reflects upon, events that were formative in your particular development as a writer, reader, and communicator. For your first project, however, you are going to focus your literacy narrative entirely on your own literacy development in relation to the technologies you encountered and with which you have engaged, in particular the digital technologies that have impacted your literacy development. You will need to reflect on how various technologies, platforms, writing styles, etc. impacted your literacy practices.

Literacy narratives, unlike other genres, are generally less structured. Some of you may take a more linear approach, documenting how certain key technologies impacted your literacy development as you grew. Others may be more inclined to focus on one key moment or two and narrate how impactful they were for you and all of the intricacies and nuances that emerged as a result. Another approach may find some of you jumping across time,

connecting various memories in a non-sequential manner to illustrate your thesis. The choices are endless!

Your first step will be to reflect on how the Digital Age has impacted your rhetorical and composing practices. Take inventory, so to speak, of the major impacts various technologies have had on your literacy development. How has your writing process changed as a result of the various technologies that have emerged throughout your lifetime? What are some of the more pronounced effects technology has had on your communication habits? In what ways have you attempted to persuade others through, or have you been persuaded by, the various technological affordances emerging in the Digital Age? Etc. Reflecting on these profound moments will help you to connect with the material from class and structure your digital literacy narrative.

From there, think about the various theories and arguments we have been engaging with in class. In what ways do they connect with these key moments in your literacy development? How might they aid you in telling your narrative in a scholarly fashion? Additionally, take time to do some research outside of our readings. Explore other conversations that exist in relation to the impact digital technologies have had on your rhetorical and composing practices.

Probably the most important step will come next—developing your organizational structure. It will be extremely beneficial at this juncture to determine what your main argument or arguments will be. What does your digital literacy narrative have to tell readers about the intersections between literacy and technology? Why are these intersections important? This will aid you in determining what you want to highlight and how you want to highlight it. As noted above, you can opt for a linear approach, highlight certain key moments, jump around in time, etc. There is no best way to structure a digital literacy narrative; you need to find the best way to structure *your* digital literacy narrative!

Your digital literacy narrative should be approximately five to six pages double-spaced. You should draw upon at least three scholarly sources from the class and at least one scholarly source from outside of our class readings. You can add additional sources—whether scholarly or non-scholarly—as you wish. You should cite your sources in either APA or MLA format and provide a proper references or works cited page. Lastly, while not required, images and links are welcome and strongly encouraged. However, please do not use these modalities to pad your pages; these modalities should be in addition to five to six pages double-spaced of written text.

Assessment of your "This is a Story All about How My Composing Life Got Flipped, Turned Upside Down! Reflecting on the Digital Age through a Digital Literacy Narrative" project will be based upon your ability to articulate a compelling narrative of your literacy development in relation to technology, the quality and effectiveness of your organizational structure, your engagement and integration of theories and texts from the class (and outside of it), the strength of the primary argument(s) you make about the relationship between literacy and technology, and the overall polished nature of your work (e.g., grammar, proofreading, proper APA or MLA format, etc.). When I assess your digital literacy narrative, the primary question I will ask myself is: *Does this student present a compelling narrative of their literacy development in relation to technology that demonstrates an understanding of the theories and concepts*

pertaining to rhetorical and compositional practices we have engaged with in class and the student has explored beyond class?

"Changing the Game! Analyzing the Impact of a Particular Digital Technology, Medium, Platform, Etc. on Rhetoric and Composition"

Various technological advances and evolutions can have a profound impact on how we communicate and compose. This can range from a major technological advancement such as the development of the personal computer to seemingly minor yet substantial developments like the creation of Twitter. Once the personal computer became ubiquitous, writing—in particular revision—changed dramatically. An entire generation of people have now been raised on the ever-evolving textual shorthand of instant messenger (for those of us who are older) and cellphones. Various social media platforms have made it possible for people to share their thoughts and feelings on a variety of topics instantaneously. Programs such as spellcheck and Grammarly are shifting what information writers need to have stored in their memories and what can be provided to them. As Marshall McLuhan, Walter Ong, and various other scholars remind us, we are shaped by the tools we use as much as we shape those tools!
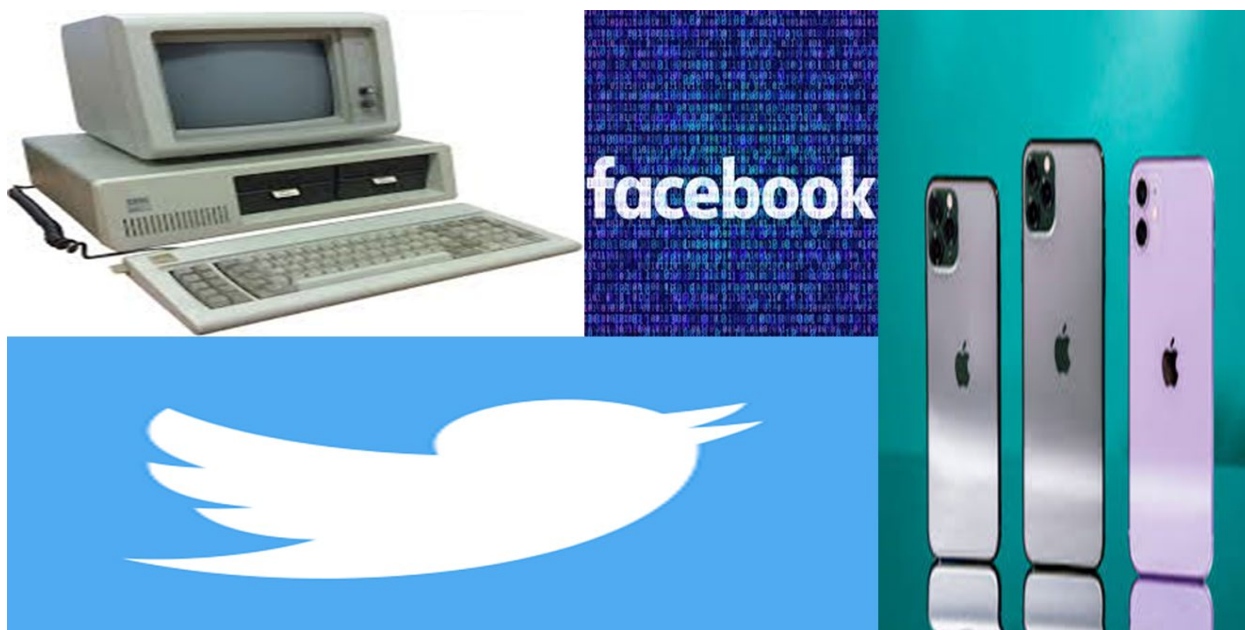
For your second project, you are going to focus intently on a particular digital technology, medium, platform, etc. and analyze how it has impacted rhetoric and composition. Your initial step will be to choose which particular digital technology, medium, platform, etc. you wish to analyze. This is a difficult selection. You can go with a rather broad technology such as the personal computer or laptop; you can analyze a new medium that has emerged such as podcasts; you may wish to look at a particular platform such as Instagram or Twitter; you could even look at everyone's favorite device—the cellphone. Make your choice, but choose wisely. You are going to be studying this particular technology extensively!

Once you have selected a particular digital technology, medium, platform, etc., you will next want to research it extensively. When did it first emerge? What was its primary purpose initially? Did that purpose evolve over time? What impact did it have on rhetoric and composition in the beginning? How has that impact changed over time? Which rhetorical canons

do you believe were impacted the most? Etc. As you contemplate answers to these questions, you will probably be sent down new lines of inquiry to explore. Stay open and patient with the research process.

After you have completed your research, you will need to compose your analysis. While there is no set structure you will need to follow, you will want the following components to be present. First and foremost, you will definitely need to provide background for your particular digital technology, medium, platform, etc. Imagine a scholarly audience that is not necessarily expert in this regard. You will also want to analyze the impact this digital technology, medium, platform, etc. had on rhetoric and composition initially. This should be a thorough analysis. Additionally, you will want to explore any evolutions of this impact over time. And, critically, you will want to examine what the influence that this particular technology had/has on rhetoric and composition has to tell us about rhetoric and composition in the Digital Age overall. Your project should come to a more significant conclusion rather than being a mere analysis. Addressing these main components, though, can be in any order that you deem beneficial. Creativity is welcome!

This creativity extends to how you approach the project as well. If you choose a traditional path (which is perfectly acceptable and encouraged), your text should be six to seven pages double-spaced. This does not count any images or graphics you wish to include (you can use links as well). If, though, you want to experiment, I am willing to accept hypertexts, video essays, etc. Given the nature of this class, I believe I would be remiss if I did not. In the event that you want to take this approach, you can meet with me to discuss the parameters of your assignment so that it is equal in scope to that of your classmates. Regardless of modality, you should have five sources with at least three being scholarly. You can use APA or MLA to document your sources (or find a way to do so through the modality you choose), and you should have a references or works cited page.

When I evaluate your "Changing the Game! Analyzing the Impact of a Particular Digital Technology, Medium, Platform, Etc. on Rhetoric and Composition" project, I will focus much of my attention on the manner in which you establish the background and context for the specific technology you are discussing, the research you performed and the manner in which you integrate it throughout your text, the depth of your analysis of the impact and evolution of the particular digital technology under examination, the quality of your organizational approach including any modalities employed, the strength of the overall argument(s) you make pertaining to your digital technology and what your analysis has to offer rhetoric and composition, and how polished your work is (e.g., grammar, proofreading, proper APA or MLA format, alignment, graphical clarity, etc.). The main questions that will drive my assessment will be: *How thorough and engaging is this student's presentation and analysis of a particular digital technology's impact on rhetoric and composition? Does this analysis make a significant contribution toward understanding the impact of this technology and/or rhetoric and composition in the Digital Age?*

"Further Down the Rabbit Hole! A Scholarly Manuscript Addressing Rhetoric and Composition in the Digital Age"

The evolution of rhetoric and composition during the Digital Age is rapid and ever changing. Arguably, our rhetorical and composing practices are changing at a faster rate than at perhaps any other time in history. As these changes happen, they create an endless supply of new ways that we can communicate and persuade, new composing practices to understand, new modalities to consider, new consequences with which to grapple, etc. The Digital Age manages to create new conversations in academia on a seemingly daily basis. Here is your opportunity to enter into—or even start—one of these conversations!

For your final project, you will be composing a scholarly manuscript of approximately 12 double-spaced pages. This actually places your manuscript between the typical length for a conference paper (approximately eight pages double-spaced) and a feature article in a scholarly journal (approximately 15-20 pages double-spaced). Ideally, this will leave you with a manuscript that can either be cut down for a conference paper or expanded upon for a feature article in a scholarly journal. This should get you started on developing material to help build your C.V.

This process will begin with you choosing a topic of interest in relation to rhetoric and composition in the Digital Age. The sheer volume of possibilities is overwhelming. You may be interested in how social media is changing the manner in which we consume news. You could be intrigued by multimodality and how various modes interact with one another. Perhaps your interests lie with curricular and pedagogical changes that need to be made to prepare students with the literacies they will need for the 21st century. The interactive nature of texts—and the ways in which audiences are becoming composers—may catch your attention. You may even wish to explore the dangers of the algorithms that are being employed across the Internet. Needless to say, you have infinite directions you can explore.

Once you have chosen your topic, the research will begin. Start with some of the readings from class. From there, see what other scholars are being cited on this topic. Pay particular attention to the main voices in the conversation and sift through the references and works cited pages of the sources you read as you progress through your research. Read across a wide range of sources. Use the multitude of databases and journals I have provided and/or suggested for you. You should explore your topic in-depth so that you are confident you are addressing all of the key elements of the conversation.

When you believe you have gained expertise on your topic, you will then want to begin composing your manuscript. (The research process is far from over at this juncture, however.) Your scholarly manuscript should have a compelling thesis to defend and/or an intriguing research question that will be explored. There is no set structure that will dictate how you compose your manuscript since your topics will all differ. That being said, you will want to be particularly attentive to the amount of relevant background information you present (consider your audience and what they need to know), the logic and fluency of the organization of the article, and the level of depth with which you engage your sources and explicate your arguments.

As a scholar, you need to be thorough and comprehensive in your writing while also being clear and concise.
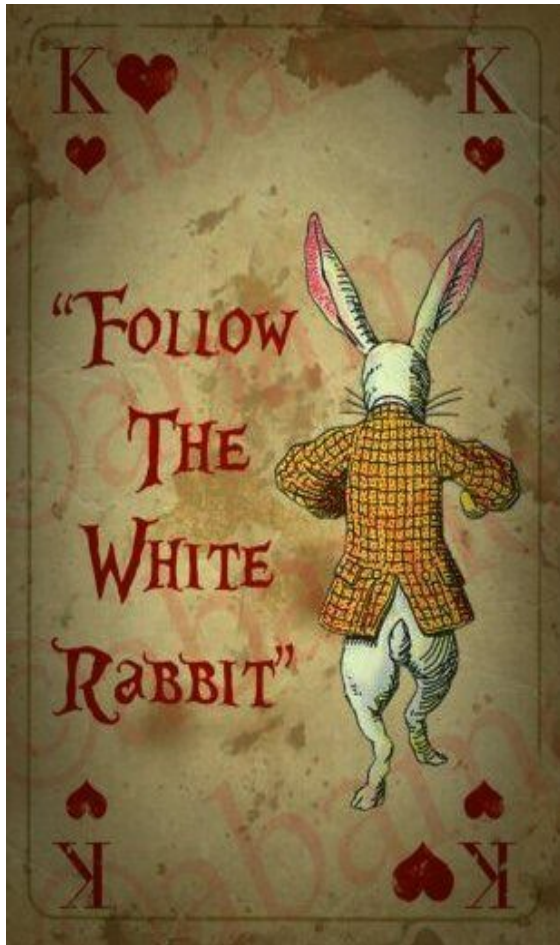
Your scholarly manuscript should have eight sources with at least six being scholarly and at least of two of those six being from outside the class. Nevertheless, you can use more or less if it suits the needs of your project, but consult with me if you plan to use less. (You will be expected to make a strong argument for doing so.) Also, please remember to quote when the exact words are essential to your argument and paraphrase when they are not. Try not to litter your manuscript with quotes. You may use either APA or MLA format for your manuscript yet please adhere to the citation practices and manuscript guidelines of either. You should also have a complete references or works cited page.

Multimodality is strongly encouraged but not a requirement. That being said, images, graphics, links, etc. should be in addition to the 12 double-spaced pages required. Do not use modes merely to reach a page requirement. Each mode you use should have a rhetorical purpose.

While assessing your "Further Down the Rabbit Hole! A Scholarly Manuscript Addressing Rhetoric and Composition in the Digital Age" project, I will primarily be concerned with how well you demonstrate an awareness of the scholarly conversation into which you are entering; your ability to make a compelling and well-reasoned argument about the topic you are addressing; the overall quality of your organization, including providing relevant background information for your audience where necessary, engaging with your sources when pertinent, and evolving your argument in a clear and logical fashion; the significance of the contribution you are making to the conversation you have chosen to enter; and the polish and preparation of your manuscript (e.g., grammar, proofreading, proper APA or MLA format, manuscript formatting conventions, graphical clarity, etc.). The main questions I will ask myself will be similar to that of a reviewer for an academic conference or scholarly journal: *Does this scholarly manuscript make a substantial and intriguing contribution to the conversations surrounding rhetoric and composition in the Digital Age that scholars in the field will be interested in hearing or reading it? Is this scholarly manuscript worthy of being presented at an academic conference that features graduate student work and/or published in a scholarly journal that primarily features graduate student work?*