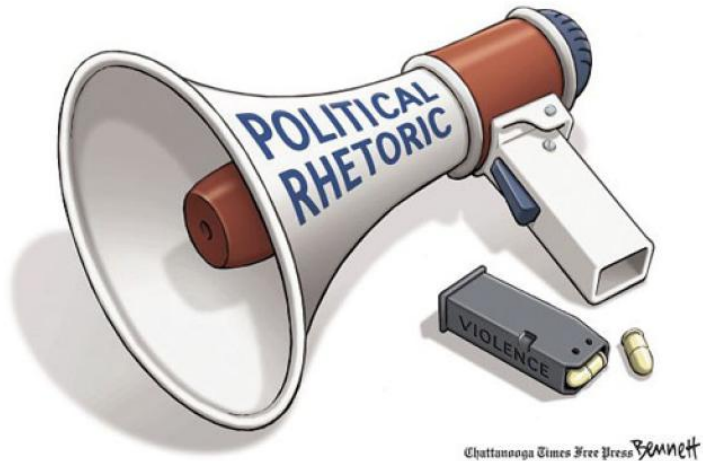
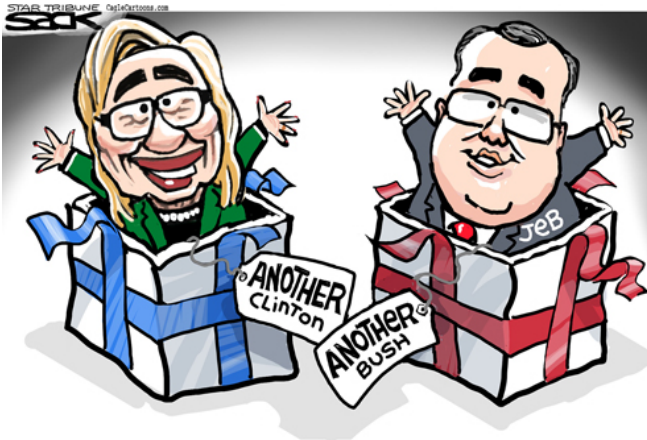


Communication 220--Introduction to Rhetoric
Fall 2015
MWF 10:25-11:15am, Room 014



WORST. REGIFTING. EVER.

Instructor Information: Dr. George Villanueva gvillanueva1@luc.edu 312.915.8536
Office Hours: Monday or Wednesday, 2:45-3:45pm by appointment at Lewis Towers 909

Overview of Course and Objectives:

This course provides a foundation for the humanistic study of communication. The class will study the development of rhetoric from its origins in Ancient Greece, to its more contemporary uses right now in narrative, dramatic, musical, feminist, political, visual, and new media contexts. Students will specifically: (1) Study the major theories and principles of rhetoric, (2) Be introduced to a range of perspectives about the public sphere and be able to identify significant features of these constructs, and (3) Practice rhetorical criticism based on contemporary political events and popular culture.

Loyola IDEA Objectives:

- Learning fundamental principles, generalizations, or theories.
- Learning to apply course material (to improve thinking, problem solving, and decisions).
- Developing skill in expressing myself orally or in writing.

Textbooks/ Course Materials:

Palczewski, C.H., Ice, R., & Fritch J. (2012). *Rhetoric in Civic Life*. Strata Publishing. (required)
Sellnow, D. (2014). *The Rhetorical Power of Popular Culture: Considering Mediated Texts*. Sage Publications. (required)

Other course readings will be made available on Sakai or in class as appropriate.

Participation:

Regular attendance, being on time, staying the duration and participation in discussions and activities is required to pass this course. As you cannot participate when you are not in class, any more than three absences will result in a failing grade. Two tardy marks will equal an absence and every two times you arrive late/leave early will also equal an absence.

Students are expected to participate actively in class discussion, online Sakai discussion, and come to class prepared by doing assigned readings. Failure to do so will result in a “Fail” for this class. Discussion and debate are ways of assuring your understanding and adding valuable perspectives to a topic.

Deadlines are firm. Written assignments must be submitted on **Sakai and in stapled paper format** at the beginning of class on the date indicated on the syllabus (unless adjusted by prior agreement with me). One exception will be the weekly reading (1 paragraph) reflections, which are required to be submitted on Sakai by Sunday at 10pm for each upcoming week’s readings starting Week 2. Be prepared to present your ideas in class.

Assignments and Points:

Written assignment instructions and exam guides will be posted on Sakai and the instructor will notify students when this is posted.

A. Participation, CURL presentations attendance, *15 points*
& weekly reading/presentation reflections (1 paragraph posted to Sakai).

B. Midterm Exam (in-class) *15 points*

C. 2016 Presidential Debate Rhetorical Analysis (2 candidates, 2 pages each) *20 points*

i. 1 Republican candidate from the August 6 debate (10 points)

ii. 1 Democratic candidate from the upcoming October 13 debate (10 points)

The 2016 Presidential Debate Schedule and Videos can be accessed at:

<http://www.uspresidentialelectionnews.com/2016-debate-schedule/>

D. Visual Rhetorical Analysis Paper of a Film about Chicago *(5-7 pages) 25 points*

A list of possible films to select from is at the end of the syllabus. Students can select a film not on the list with prior approval from me. Please select a film that you can access either by Loyola library, City of Chicago library, or by your own means. One film will be assigned to each student and the first student to notify me about their film preference will be assigned the film for their paper. Students will be expected to watch the film outside of class time.

E. Final Exam (in-class) *25 points*

Total 100 points

You must complete ALL of these assignments in order to pass the class. Failure to complete ONE OR MORE of them will result in an F in the class.

Reading reflections guide: 1 paragraph answering: What resonated with you the most from the readings and why?

Presidential candidate and visual rhetorical film analysis paper format guidelines: 12 point font, Times New Roman, Double-Spaced, 1-inch margins, page numbers and student name. APA or MLA citation.

Grading Policy:

Scale: A=93+ A-=90+ B+=88+ B=84+ B-=80+ C+=77+ C=74+ C-=70+ D+=67+ D=64+ D-=60+ F=59-

'A' work signifies excellence in both design and implementation of work. This material can be considered outstanding and should be understood as far superior to the average effort. Simply completing the assignment prompt does not automatically constitute A quality work.

'B' work signifies above average work. Strong effort is involved and visible through clear organizational planning and attention to detail.

'C' work signifies average and adequate work. This grade is earned when material completes the minimum threshold of an assignment, even though conceptual, organizational or writing problems may exist.

'D' work signifies below average work. This is usually the product of either a substantial problem adhering to the nature of the assignment or a substantially problematic effort.

'F' work signifies an unacceptable level of work. This is usually the product of an incomplete assignment or a fundamental failure to engage the nature of the assignment.

In-Class Technology Rules:

Personal computers and wireless Internet are a key part of today's technological culture, but they also can distract you from the class discussion and dampen participation. You may bring your laptops to class for note-taking, but please refrain from browsing the internet, updating your Facebook profile, playing games, instant messaging, shopping, etc. Although you may think you are being discreet, 90% of the time students engaging in such behavior give themselves away (through inappropriate facial expressions, lack of eye contact, out of sync typing, etc.). Use of computer in the classroom is a privilege. If you abuse this privilege, you will be marked absent for that class period and laptops may be banned from the classroom.

Plagiarism and Academic Integrity:

The penalties for academic dishonesty are a grade of F for the course and notification of the dean's office. All students must read the academic integrity policy of the [School of Communication](#). If you have questions concerning acceptable practice, consult with me prior to submitting your work. (1) Never present another person's work as your own. (2) Always provide

full citation information for direct quotations. (3) Always provide full citation information when presenting the argument, interpretation, or claim of another, even if you are paraphrasing.

Students with Disabilities:

Any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from Services for Students with Disabilities confidentiality to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

This syllabus and the course schedule is subject to change by the instructor.

Week 1 August 24: Introduction

8/24: Introduction and Review of Syllabus
Palczewski, Ice, and Fritch, Ch. 1

Week 2 August 31: Expanding the Rhetorical Tradition

Sellnow, Ch. 2
Foss and Griffin. *Beyond Persuasion* (Sakai)

Week 3 September 7: Rhetor and Presidential Debate Assignment

9/7: Labor Day--No Class

Palczewski, Ice, and Fritch, Ch. 6
Discuss the 2016 Presidential Assignment. Republican debate August 6 candidate due 9/16 and October 13 Democratic debate candidate due 10/19.

Week 4 September 14: Audiences and the Rhetorical Situation

Palczewski, Ice, and Fritch, Ch. 7 and 8
9/16 Republican candidate presidential debate rhetorical analysis due and in-class discussion.

Week 5 September 21: The Narrative Perspective

Palczewski, Ice, and Fritch, Ch. 5
Sellnow, Ch. 3

Week 6 September 28: The Dramatistic Perspective

Sellnow, Ch. 4
Burke, *A Rhetoric of Motives*. (Sakai)
10/2: Midterm guide

Week 7 October 5: Neo-Marxist Perspective

10/5: Mid-Semester Break--No Class
10/9: Midterm in class.
Sellnow, Ch. 6

Week 8 October 12: Urban Rhetoric

Gallagher, Zagacki, and Martin. *Communicative Spaces and Rhetorical Enactments*. (Sakai)

Bennet. *The Rebirth of Bronzeville*. (Sakai)

10/13: Watch Democratic Presidential Debate for your assignment.

10/16 10:30-12pm @ Cuneo Hall 417: CURL Friday Seminar--606 Impact

Week 9 October 19: The Feminist Perspective

10/19: Democratic candidate presidential debate rhetorical analysis due and in-class discussion.

Sellnow, Ch. 7.

Review "Feministing" website: www.feministing.com

Week 10 October 26: Pop Culture and Music Centered Perspective

Sellnow Ch. 1 and 8

Week 11 November 2: Media-Centered Perspective

Sellnow, Ch. 10.

Discuss Chicago Film Visual Rhetorical Analysis due 12/4.

Week 12 November 9: Visual Perspective

Palczewski, Ice, and Fritch, Ch. 3

Sellnow, Ch. 9

Week 13 November 16: The Public Sphere

Palczewski, Ice, and Fritch, Ch. 9

Papacharissi, *The Internet as Public Sphere*. (Sakai)

South L.A. Democratic Spaces:

<http://www.metaconnects.org/project/south-la-democratic-spaces>

11/20 10:30-12pm @ Cuneo Hall 417: CURL Friday Seminar--Scaling Up

Week 14 November 23: Argument

Palczewski, Ice, and Fritch, Ch. 3

11/25 and 11/ 27: Thanksgiving Holiday--No Class

Week 15 November 30: Connecting the Dots, Final Exam Guide, and Film Paper

12/4: Visual Rhetorical Analysis of Chicago Film Due

Final Exam Guide Handed Out and Review

Final Exam Monday, 12/7, 9-11am

Films about Chicago (One per student—First-come, first-served basis).

1. Blues Brothers (1980)
2. High Fidelity (2000)
3. Drinking Buddies (2013)
4. Return to Me (2000)
5. The Untouchables (1987)
6. The Weather Man (2005)
7. About Last Night (1986)
8. The Fugitive (1993)
9. Hoop Dreams (1994)
10. The Interrupters (2011)
11. My Bodyguard (1980)
12. Chicago Cab--aka Hellcab (1997)
13. The Break-Up (2006)
14. Ferris Bueller's Day Off (1986)
15. Life Itself (2014)
16. Love Jones (1997)
17. Soul Food (1997)
18. Barbershop (2002)
19. Road to Perdition (2002)
20. Public Enemies (2009)