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The Feminine Margin: The Re-Imagining of One Professor's Rhetorical Pedagogy--A Curriculum Project

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THE FEMININE MARGIN: THE RE-IMAGINING
OF ONE PROFESSOR'S RHETORICAL PEDAGOGY—A CURRICULUM PROJECT

by

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ABSTRACT

Writing pedagogy uses techniques that institutionalize dichotomous thinking rather than work against it. Cartesian duality has helped to create the marginalization of people, environments, and animals inherent in Western thought. Writing pedagogy based in current-traditional rhetoric uses a writing process that reinforces the hierarchical structure of Self/Other, Author/Reader, and Teacher/Student. This structure, in conjunction with capitalism, prioritizes the self and financial gain while diminishing and objectifying the other. The thought process behind the objectification and monetization of the other created the unsustainable business and life practices behind global warming, racism, sexism, and environmental destruction. A reframing of pedagogical writing practices can fight dichotomous thinking by re-imagining student writers as counter-capitalism content creators. Changing student perceptions from isolation to a transmodern, humanitarian, and feminist ethics of care model uses a self-reflexive ethnography to form a pedagogy of writing that challenges dichotomous thought—by focusing on transparency in my teaching practice, the utilization of liminality through images, the use of technology to publish student work, and both instructor and student self-reflection as a part of the writing and communication process. This practice has led me to a theory of resistance and influence that I have titled The Resistance Hurricane, a definition of digital rhetoric that includes humanitarian and feminist objectives that I have titled Electric Rhetoric, and a definition for the digitally mediated product of that rhetoric that I call Electric Blooms or electracy after Gregory Ulmer's term for digital media.

For Tansey, you help me believe.

ACKNOWLEDGMENTS

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INTRODUCTION: PEDAGOGY AND ETHNOGRAPHY

Let's begin with a love story. I first fell in love when I was a teaching assistant in a psychology class at the University of Florida. As an incredibly shy person, I have trouble speaking in front of other people and even interacting with them—known as social anxiety. One day the psychology teacher asked me to review grades with her students and dismiss the class as she would not be able to attend. Stuttering and sweating through an explanation of the exam's grading, I managed to squeak out the appropriate words to explain the weighted scores. One student stated, "Wow, you hate public speaking!" My face heated up as a blush spread through my skin; I looked down and mumbled a "Yes." I was about to excuse the class when a student vociferously complained about "just not getting" a specific concept. Other students joined in on the complaints, "Yeah, it just doesn't make any sense!" I offered to explain it to them—if they wanted. I took a deep breath and simplified the ideas. And, they understood. I couldn't believe the experience. While I was explaining the ideas—while I was teaching—I forgot about my anxiety and focused on helping them. I felt good.

In discussing a feminist pedagogical practice, I rely on the methods of feminist ethnography, "ethnographers gain their knowledge by 'using the self' as much as possible. Ethnography rests upon the assumption that researchers can come to have a productive understanding of lived realities very different from their own through careful participation and observation of daily life" (Buch and Staller 108). Ethnography is both a fascinating concept and an activist act as it encourages the use of the personal pronoun and self-reflexive thought in academia. In current-traditional rhetoric, "reality is rational, regular, and certain—a realm which when it is not static is at least in a predictable, harmonious, symmetrical balance." The writing of academic essays requires an objective stance; the "self" is supposed to be inconsequential in the pursuit of the "Truth." The truth often thought of in Enlightenment terms with a capital T refers to a central reality. For current-traditional rhetoric, this reality claims life that can only be experienced by the senses and understood cogitatively in the same manner by all people. Any errors found

within this framework are the result, "of inadequate observation or emotional perverseness" (Berlin and Inkster 2). "Truth" is supposed to be objective and free of all cultural, social, religious, political, etc. biases.

Yet, I have often wondered—how it would be possible for any human being to connect to this "Truth" when we are all so laden with biases that privilege the self over the other in Western thought. These biases are often so hidden that we don't understand them or recognize what they are when they come up. They merge with the hegemonic concept of "Truth." I have questioned these concepts by promoting different voices and encouraging the valuing of a multitude of lived experiences, which is what feminist ethnography attempts to do—open up the "Truth" to the multiverse of fluid realities and potentials that is lived experience.

While studying my pedagogy, I realized that my attempts to grow as an instructor and reach my students often yielded partial results. Students would understand the rhetorical instruction and demonstrate new skills in their writing, but I was left wondering if my teaching could impact their growth past Western biases—to create a more introspective and connected perspective. Part of the process of feminist ethnographic methodology is to find a domain of interest that allows for long term exposure to the research environment with the potential of engaging with research subjects and developing relationships with them (Buch and Staller 108). As I am a college writing teacher, I already have access to the domain that I am interested in studying and have the potential to form relationships with my students and other faculty. I have worked in a college environment as an educator since 2003. Informally, I need to draw from my

personal experience to reimagine my pedagogy. Using my personal experience may be the most difficult aspect of the work as self-reflection inherently provides a murky lens to look through, especially since I live within the Western culture, a culture based in isolationistic and othering practices.

In addition to using the self as part of the research, feminist ethnography relies upon the understanding "that traditional methods [tend] to benefit powerful and privileged academics rather than those they studied" (Buch and Staller 111). Traditional academic methods refer to a patriarchal privilege for white male educations and voices. Those with privilege in a dominant structure become the voices that exist, are published, and, therefore, are read. My desire to enact social change and environmental activism will not benefit from continuing isolationistic practices that I previously used in my rhetorical methodology. Historically, professors limited the use of "I," "we," and "us" in first-year classrooms to anecdotes and narratives—which limits ethnographic and self-reflexive writing as part of an academic practice. Also, first-year students often separate and conflate the concepts of audience and author with the ideas of passive consumer and active producer. Robert Scholes recognizes that English departments separate between the practice of writing and analyzing literature (95-96). These separations grow from dichotomous thinking. In my experience, students often perpetuate these ideas within initial college writing courses. To address the distancing found in Western thought, I created a pedagogical writing practice that utilizes liminal borders where student writers become both published and publisher, audience and spectator, interrogator and interrogated. This juxtaposition of audience and author emerges from the publication of

student work on the World Wide Web and the ethnographic self-reflection that students

include within their writing. By acknowledging the liminal space in the classroom, the

instructor can help the student in self-evolution through writing.

As I write this, academia is in crisis. Under pressures from governmental budget

cuts and changing regulations, many colleges simultaneously face financial insecurity

and pressures to treat students and education as a product—creating a shift to a business

model rather than an aspirational one. Peter Katopes in *Inside Higher Ed* argues:

> However, the business model, which prizes "customer satisfaction" or
> "efficiency" above all else, has led in higher education to an imbalance in
> the relation between student and institution, has led to a culture of
> entitlement and instant gratification, and has causal ties to the current
> fiscal crisis.
>
> Businesses operate for a single fixed purpose: to generate profit. This does
> not make businesses either intrinsically evil or intrinsically good.
> Although the purposes it serves might have moral value, the pursuit of
> profit, in and of itself, is a morally neutral end. It is rather the means to the
> profit that determines its moral nature.

The business model for education uses the number of passing students as success rates,

which measure the value of the college and the effectiveness of the educator. Business

models increasingly focus on production over quality: enrollment fills classrooms with

more and more students; educators must teach more and more classes; and academic

institutions receive less and less money, creating a cycle that keeps lowering the quality

of a student's education. Fewer students stay in college, and fewer choose to go to

college, choosing instead to go into the workforce. According to Lucie Lapovsky, a

contributor to *Forbes:*

> Colleges and universities face daunting challenges to long-established
> business models. The cost of providing higher education continues to rise

with fewer students either able or willing to pay the price. Competition among institutions for students has increased especially between public and private institutions; this is exacerbated by the demographic changes in the country whereby the number of high school graduates has decreased in most of the country and will not increase again until 2024…. Further worsening this challenging climate, the public is beginning to question the value of higher education given the large debt incurred by students and their often perceived poor prospects for employment.

In general, 2019 statistics show an overall five percent drop in the number of college students enrolled ("Fast Facts"). College enrollment numbers decreased for the eighth consecutive year for students eligible to receive financial aid (Farin). Several factors contribute to the loss of educational aspiration: the attack on critical thinking skills and reliable information popularized by political and media groups, a national focus on capitalism, and an educational system stretched thin by lack of funding, which creates underprepared first-year college students. The pedagogy crisis seems frivolous when compared to the global crisis of human-made climate change; however, these two crises are related ethically, and addressing our pedagogical practices may address the roots of climate change: capitalism and othering.

Human-made climate change directly connects to capitalistic beliefs. Nathaniel Rich in *The New York Times Magazine* identifies capitalistic beliefs "It has become commonplace to observe that corporations behave like psychopaths. They are self-interested to the point of violence, possess a vibrant disregard for laws and social mores, have an indifference to the rights of others and fail to feel remorse." Now, comparing corporations to psychopaths may seem exaggerated, but what is more violent than the destruction of forests, rivers, animals, and people? Rich goes on to query, "The most fundamental question is whether a capitalistic society is capable of sharply reducing

carbon emissions. Will a radical realignment of our economy require a radical

realignment of our political system — within the next few years?" The capitalistic system

imperils human existence by inciting climate change. David Leonhardt describes climate

change in *The New York Times Magazine* as:

> a threat like no other. Fatal heat waves, droughts, wildfires and severe
> hurricanes are all becoming more common, and they are almost certain to
> accelerate. Avoiding horrific damage, as a United Nations panel of
> scientists recently concluded, will require changes in human behavior that
> have "no documented historic precedent."

Using a capitalistic model or a business model in education follows the process that has

taken over our government and our world. When we place value on financial gain and

production over people and the environment, we sacrifice the very principals of

democracy and education. A democracy represents its people, yet we have a majority of

people struggling to obtain the very ideals in the *United States Constitution* and the

Declaration of Independence—liberty and justice for all. Specifically, in the preamble to

the *Declaration of Independence,* certain truths are identified that capitalistic practices

ignore, "that all men are created equal, that they are endowed by their Creator with

certain unalienable Rights, that among these are Life, Liberty and the pursuit of

Happiness."

Capitalistic practice and what is colloquially called a business model values profit

over welfare. When I first began teaching, I believed that the greatest goal within my

classroom was to inform students' knowledge of rhetoric and adequately measure that

knowledge. My classrooms' pedagogical practices focused on lectures, canonical

readings, and essay assignments—all well-intentioned. However, these practices failed to

consider the student as a whole person situated within a material world. The pressures of success rates and the customer satisfaction model, part of what is informally known as the business model of education, mandated a focus on production. My initial writing assignments functioned as one-way transactions that reinforced concepts of othering and dichotomous thinking.

Pedagogy institutionalizes practices of othering that exacerbate the marginalization of difference—size, race, class, sexual orientation, gender, and genetic markers when it promotes isolation around reading and writing. These practices include teaching writing theory as an individual practice. My students wrote by themselves for themselves and turned their work in for an individual professor to read in isolation—I became distressed to see that my initial rhetorical pedagogy generated a one-way conversation. By promoting a single voice—my student's writing seemed a muffled version of their voice—pedagogically, my approach to writing previously involved writing for one reader and essentially towards one single audience—the professor. I wasn't preparing them to write for different audiences and multiplicities of perception. I inadvertently created an isolationistic practice that ignored multiple audiences and multiple voices instead relying upon the writer/reader dichotomy. I followed, for better or worse, literary values promoted in the Enlightenment: individualism, liberty, reason, and logic leading to moral action—which are worthy ideals; however, Enlightenment values and practices often focus on the authority of the text and the logic of the scholar while ignoring potential dialogues and multiple perspectives. Enlightenment writing practices require research, strict citations, and logical structures in the writing of academic papers.

These are not detrimental processes, but they have become dominant over the image and other forms of communication that become remainders or reminders of the non-rational other. Collin Brooke's *Lingua Fracta*, Gregory Ulmer's *Electronic Monuments*, and Marcel O'Gorman's *E- Crit* address pedagogical practices that would help prepare and train people to be functionally electrate—by cultivating a self-reflexive practice that examines concepts of othering through images. Ulmer uses the term electracy to refer to digital writing and reading practices, much as literacy refers to literary practices.

Collin Brooke's *Lingua Fracta* is an excellent bridge between the Enlightenment values of literacy and the transmodern practice of electracy. Transmodernism represents one of several theoretical observations that, according to Mike Cole in 2005:

> are relatively new to academia in the North [North America]. Indeed, it is still relatively difficult to get copies in English of the publications of its leading advocate, Enrique Dussel. For me, transmodernism's defining features are:
> • not so much a way of thinking as a new way of living in relation to Others;
> • anti-Eurocentrism;
> • anti-(US)imperialism;
> • analogic reasoning: reasoning from outside the system of global domination;
> • analectic interaction: listening to the voices of 'suffering Others' and interacting democratically with suffering Others;
> • reverence for (indigenous and ancient) traditions of religion, culture, philosophy and morality;
> • rejection of totalising synthesis. (Cole 90)

Brooke takes the traditional trivium of grammar, rhetoric, and logic and creates a more modern adaptation of code, practice, and culture. This new trivium allows a conceptual link between the two modes of writing: the literate and the electrate. Code refers to all the different materials used to create digital media; practice refers to the different modalities

available with the electrate; and culture refers to the different lenses and positions a digital media producer and user may take. Brooke also breaks down the traditional canons of invention, arrangement, style, memory, and delivery into proairesis, pattern, perception, persistence, and performance. These take on a much more open perspective of the hermeneutic process. The hermeneutic process uses logic and research to reach a conclusion. Proairesis instead builds on the hermeneutic process but seeks no clear ending, leaving more of an opening for further creation or experimentation. Pattern in this new canon refers to different types of structures creatable in the new media or electrate realm. Perception allows multiple others and multiple placements for viewing, while persistence refers to the online memory and collections that are possible. And finally, performance refers to the different choices available within an online or digital aesthetic. Brooke utilizes this classification to create a bridge that allows greater exploration of digital media within a scholarly framework. *Lingua Fracta* attempts to move the image into the academic realm and provide a scholarly language to discuss concepts of electracy. Taking on this new canon and trivium could help academic institutions move digital media into a framework that allows the multiplicity inherent within electracy.

Gregory Ulmer in *Internet Invention* works with the puncept to create an avant-garde curriculum exercise that opens digital media as a scholarly endeavor. The puncept represents a type of metaphoric play that connects image or signifier to theoretical practice. Taking on the puncept from McLuhan, Ulmer uses nonsense and an opposition of foreground and ground to create a variety of curriculum innovations that explore multiple cultural stances and the other inside of ourselves. He frames his work around the

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CATTt theory: Contrast, Analogy, Theory, Target, and tale. Titling his students as Emer-Agents that work in an Emer-Agency, Ulmer works with the image and text to create MyStories. The MyStory is an intellectual exercise where students select a variety of images and connect them to several fields: career, family, entertainment, and community, or variably, school, family, discipline, and pop-culture. The goal of these exercises and multiple websites is that students are looking for the punctum or images in the carpet, as he calls it.

The punctum answers: What are the identifying aspects that stay the same throughout each of the images? How do they connect to the original categories of family, school, etc.? Each of these images has hyperlinking between ideas and must have explanations associated with their categories. Ulmer is looking for a wide image, the punctum that creates a view across all these categories for the student. The Emer-Agency then is comprised of these students (Emer-Agents) who have practiced these MyStory techniques and should, therefore, have a greater understanding of themselves and the other within them. By practicing this methodology, the Emer-Agents have found answers about a variety of cultural problems and should be able to apply the process to other problems. The practice is based on poetics over hermeneutics and should allow for open exploration rather than resolution. Another curriculum example of Ulmer's is the MEmorial (*Electronic Monuments*). The MEmorial has a different goal than the MyStory. The MyStory attempts to recognize patterns in the self of the other, and therefore, identify different cultural pressures and assumptions on the individual. The MEmorial's

goal is to bear witness to the destruction of humanity. By bearing witness, the hope is to

recognize the dangerous precepts within our cultures and then within ourselves.

Marcel O'Gorman's *E-Crit* also provides avenues for curriculum that may bridge

the gap between the literate text and the electrate image. While O'Gorman follows in

McLuhan's and Ulmer's theory of the puncept and MyStory, he uses an iconography that

is more dominant than either McLuhan or Ulmer. O'Gorman argues for a hyper-

iconography in his pedagogy. He exemplifies this practice in his book *E-Crit* by

providing an image and textual beginning to each of his chapters. O'Gorman suggests

that his images write the text and act as his thesis statement. The idea of the image as

puncept focuses on the multiple streams of interpretation or direction that an image may

possess. O'Gorman focuses on the puncept or nonsense as an antidote to the logical,

rhetorical practice. Suggesting that the relationship between scholarly logic and nonsense

is that of master and slave, O'Gorman positions hyper-iconography and e-crit as new

fields of inquiry that look at power structures within the avant-garde framework and as

such may serve to create a heuristic or open-ended inquiry into electrate work. O'Gorman

also provides an example of a curriculum in his 4fold Vision. Here, he asks his students

to select one of the images from William Blake's body of works. The important thing for

a student to keep in mind during the selection process is not what the image might mean

in terms of the poem but the reaction or evocative response that the image creates within

the reader. The image then serves as a core puncept for the student's work. The student

then selects a series of other images and attempts to find some similarity within each of

the images—this practice references back to Ulmer's MyStory. However, in this case,

O'Gorman has provided a variety of sensory connections—eye, ear, nose, mouth. Each of these connects with symbolic representations or shapes that approximate each sensory apparatus, which are then broken down into ideas and connotations associated with each. In the end, the student writes a reflexive paper that addresses the connections found between the images.

These scholarly works provide the resources that could create a curriculum of scholarly inquiry into the electrate field. Brooke provides some of the language that associates the electrate with the scholarly literate while at the same time redefining the original terms into more open and fluid practices. This connection to the trivium and literate canon may allow the assuagement of Enlightenment values and provide an understanding of a shifting framework that still maintains a scholarly focus. Ulmer provides some terminology and curriculum assignments that, in addition to O'Gorman's practices, open potentials for creating scholarly and self-reflexive work in the electrate environment. Yet, these texts are still problematic when viewed through an academic lens.

As O'Gorman states in his work *E-Crit*, the academic scholarly realm is not quite ready to bend to the image. To do so would mean that academia would recognize the unintentional promotion of values that can oppress and exclude. The literate academic field holds to the power of the immutable text. Asking academia to give academic approbation to the mutable image seems a treacherous undertaking, yet it must occur. We need to move away from the immutability of the text. The inclusion of imagery, video, and sound grow the field of scholarly texts and provide greater material connection as

well as begins to blur boundaries. Some of the difficulties in the task of adding electrate

scholarly work to academic institutions lie in the lack of knowledge of professors and

students. Not everyone knows how to hyperlink or create a website. While these things

are easily taught, few professors of literature will see the appeal of moving out of their

comfort zones into unliterary new media. Additionally, current-traditional rhetoricians

are hesitant to accept a point of view shift from the third person to the self-reflexive

position of first-person (Berlin and Inkster 4). The curriculum of digital media is

intensely personal and requires self-examination to understand cultural values placed

upon the self. Most English professors are trained to abhor the use of "I" in academic

writing. Robert Scholes suggests that this resistance focuses on objectivity:

> We English teachers have sometimes seen our task as helping our students develop an objectivity of address. We have seen intellectual maturity as measurable by the attainment of objective ways of thinking deployed in an objective style of writing. Obsessed, perhaps, by a vision of ideal objectivity, we have sometimes forbidden the student's use of *I* in our student's discourse. (106-07)

Previous rhetoricians taught us to avoid the subjective as it is an indication of intellectual

immaturity. I followed the practice of eliminating the personal in the academic because I

was taught to do so, because I believed that it showed a lack of critical thinking, because

I feared being different, and, I couldn't imagine how the "personal" could be academic.

The personal seemed at odds with the academic for me in rhetoric classes. Most

of my learning experiences in colleges did not connect to the "personal" unless they were

creative writing classes—I mostly sat through lectures in large auditoriums. So when I

started teaching, I would lecture and then have the students work on their writing. Scott

Freeman et al. published quantitative findings in 2014, demonstrating that the lecture

format created lower success rates in students. According to David Gooblar in his book

The Missing Course:

> Long-term, significant learning gains are produced neither by merely telling students information nor by giving them the right books to read. Helping students learn requires us to create the conditions in which students can revise their previous understandings of the concepts and skills we're trying to help them acquire. Such revision is necessarily an active process; when all we ask of students in class is to sit and listen to us lecture, we make this revision far less likely to occur. It's far better to fill our class periods with "active learning strategies": activities designed to get students to engage with the material, confront the limits of their understanding, see how their thinking must change, and practice the skills we hope they will develop. (14-15)

Scholars of the literate culture fear what may happen to the brain in the electrate world. Nicolas Carr, in his article, "Is Google Making Us Stupid?" questions the impact of hyperlinked reading and believes that it diminishes his brain's ability to understand and attend the deeper thought processes involved in logical and theoretical readings. Is he right? Our current knowledge of the brain suggests he is right. The brain becomes hardwired for repeated behaviors. Repeat the behavior often enough, and the synapses firing become entrenched and gain a myelin (fat) coating that allows them to fire more rapidly (Hayles, "How We Read"). However, O'Gorman found in his work *E-Crit* that intelligent quotient values are rising by one to two points a year. So, what we may inevitably find out that just as Socrates feared literacy (Plato)—literacy created the potential for human advancement and the culmination of vast stores of knowledge in libraries, encyclopedias, and dictionaries—which allowed us to stand on the shoulders of those who came before us—electracy will allow even greater accumulations of knowledge, more complex intellectual movements, and hopefully lead us to even greater

cultural and social advancements—but at what cost? Without an ethical framework

establishing connection, a technologically driven future without guidance may be quite

dire.

Brooke's (2009), O'Gorman's (2006), and Ulmer's (2003 and 2005) works help

position orality, literacy, and electracy in relation to each other and contextualize them in

relation to human processes of thought and the authority of the text over the image, of the

objective over the subjective. However, feminist voices help to expose the

institutionalized marginalization in academia. Audre Lorde, an academic and poet writes:

> Those of us who stand outside the circle of this society's definition of
> acceptable women; those of us who have been forged in the crucibles of
> difference -- those of us who are poor, who are lesbians, who are Black,
> who are older -- know that survival is not an academic skill. It is learning
> how to take our differences and make them strengths. For the master's
> tools will never dismantle the master's house. They may allow us
> temporarily to beat him at his own game, but they will never enable us to
> bring about genuine change. And this fact is only threatening to those
> women who still define the master's house as their only source of support.
> (2)

While it is true that the "master's tools" have been used to dominate and control, they

may also be used to liberate; we need to rethink how we use them. Lorde's argument

exposes the marginalization felt by people who exist at the intersections of powerful

forces. But specifically, academics find themselves dealing with the same hegemonic

forces found within Western culture and its influence on teaching practices. I understand

that many pedagogies have their roots in Enlightenment thought, but once again, not all

Enlightenment ideology needs reworking. I believe that including more ideologies and

taking the useful from them can make something workable.

I turn to feminist ethnographies, liminal images, and dialogic pedagogies to dismantle my rhetorical teaching practices. Digital rhetoric and teaching writing online or in face to face classes includes the same Western practices. Mass communication in all its forms—oral, visual, textual, and digital—when looked at through a feminist lens reveals elements of dominance, control, and subjugation. The advent of the web has caused a "rapid transformation of culture into e-culture, of computers into universal culture carriers, of media into new media, [this transformation] demands that we rethink our categories and models" (Manovich 6). This immersion into a web culture has also transformed the ways that people treat information and how information treats them. Information has become fluid, and truth has become murky. Old propaganda techniques in new guises flood the internet—influencing and misinforming in both local and global areas. These issues become more troubling when viewed with a pedagogical focus. Literacy—and therefore writing—hold a privileged place in pedagogy. Most assignments are written. Most reading is textual. Students in writing programs read canonical texts often inundated by hegemonic voices. They do not learn how to read an image or create with imagery. Current-traditional rhetoric is often taught as an isolated practice where both writer and audience are diminished (Berlin and Inkster 4). The academic practice of solitary writing in introductory college writing classrooms tend towards one reader and one writer. This isolationistic practice reinforces opposition and Cartesian ideals of mind versus body, male versus female, writer versus reader, human versus animal, and us versus them dichotomies—therefore promoting oppositional beliefs. This process engenders an "othering" mentality and allows a pedagogical promotion of the either/or

fallacy. When viewed in the context of bell hook's feminist theory and Robert Yagleski's writing theory, education, as an institution, promotes inequality through imbalances in voice distribution and mostly isolationistic writing and reading instruction.

A reimagined writing pedagogy and philosophy—an electric rhetoric—would allow instructors to create an active space that when a participant or student finishes the creation of a written object, they undergo a transformative experience—a transformation that is at the heart of rhetoric. In essence, pedagogy always tries to create an experience that does exactly that. Looking at Robert Yagleski's, Gregory Ulmer's, and Stuart Selber's research on digital rhetoric and other literacies, a common theme emerges–a discussion of the power dynamics inherent in technology and literacy. Yagleski, Ulmer, and Selber believe that digital rhetoric or electracy may provide a way to address the power discrepancies and ideological tensions within our world. The discrepancies and tensions develop on four macro levels: governmental, fiscal, cultural, and educational. Using a theory for electracy as a dynamic system of restriction and resistance, electric rhetoric assumes a dynamic potency as an intersection examining the dominant hegemony and challenging neoliberal norms. Electric rhetoric encourages a questioning of norms and an establishment of connection between ideas, people, and all life. How can I support a classroom where students simultaneously recognize and address the issues that separate us from each other and the planet in an attempt to save our ecosystem and our very lives?

A close look at electracy, technology and literacy beliefs, and the power structures controlling perceptions of our environment reveals a fluid structure of influence,

creativity, and restriction. Other scholars have looked at institutional systems through similar "functional scales (the macro, meso, and micro) (Ciriacy-Wantrup and Parsons 1967; Hedberg and Jonsson 1977; Ostrom 1990)" (Gunderson, Holling, and Light 523). Looking at Louis Althusser's apparatuses may serve a useful function to understand the macro level of my model for resistance and influence titled The Resistance Hurricane. Althusser's superstructure works similarly to the macro of The Resistance Hurricane. The infrastructure creates the superstructure of culture and ideology. However, Althusser's focus on the infrastructure as worker's labor or production differs from The Resistance Hurricane model as the model focused on the process of influence and resistance with the main product being media or content production. The macro of governmental, economic, and historical backgrounds influence and constrain the micro of people's perceptions creating the mezzo of electric rhetoric. I have chosen the term mezzo as opposed to meso as it connects to voice more closely. Electracy, therefore, functions as a mezzo layer influenced by both the micro of personal experience and characteristics and restricted through the macro of cultural and governmental pressures. The tension and interplay that can be found in electracy practices is a reaction to the pressures put on them by both a neoliberal society and other power dynamics that are readily found within electric media.

Consequently, the methodology of this paper fluctuates through the micro of people's perceptions, to the mezzo of writing pedagogy and electracy, to the macro of governmental pressures that intermix environmentally and educationally. The theory behind this work will suggest a model of electracy where the energy of communication

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flows between the pressures of the individual (micro) and the global (macro). The theory will allow an exploration of pockets of tension that people experience in a capitalistic society. Moving through the discussion of these theoretical, environmental, sexist, and pedagogical sections will be a discussion of pedagogy as a means of creating a literary and ethnographic text that allows students to explore these social constraints. This argument creates a case for personal connections to pedagogical rhetoric as a means of exposing practices that resist the dominant hegemonies of canonical literature, academic disciplines, capitalistic hierarchies, and neoliberalism. Electric rhetoric functions as a site

of ideological tension where moments of individual resistance to capitalistic practices can be found and encouraged. See Figure 1: The Resistance Hurricane.

Micro

Micro--Individual
Experience
Central Eye--Privilege
Marginalized--Feel
Outer Bands

Mezzo-Group Experience
Here Resistance and Influence Mix
Rhetoric-Pedagogy-Social Media

Mezzo

Macro--Hegemonic Forces
Have Strong Influence on Mezzo and Micro
Cultural-Social-Economic-Governmental

Macro-Hegemonic Force
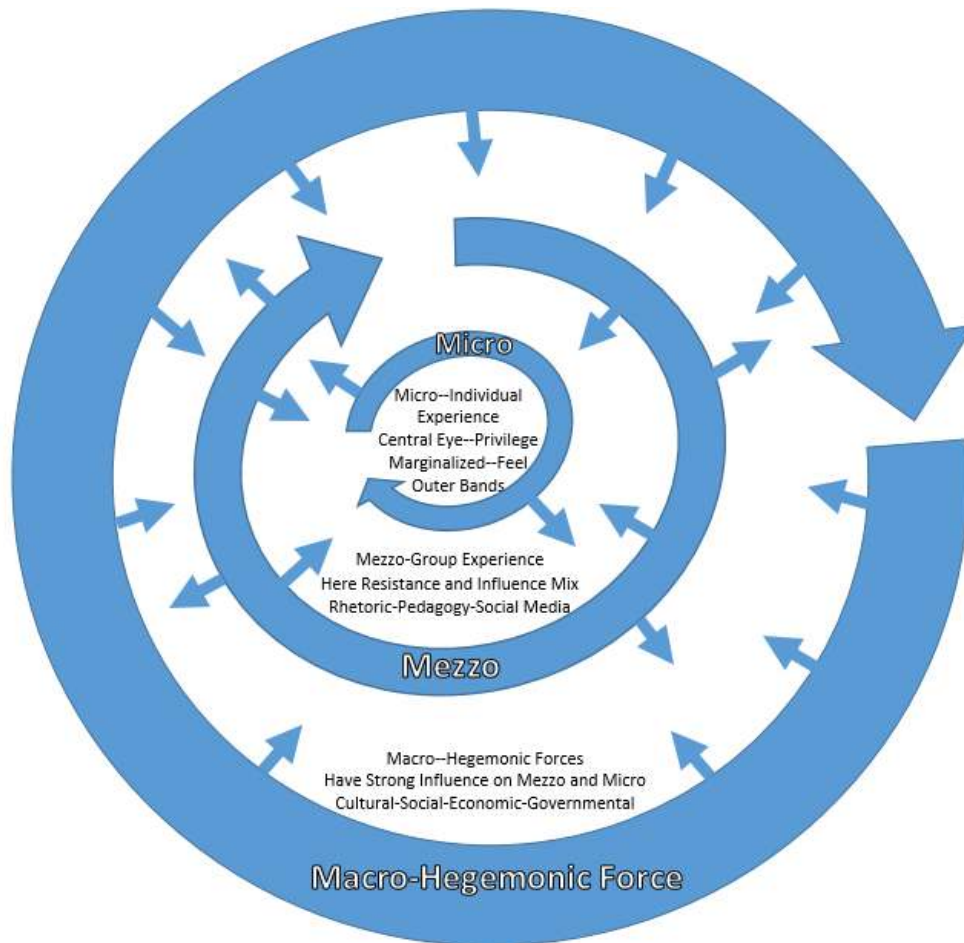
Figure 1: The Resistance Hurricane Created for The Feminine Margin by Camila Alvarez 2019

The final theoretical model suggests a tripartite system that is both interactive and affective. My three dominant goals seek to (1) look at electracy as a struggle against the neoliberal hegemony, (2) define a subtext within writing pedagogy that struggles against the depersonalization and objectification of literacy and the environment, revealing a dynamic concept of electracy as an object that is both influenced and influencing, and (3) attempt to create an electracy curriculum that helps students to explore their own

understanding of these systems, the end goal hopefully being to allow the exploration of social norms and possibly address the discrepancies that are moving us closer and closer to the cataclysmic global consequences of man-made climate change. The figure of The Resistance Hurricane creates the visual metaphor for the functions of the macro, mezzo, and micro of electric rhetoric. The mezzo of electracy represents struggles against hegemony in that the mezzo layer includes a larger scope than the micro. The mezzo influences a larger group of people and holds some of its own peculiar practices. As such, it functions as a connection between the micro or personal level and the macro level, but it also represents a possible influence on the macro. Digital literacy as a mezzo layer is written/performed/created by an individual functioning within the micro but has connections that span out between larger social issues and to other groups of people represented by the macro. In other words, the resistance represented within a digital art or electracy can change the hegemony. The micro creates the mezzo, changing the macro, and influencing the micro. This is a system of influences where each of the parts both influences and is influenced by each other. However, the influence of electracy, as the mezzo, flows in two directions towards the macro and the micro. This makes electracy, as a mezzo layer, a site that challenges hegemonic structures and works within a system where agency encounters constraint and creativity intersects structure. The micro or eye of The Resistance Hurricane represents the experience of individuals under hegemonic influence. The more the individual represents the expectations of the hegemonic, the more centrally they are in the eye, and the less they feel the winds of the hurricane. People in the eye experience privilege but are not aware that they do because hegemonic

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force winds are not felt in the eye. Marginalized individuals are pushed to the eyewall, where the strongest winds of the hegemonic bands impact lives. The Resistance Hurricane metaphor seems particularly apt when considering the origin of the word hurricane, "Centuries ago European explorers learned the indigenous word *hurakan*, signifying evil spirits and weather gods, to describe the storms that battered their ships in the Caribbean" (Nunez). The paths that hurricanes travel are the same paths that slave ships would travel on their routes to the new world. One media source *The Florida Sentinel Bulletin* posted an image of an African Female as hurricane spirit attacking a city on 07 September 2017 with the description announcing:

> The TRUE meaning of the Hurricane (Her-ricane), the spirit of the African woman who has been stolen, beaten, raped, murdered, and thrown overboard the slave ships en route to enslaved lands. This is why all hurricanes start at the same point of exodus of Africa, the post of the Atlantic Slave Trade, and hit every stop where slaves were sold.

The metaphor of The Resistance Hurricane and the monstrous image of an African female spirit as hurricane serves as both metaphor and re-imagining puncept for electric rhetoric. Scientifically speaking, hurricanes do not represent the spirits of tortured African slaves, but hurricanes increasing in strength and frequency due to global warming do have a connection to the slave trade. Global warming—created by human being's disregard for each other and the planet in favor of financial gain—increases the damage and strength of hurricanes. The historical and modern slave trade also favor financial gains over human rights. These dissimilar ideas connect through a core belief— valuing money over respect for life and happiness.

Connecting writing pedagogies with environmental disasters and human disconnections may not seem plausible for many educators; however, Robert Yagleski argues for the connections between education and the environment in *Writing as a Way of Being*. Focusing on writing as an ontological act, Yagleski suggests that writing and its instruction functions to institutionalize and perpetuate dichotomous thinking. Writing instruction inculcates the consumerist attitude that has endangered the world through its continuous consumption and disposal of limited resources, consequently the "global warming" crisis is intrinsically related to schooling (29). Current definitions of writing and schooling are characterized by disconnection from each other and the earth; this disconnection naturally follows from its incipience in the concept of mind/body duality, also known as Cartesian duality. This duality focuses on difference and separation: if I am distinct from other, then I am individual from the earth and everyone and everything on it; therefore, I am separate. Hannah Arendt also discussed this separation, stating that we are different from animals because we can express distinctions: an "othering" (176). It is this distinction, the "othering" which Yagleski blames for the environmental dangers that we face. Pedagogies need to change as our students change their electracy practices and are changed by them.

Jody Shipka, in *Towards a Composition Made Whole,* suggests an open and inclusive look at composition (39). So often, scholars limit composition to text and the page—more recently, digital compositions that mimic ink and paper in form. While Selfe and Selber discuss multimodal compositions as a part of composition, they refer mostly to digital creations involving differing combinations of movement, text, hyperlinks,

sound, and images. Shipka deviates from these forms by looking at additional mediums

for creative pedagogical composition–forms such as essays written on ballet slippers (3).

Shipka includes not only a multimodal perspective but a multisensory one—including

sight, sound, smell, and touch (8). While these authors try to look at a broader spectrum

for literacy, resistances to these views lie in several places. An additional level of

Shipka's work looks at the influences on the writing itself, much as Anne Wysocki

and Johndan Johnson-Eiola look at the cultural bundles associated with literacy. The

process of defining literacy and looking at scholarship creates a common understanding–

this understanding gets implanted within literacy as a "bundle." As Scholes writes about

bundles in both teaching and writing:

> We must show how textual practice is always situated in social structures. The speech, writing, and other signs that we produce inevitably tell more about us than we mean to reveal. Conversely, to produce certain kinds of texts we shall have to acquire textual habits that modify what we actually are…. To sum up, theory means the rules or boundaries of a given textual practice; it means the principles that lead to mastery of that practice; and it means the social situations and implications of learning that practice: who gets to produce texts in this way, how they get to do so, and what they become by doing so. (101)

These bundles inform understanding, and when isolated through solitary writing rhetoric,

create one voice that marginalizes other voices. We need multiplicities of voices and

bundles to work against the marginalization and othering of different lives.

To rework my pedagogical writing practice to fight dichotomous thinking and

capitalistic thought, I begin by re-imagining student writers as counter-capitalism content

creators. Changing student perceptions from isolation to a transmodern, humanitarian,

and feminist ethics of care model uses a self-reflexive ethnography to form a pedagogy of

writing that challenges dichotomous thought—by focusing on transparency in my teaching practice, the utilization of Turner's liminal image and Ulmer's wide image through the monstrous re-imagining of academic work, the use of technology to publish student work, and both instructor and student self-reflection as a part of the writing and communication process. This work, however, also moves against using rhetorical roadmaps in that each chapter reads like a conversation with multiple voices that invite the reader to make decisions and join the conversation. In addition, each chapter blurs the personal and the academic utilizing stories from my own life to initially introduce the concepts in the conversations.

CHAPTER 1: A SINGLE VOICE

When I went to kindergarten, I didn't speak English very well. I learned to speak Spanish at home. I remember the trauma of trying to communicate with children and teachers. I didn't understand the unspoken rules of behavior for a child. I remember feeling out of place—unseen and unheard. As a first-generation American and a first-generation college graduate, I have often felt on the margins. I belong, but I don't belong. Many students feel that way—on the outskirts, on the boundaries, on the margins. I chose the title The Feminine Margin because that is where I often find myself looking: in the margins, the corners, the boundaries for understanding. It is also a connection to the scholarly practice of marginalia. We write in the margins in order to speak with the text, in order to notate our ideas. There is space in the margins.

While many difficulties can be identified in first-year writing programs—as I have done in my Introduction—one of the greatest difficulties stems from maintaining a rigorous curriculum that simultaneously engages students while teaching them the importance of research, rhetoric, critical thinking, and humanitarianism. The Council of Writing Program Administrators created a thorough catalog of outcomes for first-year writing programs—these guidelines do not include humanitarian goals—instead, they focus on the processes of research, writing, and critical thinking as goals in and of themselves, divorced from culture and human endeavors ("WPA Outcomes Statement"). While these outcomes certainly are part of first-year writing programs, educators need to include work that supports humanitarian goals: selflessness, kindness, altruism, and compassion. Events across the globe have become dangerously hostile and separationist; movements away from connection and compassion are reported as hate crimes. Emanuella Grinberg of CNN at the end of 2018 identifies an increase in hate crimes in the United States:

> In 2015, reports of anti-Muslim hate crimes rose 67%, according to FBI numbers, from 154 incidents in 2014 to 257 in 2015. Civil rights groups

say it was a turning point, with the following years showing a steady year-to-year increase. The next year, 2016, hate crimes reached a historic high. There was a surge in reports around the time of the 2016 presidential election, and reports continued to rise in 2017. Of 7,106 single-bias hate crimes reported in 2017, 59.6% of victims were targeted because of their race, ethnicity or ancestry; 20.6% were targeted because of their religion; and 15.8% were targeted because of their sexual orientation. Of the 5,060 victims targeted for their race, ethnicity or ancestry, 48.6% were attacked because of the offenders' anti-Black or African-American bias. Of the 1,749 anti-religious hate crimes, 58.1% were the product of anti-Jewish bias….While hate is not new to America, experts say the divisive political climate and the rise of hate speech, among other factors, are emboldening people to act on hateful impulses.

Global warming, environmental destruction, and species extinction are even more devastating evidence that the humanitarian goals of connection and compassion need to be taught in college writing courses. We are currently suffering from a global spiritual death that has already resulted in the deaths and suffering of people, animals, ecosystems, and will eventually lead to planet death. Climate change, war, slavery, and poverty are material manifestations of a global crisis of ethics led by capitalistic and Western thought. The Association of American Colleges and Universities (AACU) lists the essential learning outcomes for an associate's degree earned within the first two years of a college program. This list includes several humanitarian goals:

Knowledge of Human Cultures and the Physical and Natural World.
- Through study in the sciences and mathematics, social sciences, humanities, histories, languages and the arts.

Focused by engagement with big questions, both contemporary and enduring
…
Personal and Social Responsibility, Including
- civic knowledge and engagement—local and global,
- intercultural knowledge and competence,
- ethical reasoning and action,
- foundations and skills for lifelong learning

Anchored through active involvement with diverse communities and real-world challenges. ("Essential Learning Outcomes")

Humanitarian goals and feminist goals share similarities. My own college has utilized similar learning outcomes for our associate's degree. We also have adopted a guided pathways model which identifies the course of classes that should be taken within your first two years at the college. These courses invariably include Introduction to College Writing I and II. I began to ask myself how I support these humanitarian goals in my classroom. I consoled myself with the thought that I include works from different voices in my curriculum. But is that enough?

According to Kiran Phull et al., female exclusion is commonplace in university curricula. They specifically focused on International Relations curriculum and identified a pattern of female exclusion with approximately only 20.8% of texts authored by women. This demonstrates a significant lack of female representation both in the professional and published disciplines. Female exclusion creates a rigidity in the canon, especially in the initial course work of the field. This made me wonder about my own assigned readings, coursework, and textbooks. Of my four introductory course textbooks, two were curated by white men, one was curated by a white female and male, and one a white female. Was I as inclusive as I thought that I was? In my Introduction to College Writing I course, I found that I included three black male authors, four white female authors, and ten white male authors. In my Introduction to College Writing II course, I found that I included one black female author, one black male author, one white female author, and seven white male authors. In my Introduction to Literature course (which I began working on without a previous syllabus as a guide), I found that I included four

black female authors, four black male authors, five white female authors, seven white male authors, one Hispanic female author, and two homosexual male authors.

I wondered if this was an issue of supply and demand. Did my textbooks include multiple voices? They did, but invariably, fewer of the marginalized groups found representation in the texts—especially the texts that focused on the literary canon. I found in general that the books included multiple voices, but in canonical textbooks, their voices were minimized. But that doesn't excuse me. Why did I not include more voices? I could have searched them out. This has started an effort of inclusion in my work. I believed that I had a mixture of voices, but the reality when I looked at it numerically showed a different story. I wondered how I could hope to have diverse perspectives if I didn't even have diverse representation in my texts. My Introduction to College Writing I and II courses were based on previous faculty members syllabi focused on canonical works. Canonical literary works support the dominant white male voice in Western culture. My curriculum did not address connection, multiplicity, or difference in a way that included, celebrated, and respected people, animals, and nature. Yet, according to my Associates of Arts Learning Outcomes (AALO's) my students needed to learn and embrace humanitarian goals. This led me to a question: if I am not teaching compassion, connection, and celebration of difference in my writing courses, how can I expect the college's AALO's to be met?

My department developed learning objectives for my college writing classes that mimic the wording in the WPA's—a focus on rhetorical knowledge, critical thinking,

writing, and research techniques. Although arguably the main focus of introductory

writing classes must be:

> Rhetorical Knowledge
> *Rhetorical knowledge* is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations. *By the end of first-year composition, students should*
> - Learn and use key rhetorical concepts through analyzing and composing a variety of texts
> - Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
> - Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
> - Understand and use a variety of technologies to address a range of audiences
> - Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations ("WPA Outcomes Statement")

 But, this focus on rhetoric doesn't go far enough. It does not support

humanitarian or feminist goals. How could it alleviate the social and environmental

conditions we face? And if colleges fail to educate people about humanitarianism,

feminist practice, and ethics—who will?

I began by reimagining my classroom readings. In this process, I questioned the

voices of the canon and cultivated differing voices. Then, I reimagined my classroom

practices and assignments by adding humanitarian goals to the focus of rhetoric and

mechanics—utilizing clear learning outcomes for assignments and directed discussion

posts that promote feminist perspectives of connection. Each assignment created needs to

have a connection to my learning outcomes for the course and a humanitarian goal. With

writing courses, humanitarian and real-world topics work very well. Humanitarian

themes and social justice issues flourish in literary work—I just had to direct my students

in those directions. For example, rubrics work to provide transparency in grading

practices by identifying the specific aspects graded in an assignment and their point

values. These rubrics may be used to clearly identify a humanitarian aspect to writing.

The importance here lies in clearly identifying humanitarian goals and including them in

active writing.

Policies of transparency assist the production of activist work in the classroom.

Transparency in goals and grading practices help students work towards an understanding

of their perspectives and how the process of writing can move them towards

humanitarian and feminist goals. Unlike Ulmer's work that bears witness to destructive

human behavior—the MEmorial—I want my students to become social justice activists

leading toward productive human behaviors. In that way, they gain agency that they often

do not feel in their own lives. As bell hooks states:

> I write these words to bear witness to the primacy of resistance struggle in
> any situation of domination (even within family life); to the strength and
> power that emerges from sustained resistance and the profound conviction
> that these forces can be healing, can protect us from dehumanization and
> despair. (8)

Using the Resistance Hurricane model (see Figure 1) that I created—focusing on the

macro forces that inform Western thought, the mezzo movements that can transform, and

the role of the micro represented as individual actions, I discuss the ways that literature

and writing can influence the world. This platform allows for activist goals in introductory college writing classes.

These practical concerns float above a deeper issue discussed by Walter J. Ong and extended by Johanna Drucker and Emily McVarish: we form our media, and then, our media forms us. Marshall McLuhan stated, "We shape our tools and thereafter they shape us" in his work *Understanding Media: The Extensions of Man* published in 1964. To understand the media paradox as both creator and created, scholars examine a historical view of communication practices. However, this historical view of communication practices creates problematic divisions of and groupings of time, causality, and function. Ong divides communication practices into a primary orality, literacy, and a secondary orality. He argues that correlations exist between thought processes changing and the advent of writing—suggesting that literacy caused changes in the ways that oral societies processed information (3). Specifying that oral cultures focus on different formative functions stemming from different communication needs, Ong's orality focuses on mnemonic, communal discourse, and event connected experience (33, 42, & 45), while literacy focuses on material and object-centered discourse (42-45). Most hauntingly, he presents a disembodied view of literacy that associates reading with social and psychic isolation (73)—a common modern criticism for digital technology. For Ong, literacy is a technology that changes cognitive processes and human consciousness. Ong emphasizes that a literate culture can't comprehend existence in a purely oral culture (12); however, a secondary orality exists in the digital media world. Secondary orality has elements of both orality and literacy, but with an immeasurably larger sense of group

(134). Just as oral peoples viewed the technology of writing suspiciously, literate people

may view digital technology suspiciously in the secondary orality (3, 11, 133-4, & 157).

Ong bases his view of digital technology as a secondary orality due to the resurgence of

verbal communication through phones, radios, televisions, and computers. Digital

technology or "secondary orality" also shares characteristics with literacy: has a residue

(11), both artificial and natural (82), democratizing (89), viewed as magical (92), and

based on technology (78). This classification of human communication led other

researchers to investigate the question of causation or correlation. Did literacy or

electracy cause changes in humanity, or are these changes correlated with changes in

humanity? If literacy caused changes in humanity, then electracy is causing changes in

humanity. If, however, literacy correlates with changes in humanity, then we must look at

electracy and literacy as being influenced along with people rather than influencing

people.

     Sylvia Scribner and Michael Cole in *The Psychology of Literacy* tackled the

question of causation or correlation. While Scribner and Cole similarly focused on the

changes Ong suggested between an oral and literate culture, they dealt with an underlying

assumption that literacy equated to intelligence, based on a simplistic causation where the

ability to read text created an increase in intellectual ability (5). However, Scribner and

Cole's study worked with a living pre-literate society of people, the Vai. This study found

that:

> Vai script literacy does not fulfill the expectations of those social scientists
> who consider literacy a prime mover in social change. It has not set off a
> dramatic modernizing sequence; it has not been accompanied by rapid

developments in technology, art, and science; it has not led to the growth of new intellectual disciplines. (239)

Succinctly, Scribner and Cole found no evidence of a causal connection between the advent of literacy and intellectual growth. However, they do emphasize the general acceptance of the historical importance of "the printing press and the book, no less than the steam engine and telescope [that] provided the technological basis for the rise of industrial society" (4). Instead of focusing on causal connections, Scribner and Cole found that literacy should be approached as a set of socially organized practices which make use of a symbol system and a technology for producing and disseminating it (236). Therefore, orality and literacy cannot be separated, but rather exist simultaneously in a continuum with people experiencing different degrees of both in Ong's "secondary orality." The main differences between orality and literacy rely on the practice of the different technologies during their respective historical periods. The correlations found within each mode/form represent skills that are required for successful communication in that mode.

Johanna Drucker and Emily McVarish in *Graphic Design History: A Critical Guide* address similar concerns of changes connecting our media to our society's practices. Similarly to Ong, Drucker and McVarish initially separate their discussion of graphics into oral versus literate cultures:

> Oral cultures, by contrast, rely on reinforcing memory by means of repetition or rhythmic pattern and tend to see language as a form of action (naming, telling, performing) associated with events in the present. In literate cultures, a record has its own existence, independent of its original context. The authority of the written word derives, in part, from this ability to circulate independently. The permanence of a written record lends its autonomy a power that is almost mythic. Writing can erase the marks of

its origin. A code of law or a sacred text seems to transcend human authorship…. The distinction between oral and literate cultures is more significant than differences among versions of literacy. The shift from spoken word to written text is considered a prerequisite for other advances in technology, resource management, and social administration. (24-25)

However, Drucker and McVarish move on to a discussion of the design and function of graphics, focusing strongly on printed and electronic images. This discussion focuses on the design of graphics through historical periods and social changes—influenced by graphic design. One of the critical points that Drucker and McVarish make refers to a concept of a "shared reference-base for the development of knowledge" (90). Although they were speaking of visual images during the Renaissance, this concept holds true for all types of "knowledges": physical/performative, oral, literate, graphic, or digital. It is this shared knowledge base that both is formed by our society and informs our society. Assigning chronological labels problematizes the work of identifying historical changes in the textbook chiefly because all knowledge is a social construct—including time. Therefore, scholars unintentionally color their attempts to understand previous events with their own social biases. Prehistory refers to the time when writing technology was not used to record events, roughly 200,000 BCE to 2,400 BCE. During this time, people communicated physically, orally, pictorially, and through the use of proto-writing or picture writing—the beginnings of literally. The language used here demonstrates bias. "Literally," used as an adverb in the Encarta Dictionary, means "to show that a statement is actually true and not exaggerated." It also refers to a strict adherence to a word or text. These meanings for "literally" suggest the inherent bias that English speakers have built into their paradigms through the language. This discussion further supports the prejudice

that Scribner and Cole suggest that literates feel for orals. Subsequent historical period labels may fluctuate according to the views of the scholar, but all expose a specific bias or agenda. Scholars should consider communication practices as intermixed spheres, where each mode potentially intermixes with another or with all of them. For example, a powerful PowerPoint presentation may fall in the oral, graphic, literate, physical, and digital field, while a moving speech may fall in the oral and physical field. Prehistorically, a preference for physical, oral, and graphic communication prevailed. Electric rhetoric needs to consider all types of texts and communications.
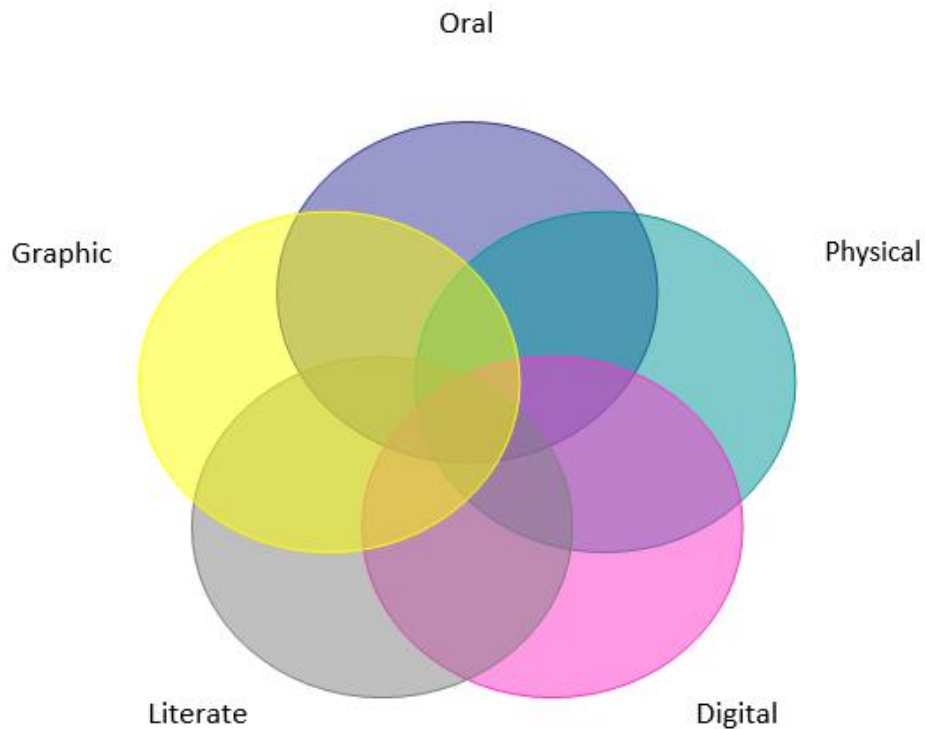
Figure 2: The Electric Bloom--A Model for Electracy Created for The Feminine Margin by Camila Alvarez 2019

In 2019, communication may fall into any single sphere or all these five spheres. Historical periods show preferences for specific modes of communication. Through the development of the human species, we moved away from sensory communication into more symbolic communications. Rhetorical pedagogy focuses on writing exclusively and often the research paper format above any other form of writing. So how do we look at rhetorical pedagogy without falling into tempting prejudices? And how do we create an electric pedagogy?

Chimamanda Ngozi Adichie in her TED talk "The Danger of a Single Story" warns of the myopic perceptions perpetuated by one story and one voice:

> What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.
> But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the color of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized….
> Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal music," and was consequently very disappointed when I produced my tape of Mariah Carey. She assumed that I did not know how to use a stove.
> What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility

of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. . . .

Marcel Bakhtin's theory of heteroglossia and dialogue support the ideas of multiplicitous voices presented as a framework for electric rhetoric—a framework that connects with Transmodernist theories of spirituality and ethical behavior. Heteroglossia occurs when multiple voices exist within a work:

> The literary-artistic consciousness of the modern novel, sensing itself on the border between two languages, one literary, the other extraliterary, each of which now knows heteroglossia, also senses itself on the border of time: it is extraordinarily sensitive to time in language, it senses time's shifts, the aging and renewing of language, the past and the future—and all in language. (Bakhtin, Kindle Locations 1118-1120)

For Bakhtin, dialogue represents a fully present person interacting, listening, seeing, and appreciating differences and similarities within communication. He argues that, "[a]n independent, responsible and active discourse is the fundamental indicator of an ethical, legal and political human being." (Kindle Locations 4874-4875). Without the dialogue, moral, ethical, legal, and political behavior cannot be inclusive. bell hooks looks at inclusion and marginalization through the experience of being both within and outside power structures. She speaks of marginal subjects and objects:

> Feminist focus on finding a voice may seem clichéd at times, especially when the insistence is that women share a common speech or that all women have something meaningful to say at all times. However, for women within oppressed groups who have contained so many feelings—despair, rage, anguish—who do not speak, as poet Audre Lorde writes, "for fear our words will not be heard nor welcomed," coming to voice is an act of resistance. Speaking becomes both a way to engage in active self-transformation and a rite of passage where one moves from being object to being subject. Only as subjects can we speak. As objects, we remain voiceless—our beings defined and interpreted by others. (hooks 12)

Bakhtin also connects to the ideas of self and other. He speaks to the possibility within narrative, "of fusing 'the language of truth' with 'the language of the everyday,' of saying 'I am me' in someone else's language, and in my own language, 'I am other' (Kindle Locations 4414-4417). Adichie, Bakhtin, and hooks are discussing the concepts of author and audience, subject and object, and what it means to be other or marginalized within hegemonic discourses. hooks continues if the author's audience consists of privileged groups, "It becomes easy to speak about what that group wants to hear, to describe and define experience in a language compatible with existing images and ways of knowing, constructed within social frameworks that reinforce domination" (hooks 14-15). An electric rhetoric working towards humanitarian, feminist, and transmodernist goals needs to consider author and audience dichotomies and work towards the inclusion of multiple voices.

CHAPTER 2: RE-IMAGINING RHETORIC

I waited until my doctoral program to take a feminist class. You see, like many other people, I erroneously believed that feminism meant hatred of men. I didn't know that feminism represented all people. I didn't know that feminism looked at making the world a better place—at encouraging care for each other. I'm so happy that I was able to change that perception of what feminism stands for. I also realized that it could help to open up my pedagogy. I thought that I already used diverse voices in my teaching, but when I actually looked at it numerically, I was surprised to learn that I didn't. I also realized that I failed in discussing the diversity and multiplicities of perspectives of the voices that I did include. Inclusion is more than representation; it requires an examining of perspectives and an understanding of connection. I needed to learn how to create an understanding and appreciation of difference.

To blur the boundaries between people, animals, and the environment for student writers, I adapt Nick Petrie's presentation for The Institute of Academic Excellence. He suggests three areas of experience may be introduced to create change within a person: exposure to others to create differing perspectives, increase in challenge level, and personal reflection (Petrie). Liminal moments and places ready the student for the transformation potential of an electric pedagogy. Liminality forms around moments of change and places of transformation. In liminal situations:

> the initiands live outside their normal environment and are brought to question their self and the existing social order through a series of rituals that often involve acts of pain: the initiands come to feel nameless, spatio-temporally dislocated and socially unstructured. (Thomassen, "Liminality" 322)

Victor Turner, in his 1967 work *The Forest of Symbols,* looks at liminality through rites of passage. He discussed liminality as a cultural phenomenon where young intiands transition from one state of being to another, adolescence to adulthood, or where individuals moved from one phase in their lives to another. One class cannot use liminality in the same way that Turner discusses. Yet, the monstrous image that Turner

presents as central to the liminal experience may be used as a touchstone for examining

social and cultural issues as they impact student's lives. The monstrous image of

liminality focuses strongly in the curriculum re-imagining that changes the rhetorical

classroom to the electric rhetoric classroom by allowing students to discuss and examine

the impact of liminal experiences and thresholds that students encounter within their

lives. Liminality not only provides a way to "identify the importance of in-between

periods, but also to understand the human reactions to liminal experiences: the way

liminality shaped personality, the sudden foregrounding of agency, and the sometimes

dramatic tying together of thought and experience" (Thomassen, "The Uses and

Meanings of Liminality"). Therefore, liminality, while creating distortion and dissonance,

also engenders new perspectives. Turner focuses on the concepts of the monstrous *sacra*

(sacred imagery) as places of exploration where initiands become:

> vividly and rapidly aware of what may be called the 'factors' of their
> culture…. Elements are withdrawn from their usual settings and combined
> with one another in a total unique configuration, the monster or dragon.
> Monsters startle neophytes into thinking about objects, persons,
> relationships, and features of their environment they have hitherto taken
> for granted. (105)

The liminal image in electric rhetoric provides fertile ground for guided student

examination of hegemonic practices and the concepts surrounding self, other, and

connection—ideally presented as symbiosis. In contrast to Turner's positively connotated

liminal focus of renewal and rebirth, Agnes Horvath in *Modernism and Charisma* (2013)

opens liminality to concrete historical events and moments of negative emotions "where

liminal situations can be, and in fact in the modern era are, rather quite different: periods

of uncertainly, anguish, even existential fear; a facing of the abyss or the void" (2). This

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concept of a negatively connotated liminality works with the shared environmental, physical, mental, and emotional traumas at the beginning of the 21st century: human-made climate change, war, species extinction, and hate crimes. These topics inform the liminal imagery used in an electric rhetoric. According to Henry A. Giroux in his 2006 introduction to the second edition of *Border Crossings,* Turner's liminal experiences help form the development of "more constructive, inclusive, and democratic communities." Forming these types of communities should be the goal of pedagogical work since pedagogy performs as "the sphere in which matters of responsibility, social action and political intervention are learned, developed, and put into play" (7). Bakhtin also recognizes the impact of the image, "All external expressions of the dominant force and truth (the expression of everything conclusive) were formulated in the valorized-hierarchical category of the past, in a distanced and distant image (everything from gesture and clothing to literary style, for all are symbols of authority)" (Kindle Locations 528-529). He continues:

> The destruction of epic distance and the transferal of the image of an individual from the distanced plane to the zone of contact with the inconclusive events of the present (and consequently of the future) result in a radical re-structuring of the image of the individual in the novel-and consequently in all literature. (Kindle Locations 723-725)

The question then becomes if a teacher expects their classroom to create a connection between students and all life, how can the liminal image be employed?

Education can transform student's thoughts, but it also reinforces beliefs—especially the Western binaries that many instructors work against. As with other social institutions, colleges create experiences that cause students to develop at differing rates.

However, unfortunately, our society is sick—people distance themselves from each other and the planet by making anything and anyone not us into the other—these "others" become less important than self and not connected to the concept of self. This distancing in Western thought aids in the creation of marginalization, of hate crimes, of war, of species death, of human-made climate change. This illness is terminal—unless healed. We live in a fever created by this illness that literally heats up the planet. The illness proceeds to rampage through the Earth's biodiversity through a process of human choices leading to Global Warming, which can function as the liminal in Horvath's work. Turner refers to the liminal as being betwixt and between (93). It is an uncertain place, one filled with new experiences that exist between fixed states that represent periods of existence like childhood and adulthood. Horvath reworks Turner's positively connotated liminal, arguing that "any experience of suffering, whether genuine or not, is strong enough to alter reality itself. All this produced a special, harrowing life-world, transforming those living this experience into extremely receptive and sensitive *occasionists*" (134). Climate change and college represent liminal states--both experiences freshman students are not familiar with, both represent death and rebirth, and—based on our actions—both will eventually transition into other states. As such, the college experience is filled with liminality, and so is climate change. The question then is how to situate these liminal experiences in such a way that they will help students in college writing classes explore multiple perspectives and experience the liminality of marginalization. And, in what ways can writing technology be employed to assist in the creation of the liminal?

When humans think dichotomously, they separate themselves from each other and the natural world; oppositions like nature versus humankind become commonplace. These erroneous and contradictory beliefs come from hierarchical thinking promoted by dichotomous thinking that survived the Enlightenment period's rejection of the Great Chain of Being. Many humans believe that they are above animals. I am reminded of the ending quote from Mark Twain's essay, "The Damned Human Race:"

> And so I find that we have descended and degenerated, from some far ancestor (some microscopic atom wandering at its pleasure between the mighty horizons of a drop of water perchance) insect by insect, animal by animal, reptile by reptile, down the long highway of smirch less innocence, till we have reached the bottom stage of development (namable as the Human Being). Below us, nothing.

Of course, Twain deliberately upends hierarchical thinking in his essay, taking the Great Chain of Being and reversing it, putting humans at the bottom. But he has a point. Humans believe that they are separate from animals instead of natural creatures themselves—this separatist belief also goes in hand with a sense of superiority. However, realizing that humans can live in a kind of symbiosis with the natural can go a long way towards reversing this kind of thought process. Unfortunately, our current mode of living within nature functions as a parasitic relationship rather than a symbiotic relationship. Teaching practices that help to circumvent dichotomous thinking are the practices that intermix different forms, ideas, and voices—Bakhtin's dialogic. These practices are self-reflexive, inclusive, and multimodal. Among these pedagogical assignments are Ulmerian MyStories and MEmorials, personal interviews, journaling, discussion posts, and self-reflexive writing. These practices make use of public spaces and technology to add

connections that address isolating and hierarchical dichotomous thinking. But most importantly, these differences must begin with the educator.

Pedagogy can create authentic transformation—and those transformations from an isolated othering to a connecting perspective create the heartbeat in electric rhetoric. True learning changes the learner and the educator. Liberatory pedagogies work towards challenging oppression and reimagining the role of student and teacher into a dialogue. While it attempts to reveal the "truth" of existence, it has a growth-focused concept of learning and a humanization ideal. The connections between pedagogy and politics viewed through the lens of anti-colonialism in liberatory pedagogies suggests,

> [a]n act of violence is any situation in which some men prevent others from the process of inquiry… any attempt to prevent human freedom is an 'act of violence.' Any system which deliberately tries to discourage critical consciousness is guilty of oppressive violence. Any school which does not foster students' capacity for critical inquiry is guilty of violent oppression (Freire (1970), *Pedagogy of the Oppressed* 74).

Paulo Freire's and Donaldo Macedo's work in *Literacy: Reading the Word and the World* (1987) suggests that literacy and knowledge takes many forms—forms which are often not valued by current pedagogical practice, which may view the uneducated as needing "to be liberated from top to bottom—this type of educator does not really have anything to do with freedom or democracy. On the contrary, he who acts and thinks this way, consciously or unconsciously, helps to preserve the authoritarian structures" (*Literacy* 78-79). Perhaps the most influential ideas within Freire and Macedo's work focus on the educational relationship, "One has to respect the levels of understanding that those becoming educated have of their own reality. To impose on them one's own understanding in the name of their liberation is to accept authoritarian solutions as ways

to freedom," and the understanding that "knowledge is not a piece of data, something immobilized, concluded, finished, something to be transferred by one who acquired it to one who still does not possess it"(41). These quotes directly address the relationship between teacher and student, and most importantly, these quotes upend the hierarchical and dichotomous thought surrounding that relationship.

Freire and Macedo argue that individual difference and lived experience need to be valued and respected in education. They open the definition of literacy looking at different acts of communication; this definition consequently restructures the standard classroom dichotomy with the teacher in a dominant position. Instead, both professor and student are equal in the process of education, requiring a type of humility within the educator—an openness to new forms of expression and the ability to learn along with the student. This humility necessitates the assumption on the part of the educators of a mode of exploration or, according to Freire and Macedo, "the naiveté of those becoming educated so that they will be able, with them, to overcome this naiveté" (79). In this way, the language or words informing the creation of literacy comes from the "'word universe' of people who are learning, expressing their actual language, their anxieties, fears, demands, and dreams" (73), as opposed to, "literacy conducted in the dominant standard language empower[ing] the ruling class by sustaining the status quo" (159). In many ways, our text and hegemonic context inform each other as Freire and Macedo state, "now it is no longer possible to have the text without context" (29). Mutual exploration and learning require a different perspective on the part of the educator, as well as

different practices in the classroom. Electric rhetoric supports these types of practices and perspectives.

Ulmer, in *Electronic Monuments*, works to create perspective shifts within the practice of rhetoric: "The record shows that societal adaptations other than those followed in the West are possible" (xxv). Here, Ulmer makes room for the understanding that many academic practices are very culturally specific. These practices demonstrate less the way that things should be so much as the ways things have been. A repeating pattern rises very quickly: discussions of rhetoric lead to discussions of power—especially in the ways that technology and literacy intersect. Understanding the structures of power must be included in our electric rhetoric—if students will be working against these forces to support humanitarian goals and develop an ethical citizenship. Several scholars, including Ulmer and Selber, believe that technology may provide solutions to discrepancies in power through digital rhetoric. Technology alone will not provide the solution to power discrepancies. Educators must work to change the rhetorical apparatus, including institutional practices and subject formation.

Deborah Brandt's *Literacy in American Lives* provides insight into the ways that literacy functions within the hegemonic forces—particularly Capitalistic ones. Brandt says that literacy is a resource "the way that electricity is a resource. Its circulation keeps lights on" (6). She works towards chronicling the ways that ordinary people utilize and acquire literacy (10). Brandt suggests that "multiple literacy practices are also a sign of stratification and struggle" (8). Here, Brandt speaks to unequal subsidies for literacy and subsequent unequal obtainment: "people throughout history have acquired literacy

pragmatically under the banner of others' causes" (20). In her third chapter of

"Accumulating Literacy," Brandt points out, much like Freire and Macedo, that while

people have the capacity to learn, in contexts where expectations of certain kinds of

success or knowledge exist, then failure becomes possible. Her analysis of the history of

literacy education underscores the process by which economic choices become

infrastructures for future literacy encounters (103). She continues, "as peasant families

articulated to themselves and others the connection between education and upward

economic mobility, they brought pressure to bear for more schooling" (147). Brandt's

work reveals how education influences economic practices and is, in turn, influenced by

economic practices.

A closer look at Ulmer's work identifies electric practices. The Ulmerian

MyStory and MEmorial are unique assignments in that they focus on the image as the

initial catalyst for composition—much as Turner argues the image functions as a catalyst

for transformation in the liminal (105). The MyStory begins with images of family,

community, career, and entertainment, which the student authors then creatively use to

address problems faced within themselves. Ulmer, therefore, promotes self-examination

as a means for both critical theory and the examination of real-world problems. The

MEmorial takes this process further by applying it to disasters within the world. Ulmer

uses the power of catastrophe in the MEmorial as a collective and individual motivator

for reflection on the purpose and meaning of life (x). The MEmorial collection creates

both a place to witness and respond to disasters (xiii-iv). Ulmer's EmerAgents are the

writers and witnesses of the "EmerAgency …whose purpose is to witness, monitor, the

process relating knowledge, problems, and politics. The plan is to test the principle that observation alters what is observed (and the observer as well)" (xiv). The MEmorial bears witness to the marginal, memorializing the "accident," "error," and "anomaly" (50). "What memorials are to ideals, MEmorials are to abjects" (43). Therefore, "the relationship between catastrophe and memory must be reorganized once again for an electronic apparatus, which continues the mnemetic" (45). These MEmorials serve as places of tourism. Students create the monuments as a philosophical practice and publish them online to create a place of communal mourning over abject losses—which are discounted by the hegemony. The electronic monument produces a diverse, adaptable, and mutable identity that exists outside of the dominant culture and often serves to critique the hegemonic. See video Garbania Advertisement—featuring travel to an island of trash (Alvarez).

In the scholarly world, scientists recognize Global Warming as a human-caused environmental crisis, yet some popularized media disagrees. Part of the crisis that humanity now faces is a quandry where fact and opinion seem to hold equal credibility. Where else can we look for this confusion, but at education itself? While family, church, and media share accountability in this failure, education includes critical thinking among its learning outcomes, and this confusion between fact and opinion is a failure of critical thinking. Starting before Descartes, human beings believed in dichotomous thinking. Descartes used that thinking to support a spirit/body dichotomy so that the spirit would be recognized as separable from the body—and thus subject to heavenly/religious rules. These dichotomies became part of Western thought—the Western hegemony. Literate

pedagogy has taught these dichotomies as oppositional pairings—antonyms. As binary pairs, dichotomous thought interweaved its way into pedagogical practice. Education used and uses opposites and pairs in the teaching of logical thought, for example, antonyms and synonyms or matching pair questions. And while I suggest that the concept of antonyms and synonyms promote dichotomous thinking, the way that these concepts are taught holds that responsibility. Binary pairs are presented as antonyms. Students end up looking at the concepts of white/black and up/down rather than a more fluid system listing several linkages between differing words. The image in Figure 3 represents such a word system used by the Visual Thesaurus program where the word searched is positioned in the middle, and similar words are connected by radial arms.
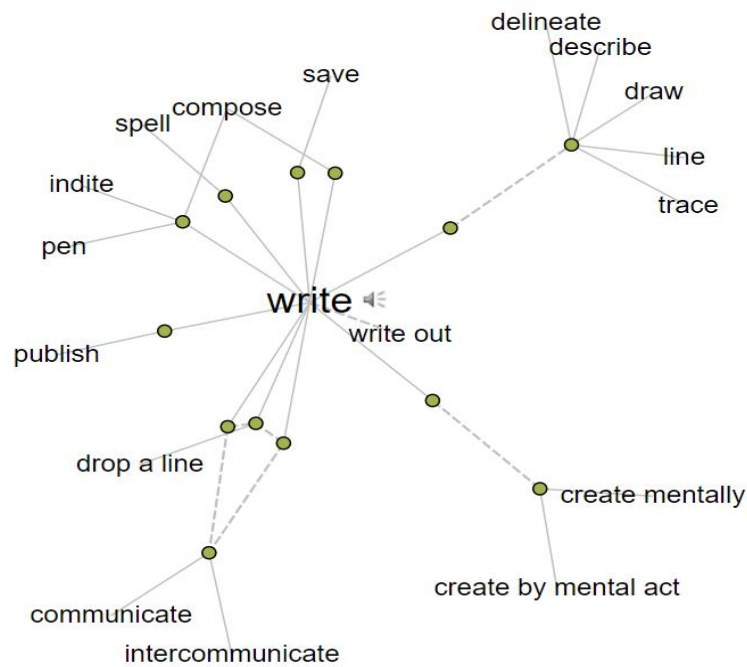

Figure 3: Image or text from the Visual Thesaurus. (https://www.visualthesaurus.com), Copyright ©1998-2019 Thinkmap, Inc. All rights reserved. ("Write")

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The user may select any word and connect to another word map. Additional information is provided on the side of the word maps. This type of presentation for words' synonyms and antonyms represents a connected and interactive understanding of language and structure compared to the isolation in binary opposites. Oppositional pairing leads to othering—which serves to disconnect us from the earth and our responsibility for climate change. Therefore, anything that is not "I" is other. While the concept of self/other may be necessary for subject formation, it doesn't mean that we can't learn connection. Education itself imbeds the message of dichotomous pairing and subsequently othering in both spoken and written mediums. The literate became oppositional to the oral, and due to the hierarchical structure of dichotomous thought—literacy in the dominant language becomes an indication of supposedly superior intellectual ability. The dominant language "I" becomes more important than the other. Thereafter, if a group of people did not have a written language, then they would be considered less intelligent. The privileging of literacy over orality and the image can still be found within academic and pedagogical practices.

The conceit of the literate as intelligent became the focus of a psychological study. Scribner and Cole realized, "[w]hether literacy is considered a primary or a secondary causal factor, however, few doubt that the printing press and the book, no less than the steam engine and telescope provided the technological basis for the rise of industrial society" (4). The belief in the effects of literacy in creating a growth of intellect was and, I would argue, still is so deep-seated that people are classified as either literate or preliterate (5). In order to test the connection between intelligence and literacy,

Scribner and Cole attempted to test the belief that a literate mind was a more intelligent one by introducing a written language to the Vai, an indigenous group of people living in Liberia. Over five years, the Vai testing studied the effects of literacy and schooling on cognitive performance. Scribner and Cole's book, *The Psychology of Literacy*, reviews the structure of their experiment and the hope that the project would afford a better understanding of the influences and impacts of literacy and education on thought. The Vai, however, are not preliterate per se; they write personal and commercial papers using Vai Script. This writing system is taught at home and not in schools. Scribner and Cole chose the Vai for the study because of this separation between the writing used at home and in school.

Scribner and Cole chose to test five areas of thought: abstraction, taxonomic categorization, memory, logic, and language objectivity. Amongst these categories, the results revealed that:

> School effects are fairly consistent; effects of non-schooled literacies are spotty and appear on only a few performance measures. Of the many classes of non-literacy experiences examined, urban living and its converse- involvement in the traditional sector- prove to be the only factors affecting what people said and did in the experimental situations. The most impressive finding is the formal schooling with instruction in English increased ability to provide a verbal explanation of the principals involved in performing the various tasks. Justifications given by schooled individuals were more task-oriented and informative than those given by others… schooling affects verbal explanations over and above any influences it may exert on successful execution of the task. (130-131)

In essence, written literacy did not dramatically impact social change in art, technology, science, or intellectual growth. But Scribner and Cole found a greater correlation between cognitive change and education. In other words, the Vai demonstrated a greater ability to

understand and work within those five areas of thought after being educated to do so. While their results found no causal or correlational linkage between intelligence and literacy, Scribner and Cole found a correlation between pedagogy and testing. This correlation suggests that literacy and pedagogy indoctrinate beliefs from hegemonies as part of language instruction. While all cultures, whether literate or oral, instruct their students in hegemonic beliefs, the troubling aspect of this information reveals that literacy does not impact understanding as much as education does. Education attempts to instill ethical behavior according to our General Educational Learning Outcomes, yet succeeds in promoting separation and marginalization. This correlational evidence requires serious consideration and obliged me to review my teaching and literacy practices because I realized that the failure of education to teach critical thinking and compassion was my failure.

John Duffy in *Writing from These Roots* attempts to follow the grand narratives of literacy and the power structures that sponsor and often control literacy. He surmises that literacy practices a process of "using language and other symbols by institutions, groups, or individuals for the purpose of shaping conceptions of reality" (15). Duffy breaks his book into six distinct chapters. Chapter 1 looks at the history of the Hmong people (a similar context to Collins and Blot); Chapter 2 looks at the history of the Hmong writing systems; Chapter 3 examines Hmong preliteracy; Chapter 4 looks at ethnographic testimonies and the forces of literacy for the Hmong (Brandt's sponsors): public schooling, military life, and missionary Christianity; Chapter 5 looks at the rhetoric that shaped Hmong literacy in the United States: education, religion, and the workplace; and

finally, in Chapter 6, Duffy discusses the practices of literacy outside of institutional

contexts (Burke's vernacular literacy). Duffy's idea of rhetoric uses Burke's definition.

Rhetoric "is a kind of symbolic action, a means through which individuals may respond

to and influence the institutional forces that work to define human possibilities" (18). In

this way, literacy can be seen as a set of personally and culturally connected

communication practices. The ideological model understands the technical skills and

cognitive aspects of literacy as "encapsulated within cultural wholes and within structures

of power" (161). Here ideology is "the site of tension between authority and power…and

individual resistance and creativity" (162). He specifies that "the Hmong experience does

reflect…the continuing potency of certain 'grand narratives,' such as colonialism,

Christianity, and capitalism, in shaping the lives of human beings and, in the process,

their experiences of literacy" (151). Duffy quotes Beth Daniels, "So if institutions can

'control people by controlling their literacy'… so it is possible… for individuals and

groups to use literacy to act either in concert with or in opposition to this power" (18).

The rhetorical paradigm represents "a symbolic narrative offering readers and writers of

the system a prescribed way of understanding themselves and their place in a larger social

and economic narrative" (38). He goes on to state that "writing systems in this way can

be understood as arguments through which readers and writers are influenced—by the

choice of the materials printed in the writing system, the way the writing system is

taught, and the status and prestige attaching to the people who teach the system—to

identify themselves with a particular institution or group" (38). The Hmong literacy

experience is filled with multiple literacy sponsors so that, "One rhetoric does not

necessarily exclude others" (90). "To participate in a rhetorical narrative is not, however, to be determined by it, and while the literacy practices of the scribes were shaped by the rhetoric of military literacy, this did not prevent them from later applying their writing skills to their own ends, both personal and historical"(102). For the Hmong, memoirs serve as memory and become "a way to pass along cultural traditions, especially the Hmong-language literacy traditions" (159). Duffy claims:

> In this sense, the Hmong memoirs were more than just remembrances, and literacy more than simply a technology of memory. Beyond this, the Hmong memoirs were meant to have a didactic function: to teach Hmong children, many of whom had been born in Thailand or the United States, about their history; who the Hmong were, where they came from, and how they had come to live in such a distant land. (159)

While academic literacy studies discuss issues of gender, class, race, economics, colonialism, and imperialism, the preferred methodology does not commonly study a group of people ethnographically and culturally—as Duffy attempts to do for the Hmong people in recreating their "institutional path to literacy development" (11, 196). Through his explorations, he has found that "literacy is rarely, if ever, taught for its own sake. It is a means to an end, an instrument for furthering the agenda of the institution purveying it" (197). Duffy concludes that "these histories and values [of the Hmong students] can inform classroom instruction in the form of syllabi and teaching methods, as teachers explore the literacy histories and experiences of learners instead of focusing primarily upon their presumed deficits" (199). Writing systems invite readers and writers to define themselves by the practices and values attached to those systems (38). This invitation allows points of resistance and change for Duffy; "to be called upon by a rhetoric is not necessarily to accept its proffered identity to the exclusion of others" (80-81). Yet as

Duffy clearly reveals, language and literacy strongly affect the people that function within it; this effect is compounded by the fewer languages and cultures that a student is exposed to. In the West, most Americans speak only one language and are predominantly exposed to Western thought through the English language. According to *The Atlantic*, "Less than 1 percent of American adults today are proficient in a foreign language that they studied in a U.S. classroom" (Friedman). The lack of multiple language proficiency causes larger rifts in understanding between Americans and the rest of the world and between Americans from different cultural backgrounds:

> American public school classrooms as a whole are becoming more segregated by race and class. Dual-language programs can be an exception. Because they are composed of native English speakers deliberately placed together with recent immigrants, they tend to be more ethnically and socioeconomically balanced. And there is some evidence that this helps kids of all backgrounds gain comfort with diversity and different cultures. (Kamenetz)

The more immersion people have in different languages and cultures, the more they can resist and interrogate the forces within their native language. This understanding necessitated my review of literary works and the inclusion of non-canonical voices. If I want to inform my students' perspectives and help them become ethical members of society, I need to change the readings that I assign and how I teach writing.

Yagleski, in *Writing as a Way of Being*, focuses on writing as an ontological act—establishing subject formation. He asserts that writing and its instruction institutionalizes and perpetuates Cartesian beliefs; therefore, language and its instruction perpetuates Western thought. Specifically, for Yagleski, writing pedagogy supports Western consumerism. Consumerism endangers the natural world through a need for continuous

consumption and disposal of the limited resources of the globe. Merely stating this fact seems simplifies a destructive process, but understanding that standard manufacturing practices involve creating 70 garbage cans full of waste per one garbage can of waste that Americans dispose of and knowing that the average human being in the United States disposes of 4.5 pounds of garbage a day gives you an approximation of the problem (Leonard). Consequently, education inadvertently perpetuates the "global warming" crisis because it is rooted in consumerism (29). Disconnection characterizes pedagogical practices surrounding writing and language in the West due to Cartesian duality and dichotomous thinking. Duality focuses on separation and difference: if I am distinct from and separate from the other, then I am individual and become separate from the earth and everything on it—including other people. It is this distinction which Yagleski blames for the environmental dangers that we face. Beginning his book by questioning the platitudinous definitions of writing, Yagleski proposes a series of questions: "What is writing? Why should we teach writing? How should we teach writing?" (2). He goes on to assert that current definitions of writing and pedagogy are characterized by disconnection. While the ways in which writing can be transformative problematize this theory, Yagleski sees a connected and self-reflexive rhetoric as both the best hope for creating true sustainability and the biggest cause of this global crisis. The crisis of sustainability grows from a consumerist rhetoric based on a Cartesian duality that promotes an autonomous individual on an inanimate earth. These beliefs permeate writing pedagogy where an educator values rules of grammar and form rather than creativity, connection, and content (29).

Yagleski includes Freire and Macedo's critique of the ontological and epistemological nature of pedagogy by mentioning the connection between pedagogy and banking. Discussions of finances in Yagleski, Freire and Macedo, Selfe, and Selber demonstrate the inculcation of capitalistic concerns in Western thought and practice. Selfe and Selber remark on financial influences in rhetorical pedagogy: Selber states, "The popular representations that have been woven into the fabric of Western culture play no small part in helping to establish and define the dominant discourse that prevail in university settings (125), and Selfe comments on the ways technology and literacy impact perceptions of economic prosperity and growth (49-51). Capitalism sees the transformative potential of digital rhetoric as monetary gain—furthering the cycle of separation and misappropriation of shared resources. The earth becomes a means to an end for the autonomous individual. Baron recognizes writing's ubiquitous presence (7) while Wysocki and Johnson-Eiola suggest rhetoric "bundles" all previous thought and written expression—which for the Western world is heavily Cartesian (350-52). These "bundles" build upon each other and work together to make meaning—think Freire and Macedo's contextualization. These theorists suggest the immensity of the challenge that Yagleski recognizes.

In Yagleski's chapter two, "The Cartesian View of Writing," he identifies the process in rhetoric that promotes Cartesian duality as two-part communication. Writing taught as a two-part communication between author and reader ignores the fundamental relationship between everyone and everything living on Earth. The author/reader communication creates "an 'inside-outside' binary" (65). Yagleski proposes the concept

of triangulation--"a three-way interaction that requires two 'others': another person/communicator and the phenomenal world" (64). By using triangulation, rhetoric becomes non-dualistic. However, Yagleski argues most educators ignore the commonality of the phenomenal world in their writing pedagogy. A failure that stems from the dominance of the Cartesian binary for Yagleski (64-65).

The rhetorical process of triangulation along with self-reflection may allow the shift from isolation to inclusion. Yagleski proposes several views of writing as central to a sense of being and creating truth. In chapter three, "Writing, Being, and Nonduality," Yagleski moves from writing as truth to experience as truth. Writing provides an expression of that truth, unable to ever fully capture the truth that experience provides. For Yagleski, writing becomes a conduit for truth and "part of the process of truth-seeking" (92). How then does writing impact sustainability? Yagleski believes that writing not only creates a text it transforms the author.

Most current pedagogical practices focus on the text as a product rather than a transformative experience. Yagleski states, "I am as I am writing. The writing does not create me, but in the act of writing I am" (104). Pedagogy then should focus on the writing experience as a contextualization of self. Readers join the author within an asynchronous environment through the act of reading. Writing connects all people to a shared experience (107). The experience of communicating through writing. These shared experiences create a cumulative effect on self—shaping subsequent writing experiences. Yagleski believes writing creates truth through the practice of shared introspection; however, all writing does not produce introspection. A pedagogy of

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experiential writing that includes self-reflection and situates the author as subject in connection to the other could potentially alleviate dichotomous thinking that separates and privileges the individual from the communal. Through the practice of self-reflection, writing joins the larger experiences of inquiry into the world and its relationship to the individual. Yagleski promotes a shift from writing text to writing with the text: "for it opens up possibilities for reflection and awareness" (139). His idea of writing with the text focuses on writing about the experience of writing in the instant of the writing. Yagleski calls for a restructuring of rhetorical pedagogy, moving from a product to the momentary experience of writing. He encourages educators to have students write about writing, readings, personal concerns, and experiences. The solution for Yagleski lies in peer reviews, one on one teacher-student sessions, reflexive writing about writing, and multiple drafts (158-61). Yagleski suggests that writing becomes an ethical practice focusing on being part of the phenomenological world. By creating a pedagogy of community rather than separation, the goals of writing shift to exploration and transformation. These rhetorical practices require a new thought process—one that moves away from binaries and dichotomies. It requires that rhetoric instructors teach writing practice in group workshops and through group writing, that we situate phenomenological subjects in a connected material world, and have students publicly contribute to discourse by becoming content creators.

The practiced behavior or taught behavior impacts the function or learning of the brain. Literacy and pedagogy impact beliefs and practices. Carr supports the interconnection between reading and thought in his article "Is Google Making Us

Stupid?" Carr suggests that the process of information gathering online creates a tendency for superficial brain activity as opposed to the deep thinking necessary for learning. The superficial online reading practice Carr discusses focuses on being a consumer of media not a producer of it. In addition, this research suggests that educators need to establish an ethical perspective for rhetorical practice (Leiris, Magnet, and McKee and Porter). An ethical practice supports efforts of connection instead of isolation, conservation instead of destruction, and sustainability instead of capitalism. Seager continues the discussion of dichotomy in Western thought, "Early articulations of the intersectional and interdependent oppressions of ecology, race, sex, and class (e.g., Reuther 1975) pointed to a path that transcended the dichotomous rendition of the human/nature relationship, the classic subject/object split at the heart of Western philosophical inquiry" (943-47). These issues directly connect with issues of ecology and marginalization. The human/nature dichotomy relates to the other dichotomy pairings with male/female and mind/body existing in hierarchically ordered pairs. The ideas that the body differs and may separate from the mind or that humanity differs and may separate from nature originates in Cartesian binaries—as distinction and separation occur, so does dominance and marginalization.

Pedagogical practices helped create the sustainability crisis experienced through environmental destruction, separation, marginalization, and depersonalization, but re-imagining rhetoric may also provide a solution. Recursive, personal, and self-reflexive writing may encourage a more nuanced understanding of conservation, sustainability, and living within the natural world; "the fundamental goal of biodiversity conservation is not

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species preservation for its own sake, but the protection of the productive potential of those systems on which human activity depends" (Perrings et al. 301). This shift requires a movement towards the sacred and away from isolation and objectification. Leiris defines the sacred as, "that mixture of fear and attachment, that ambiguous attitude caused by the approach of something simultaneously attractive and dangerous, prestigious and outcast — that combination of respect, desire, and terror" (24). The sacred exists throughout both the illicit and the sanctified—both are separate from the ordinary world, yet dangerously close to one another (28). Where sanctuary uplifts, the illicit other becomes the abject in dichotomous thought. Leiris continues:

> Something prestigious, like the paternal attributes or the great hall of rocks. Something unusual, like the jockey's ceremonial raiment, or certain words with an exotic resonance. Something dangerous, like the coals glowing red or the bush-country bristling with prowlers. Something ambiguous, like the coughing fits that tear one to pieces but transform one into a tragic hero. Something forbidden, like the parlor where adults perform their rituals. Something secret like the consultations surrounded by bathroom stink. Something breathtaking, like the leap of galloping horses or language's false-bottomed boxes. Something that, all in all, I scarcely conceive of except as marked by the supernatural in one way or another. (31)

A movement towards unification and communion necessitates a movement away from capitalistic ideals and towards ideas that may now feel foreign. According to Brandt, "the student's environment creates agents or sponsors around the learning of literacy which in a lower income area often suggest more suppression than support. Just as literacy is equalizing it is also separating. The literate seem to get even more literate as the rich get richer" (169). Brandt suggests that literacy then also stratifies people. Brandt sees democracy as an ideal, "democratic institutions exist to rebalance injustice – to make sure

that differences in health, inheritance, origin of birth, and other inequalities do not overdetermine liberty and quality of life." Brandt recognizes, as Yagleski does, that capitalist concerns displace other sponsors of literacy, "In this society, government and schools too often are just another site where struggles over resources (in this case, public ones) are waged and won by those with more political and economic advantage." Capitalism is inherently stratified, "but as market pressures on the school intensify, it is important to remember that things are not supposed to be that way" (204). And while technology creates access to multiple cultures and forms of writing it also exposes people to dangers of access, "Although rising literacy standards and new communication technologies potentially can expand the civil rights of all citizens, they just as easily can (and do) damage them" (205). A return to the ideals of democracy can help reform dangerous didactic dichotomies. Feminist ethnographies may provide a pathway towards this reform.

Women, as the subjects of feminist ethnography, seek to represent themselves as political subjects (Butler 1). It is through this presentation that women seek to gain equality and liberation from artificial constraints. However, Butler argues that the qualifications for being a subject for representation may be skewed themselves, thereby extending the hegemonic ideals over women rather than providing liberation from them. These hegemonic masculine and feminine roles reside within our Greek and Roman philosophical backgrounds. The telos of perfection suggests that men are the most perfect of beings, women are below them, and everything else falls below within a hierarchical

structure (Laqueur 28). See figure 3: *The Great Chain of Being* pictured by Fray Diego de Valades in 1579.

Figure 4: The Great Chain of Being pictured by Fray Diego de Valades in 1579 (de Valades).

Aristotle stated that the body is from the female, but the soul is from the male (30). Galen suggested comparisons between moles' eyes and the female genitalia as both internal and imperfect (40). Freud called the dominance of the intellect over the sensual a stride forward (58). Balsamo suggests that this negation of the body is a "*material repression of the physical body."* The desire for human transcendence is illusory and represents a "utopian desire for control over the form of personal embodiment" (128).

Human freedom from the true physical form does not eradicate body-based systems of domination. Rather, Western thought affixes people into a masculinist frame supporting traditional gendered identities (129 & 131). The standard of the body is masculine and everything else derivates from it (Laqueur 62). Laqueur suggests that for ancient Greeks and Romans, the natural order is not affected by non-heterosexual roles but rather by reversals of power and prestige (53). People who attempt to redefine gendered roles become labeled and pushed into traditional roles or if they resist become marginalized. Hierarchical thinking is outdated and needs to be replaced with a more global perspective. A global perspective would seek to find the connection between all life. It would look to support sustainable growth. Instead of being an oppositional hierarchical structure, an interconnected global perspective creates a growth mindset on a greater level and diminishes marginalization. Hierarchical thinking exacerbates the marginalization of people, places, animals, and the environment. The lower on this perceived hierarchy that something resides, the more marginal it becomes. Women's bodies represent literally and figuratively many aspects of marginalization. Medically women's bodies have been presented as scientifically knowable and controllable but a constant danger to exceeding those constraints (Balsamo 24). As such, I believe that women often embody the concept of marginalization. While the feminine does not inherently embody marginalization, marginalization may be directly examined by looking at how women are treated within a culture.

Haraway's *Cyborg Manifesto* suggests that God is dead. We have lost our sense of wonder and spirituality in service to an intellectual master—we suffer from the loss of

the Goddess where androids travel. "We have all been injured, profoundly. We require regeneration, not rebirth, and the possibilities for our reconstitution include the utopian dream of the hope for a monstrous world without gender" (Haraway 223). Her argument that we are all chimeras, yet we are all cyborgs seems contradictory: the chimera is a creature of magic, an amalgam between animals—both fantastic and natural; the cyborg is both human and machine—a creation of biology and technology. Perhaps Haraway suggests that we have replaced magic with technology. A cyborg, short for cybernetic organism, describes a human-machine coupling, most often of a man-machine hybrid (Balsamo 18). However, according to Balsamo, this hybridism is similar to the historically constructed idea of the female body (19). Haraway says that she is creating a fictional story, a political myth. Yet, are we not cyborgs already? Have we reached transitioned from human limitations to a state of freedom or equality? Citing the machines already used within and without the human body (insulin pumps, pacemakers, prosthetics), Haraway says that we have already breached the separation between man and machine and animal (chimpanzee heart transplants into human beings). Haraway's argument seems profoundly distanced from a spiritual and natural connection; she extends her position to argue that both God and Goddess are dead. However, we are creatures of nature—this is inescapable as we currently cannot survive without the natural world. We have body, mind, and spirit—the same as any other creature of nature. Our technology is as natural a part of the world as animal construction and technology. How we distinguish ourselves is through hubris and the destruction of our home—in Capitalism, we function parasitically, not symbiotically.

Haraway completely rejects a spiritual connection to God or Goddess. Academic discussions often claim that spirituality or a sense that something is greater than self is not germane to the conversation. But Haraway deconstructs it, saying that it no longer exists (*Simians, Cyborgs, and Women*). According to Michel Leiris, one of the problems in our material world is that we are less spiritual--that we have lost the sacred, and we must go back to childhood to reconnect with it ("The Sacred"). I believe that he was on to something. We need to get back in touch with who we are at our core. Maybe a mystic cyborg would be a better model or an androgynous energy being—a different metaphor would have been a better choice than a cyborg.

One that encompasses the human and the natural. Turner's *sacra*—the holiest symbols in a ritual—seem to communally connect the human body to the natural as "the human body is a microcosm of the universe" (107). Western thought negatively connotes machines as cold, automated, heartless, created, and unnatural. People have an emotional core that grants them access to the divine--however it is defined: creativity, nature, beauty, god, etc. Perhaps as an attempt to avoid the messiness of humanity, Haraway diminishes the complexity of humanity into the cyborg image, simultaneously allowing a different definition that disables gender norms and sterilizes our existence, subsequently removing the divine. It seems such hubris to believe in humanity as completely self-created entities. The cyborg metaphor is too cold, too clinical a birth. To enact social change, we need something much more emotional. I believe that we need a metaphor connecting to both our history and the macro forces that we must examine.

Brian Street suggests that racism, sexism, ageism, and classicism are part of a historical process of domination and racial separation. Macro forces in society create certain expectations of behavior; however, not all people classified within a certain group will necessarily follow the socially prescribed pattern. A connection may be found between the ideas of resistance, oppression, and hybridism and the idea of gender stereotypes. Women in America are not equal to men. Whenever one group in a society has to modify its behavior to not get attacked or raped by another group, there is no equality. Can this problem be addressed within the family unit? Are young boys not taught to contribute equally to the household? Are they not taught to respect women? Are they not taught that violence and rape are wrong? Society, theorists, scholars, teachers, religious leaders, governmental leaders, and parents need to re-examine the messages we send to children and each other. Boys should be allowed to play with dolls, so they can simulate being a father. Boys should be allowed to play with kitchen toys, so they can simulate cooking. Why are these ideas not automatically accepted? Because as Laqueur mentioned, it is the reversal of the traditional male and female roles that causes society to object. Feminist Standpoint theory is Marxist at its root: "The point, most fundamentally, is to understand power relations—in this case power relations centered on the development of capitalism and the commodification of increasingly greater areas of human existence. But the point of understanding power relations is to change them…" (Hartsock 244). Balsamo poses a central question, "how to empower technological agents so that they work on behalf of the right kind of social change" (156)? The more that we

consider people, animals, and the earth as less than the illusory white male height of

perfection, the further away the goal of equality travels.

CHAPTER 3: CONNECTING CURRICULUM

I can't remember who told me this story, but I remember the story.... After writing my science dissertation, my advisor told me, "All the formulas are correct and your evidence substantial. However, you are missing an important part of the work."
I was confused, "But, you just said that it is good."
"Yes, it is technically perfect, but you are missing the poetry. A dissertation— even one based in science—needs to have poetry in the words."

Mikhail Bakhtin's heteroglossia and dialogism combined with feminist standpoint theory, Carol Gilligan's ethics of care, and Gregory Ulmer's electracy creates a potential electric rhetoric. Electric rhetoric combines multiple types of communication: auditory, digital, physical, oral, and literary. See the diagram of the Electric Flower. Several integral practices inform my electric pedagogy: 1. Inclusion of the monstrous image as a means of connecting to the liminal as imagery serves to disorient and unpack notions of culture (Turner 105). 2. Use of multiple perspectives through the inclusion of various literacies, digital media, group writing, research, discussions, and publishing student work online serves to disrupt isolationistic practices. Bakhtin's heteroglossia and dialogism consider truth to only be accessible through the inclusion of multiplicities of perspectives (Kindle positions 4414-16). 3. Including themes and learning objectives that work against destructive hegemonic practices and nurture ethical standards focusing on the feminist ethics of care creates a framework for ethical practice. Gregory Ulmer's EmerAgency (174) and McLuhan's puncept and Turner's image, Mikhail Bakhtin's heteroglossia (Kindle position 4432), and the concept of voice as resistance (hooks 12-13, "Carol Gilligan," Tronto) work towards an electric pedagogy that challenges hegemonic norms. The feminist ethics of care*,* "emphasizes responsibility and caring relationships,

rather than more abstract ideas about rights, justice, virtues or outcomes" (hooks 80).

Kimberle Crenshaw's concept of intersectionality provides a framework that weaves

environments, marginalized people, and feminism. Capitalism marginalizes animals,

people, and environments by using gendered concepts of dominance and subjugation.

The more marginalized beings and environments, the more capitalistic practices objectify

them. Essentially, capitalistic practices consider cataclysms like global warming, life

extinction, and environmental destruction acceptable losses based on increased profits.

Capitalists focus on finances and immediate impacts. If these cataclysms don't negatively

impact their current income, then these disasters do not matter. The objectification of life

creates a culture of disconnection and disregard. Distance directly impacts the level of

connection and isolation. If we do not see the damage, then we do not feel the impact and

the loss.

I formed these assignments using several frameworks from an Association of

College and University Educators (ACUE) class that I attended through Indian River

State College's Institute for Academic Excellence series. The idea of transparency in

teaching practices and the subsequent structuring of my assignments follows several

ideas presented in the ACUE modules. First transparency in the classroom necessitates:

> teaching students about more than just the course subject matter. It means
> telling students about your rationale for how and why you've chosen to
> shape their learning experiences.… Transparency in teaching and learning
> requires that teachers and students talk about the process of *how* students
> are learning just as explicitly as they talk about the course content – or
> *what* students are learning. (Winkelmes)

Using transparency as a framework allows me to identify the humanitarian and feminist

ethics of care goals as guidelines for the students' work and creates the ethical center of

my electric rhetoric. This framework also ensures equity in my classroom as not all

students possess the background experience to understand the steps required in an

assignment. Research by TG Philanthropy and Mary-Ann Winkelmes suggests that

transparency in course assignments improves underserved students success rates,

especially in introductory writing courses:

> Tia McNair and Ashley Finley at the AAC&U are my co-investigators on
> this project, which involved 1,180 students and 35 faculty at seven
> Minority Serving Institutions in 2014-2015. The main research goal was to
> study how faculty transparency about the design and problem-centered
> nature of assignments would affect students' learning experiences and the
> quality of students' work. As part of the project, faculty received training
> on how to make two take-home assignments in a course more
> transparently designed (accessible) and more problem-centered
> (relevant)….In courses where students received the more transparently
> designed assignments, students experienced significantly greater learning
> benefits compared with their classmates who received the unrevised
> versions of the assignments. Specifically, students reported gains in three
> areas that are important predictors of students' success: academic
> confidence, sense of belonging, and mastery of the skills that employers
> value most when hiring.

To ensure transparency and equity, course assignments include examples of work,

instructions, a checklist, learning outcomes, and a rubric. Each assignment should be

guided by in-class discussions that build student understanding of humanitarian goals and

the ethics of care.

The ethics of care centers on the idea that people experience reality in differing

ways according to their gender presentation and their biological sex. Parents teach, hold,

and speak to male-bodied children in different ways than they teach, hold, and speak to

female-bodied children. These interactions form a normative role in the ways that

individuals interact with each other within society. Subsequently, women as marginalized

individuals see, think, and express realities not well understood by other lived

experiences. The feminist ethics of care started with the premise that women often take

on the role of care-taker, which Western thought, based in patriarchies, identifies as

subservient work. In a 2011 interview, Carol Gilligan answers how she created this

concept and how she defines this theory:

> My research on identity and moral development led me to identify the
> ethics of care as a "different voice"—a voice that joined self with
> relationship and reason with emotion. By transcending these binaries it
> shifted the paradigm of psychological and moral theory. The ethics of care
> starts from the premise that as humans we are inherently relational,
> responsive beings and the human condition is one of connectedness or
> interdependence….
> [Gilligan defines this theory] [a]s an ethic grounded in voice and
> relationships, in the importance of everyone having a voice, being listened
> to carefully (in their own right and on their own terms) and heard with
> respect. An ethics of care directs our attention to the need for
> responsiveness in relationships (paying attention, listening, responding)
> and to the costs of losing connection with oneself or with others. Its logic
> is inductive, contextual, psychological, rather than deductive or
> mathematical. ("Carol Gilligan")

Gilligan finds that an ethics of care features strongly in the hopes for human survival. I

agree with her assessment. This theory, based initially on the caring relationship between

mother and child, has grown and expanded to a democratic ethics of care. As Joan C.

Tronto explains, "An ethic of care is an approach to personal, social, moral, and political

life that starts from the reality that all human beings need and receive care and give care

to others. The care relationships among humans are part of what mark us as human

beings. We are always interdependent beings." ("Joan Tronto"). Both Tronto and Gilligan

discuss the differences between patriarchies defining the ethics of care as a "feminine"

ethic, whereas a democracy sees the ethics of care as a human ethic. Gilligan identifies a

feminist ethics of care as a form of resistance to patriarchal injustices, "(the association of care and caring with women rather than with humans, the feminization of care work, the rendering of care as subsidiary to justice—a matter of special obligations or interpersonal relationships)" ("Carol Gilligan"). The ethics of care serves as an ethical guide within my curriculum project.

Because I promote an activist approach to electric rhetoric, behavior guidelines must be cultivated. It seems as if activist behavior quickly devolves to violent behavior in these troubled times. Tronto identifies four main phases in the ethics of care—"1. Caring About (needs), 2. Caring For (accept responsibility), 3. Caring (the actual work of caring), and 4. Care Receiving (reception of care and judging its effectiveness)." These behaviors connect to four moral dimensions "1) Attentiveness, 2. Responsibility, 3. Competence, and 4. Responsiveness" (Tronto). In order to care about the needs of someone else, students must first attend to those needs. In the simplest understanding of attentiveness, one must be able to comprehend that needs are not being met. In my curriculum, the use of different voices attempts to address the attentiveness issue. When students learn about different lived experiences, the potential to attend and care develops. The second aspect of this is accepting responsibility for action. The model of the Resistance Hurricane works towards building the impetus for responsibility and then pointing towards an activist work for phase three and moral dimension three—caring and competence. The electric rhetoric and the mezzo of the hurricane provide a platform for action and guides the students towards a competence that they can utilize to actively care for marginalized beings and environments. Finally, phase and moral dimension four—

care receiving and responsiveness evaluate the work created in the electric rhetoric and

determine what further action may be needed. The evaluation and responsiveness

involved in phase and dimension four are critical towards maintaining ethical work and

necessitate the use of an ethical framework like the ethics of care.

Criticism on the ethics of care theory focuses on its potential support of the

binary. For example, according to the Stanford Encyclopedia of Philosophy:

> Jaggar argues against separatism or separate gendered realities, noting that there is no reason "to believe in a sexual polarity which transcends the physiological distinction" (Jaggar 1974, 283). The work of psychologist Carol Gilligan therefore has great influence on philosophers interested in just such evidence for substantial sex differences in moral reasoning, despite the fact that Gilligan herself does not describe these differences as polar. (Norlock)

Gilligan reforms the ethics of care and addresses the criticism of reinforcing gender

binaries by looking at:

> new evidence in the human sciences that as humans we are by nature empathic and responsive beings, hard-wired for cooperation. Rather than asking how do we gain the capacity to care, the questions become how do we come not to care; how do we lose the capacity for empathy and mutual understanding? It is also crucial to clarify that within a patriarchal framework, the ethics of care is a "feminine" ethic, whereas within a democratic framework it is a human ethic, grounded in core democratic values: the importance of everyone having a voice and being listened to carefully and heard with respect. The premise of equal voice then allows conflicts to be addressed in relationships. Different voices then become integral to the vitality of a democratic society. ("Carol Gilligan").

The concept of voice features strongly in electric rhetoric. It is only by encouraging and

encountering different voices that students may learn to navigate the forces in The

Resistance Hurricane and become effective counter-capitalism content creators.

Robert Yagleski argues in *Writing as a Way of Being* that rhetorical pedagogy supports othering and marginalization through the promotion of duality and inculcated hegemonic practices (29). Bakhtinian heteroglossia and the feminist ethic of care and ethnographies work towards resisting hegemonic influences. For example, Christine Mason Sutherland's autobiographical writing, "though inappropriate in traditional scholarship, is quite consistent with feminist practice, so no apologies are necessary" (109-10). Similar to Bakhtin's treatment of the novel as knowledge, Dr. Karen Keifer-Boyd's art research blurs the borders between art and activism. Her research looks at the construction of the art project, the artist's process, the process as a route to understanding, art as knowledge, and as biography or A/r/tography. This understanding of art as an interconnected personal process, mixing the artist's life and the art's form to create knowledge, connects to the idea of the novel as truth and representative of multitudes. Academic pursuits, professional work, and personal lived experiences often merge or blend within the creation of electracy.

Nollaig Frost and Frauke Elichaoff, much like Bakhtin and feminist theorists, discuss the dangers of "one essential truth" based on shared "cultural, societal, and class distinctions" (43). We, as feminist scholars, must keep in mind our biases and preferred lenses, recognizing the dangers of leaning in too far to one perspective. As Brooke suggests, the fluidity of invention the openness of "proairesis provides an important corrective to the hermeneutically oriented inventional theory that has prevailed in our field to date" (86). This openness in electric rhetoric allows space for differences. This reflexivity addresses the allure of one "Truth." One "Truth" cannot exist in the presence

of multiple perspectives. There can only exist a shared understanding of a common "truth." Truth with a lower-case t is fluid and can change with the addition of new knowledge. In this way, the understanding of intersectionality provides a framework for dialogism in electric rhetoric. By understanding the fluid forces at work through the metaphor of The Resistance Hurricane, students may begin to understand criticism of American practices. For example, Mary Queen states of transnational American feminist practices, "we shift our own vulnerability to and culpability in the violence of U.S. patriarchal and capitalist practices onto the backs of two-thirds of the world's women, and claim agency and self-representation for ourselves while denying this same capacity to them" (472). Queen posits, "The complex relationship between digital technology and transnational feminist activism must become a central point of inquiry for feminist rhetoricians because Internet technology is profoundly implicated in globalized capitalist practices and integral to the resistance of local, regional, and transnational social movements to these practices" (472). Sumi Madhok and Shirin M. Rai critique the feminist concept of autonomy by stating, "From a transnationalist feminist perspective, not only is this construction of the autonomous subject a gendered construction, it is also an ethnocentric one. It does not travel well and leads to serious misdescriptions and misrecognition of gendered sociality in non-Western contexts" (649). Western thought and rhetorical practices do not travel well, and an opening of the dialectic flood gates may serve us well. Whether we want to open these gates or not—they have already been opened through the internet and other media sources. How do we proceed without

drowning in misinformation or falling into the trap of confirmation bias? I decided to

start at the beginning with the course description and learning objectives for the course.

Revised Learning Objectives for an Introduction to College Writing Course

The current course description, program learning outcomes, course learning

objectives, and class competencies for ENC 1101 courses at Indian River State College

read:

Course Description
This course presents the rhetorical principles of modern and
classical essays, which in practical application, enable students to
compose college-level expository and argumentative essays. This course
contains a required speech component. Students demonstrate college-level
writing skills through multiple assignments. Gordon Rule course - must
achieve a grade of "C" or higher for the A.A. Degree.

Program Learning Outcomes
Communication
Demonstrate effective communication skills for a variety of
audiences.

Course Learning Objectives:
Students who enroll and successfully complete ENC
1101/Composition I to meet degree requirements (i.e., Gordon Rule and
general education) will demonstrate their ability to
1. Draft original, organized work, act on productive feedback,
   revise, and edit to develop the writing process.
2. Adapt communication for tone, purpose, audience, and
   situation.
3. Compose clear thesis statements, organize thoughts, develop
   body paragraphs, and select adequate supporting evidence for
   basic college-level argument.
4. Use essential Standard American English conventions
   including appropriate sentence structure, grammar, and
   punctuation.
5. Follow basic form and style guidelines. (ENC 1101 Syllabus)

The Electric College Writing I Course Description would read a little differently. "This course presents the electric rhetorical principles of modern and classical electracy, which in practice allows college writing in multimedia forms—preparing students to create college-level expository and argumentative works. This course contains a required speech component. Students demonstrate college-level writing skills through multiple written and digital assignments. Gordon Rule course - must achieve a grade of "C" or higher for the A.A. Degree." Because electracy encompasses many different types of communication and changes as it changes the user, I suggest that all work, both modern and classical, are electracy by our means of distribution and our conceptual readings of it. For example, Socrates' works exist as electracy. If I want to read Socrates, I Google him. I am a product of electracy, and Socrates' work is most accessible as a product of electracy—a translation of a literate text that has been digitized into an electric work. Temporal shifts in the technology of distribution and the understanding of the reader change classical works into electric works.

Humanitarian and feminist goals inform my concept of electracy. As such, the program learning outcomes would change from communication to communication and ethical understanding. Electric communication requires the demonstration of effective communication skills for a variety of audiences and through multiple modes with the understanding of the communication's impact within electric and ethical discourse. The course learning objectives need the addition of humanitarian and feminist goals. This guideline for creating a class focuses on connection and symbiosis with each other and the planet. When creating an introductory writing class, quite a few difficult decisions

need to be made. First, as an introductory course, what readings will encapsulate the core ideas of electric rhetoric while providing examples for that creating in accessible ways? As Lev Manovich said in *The Language of New Media*, jargon is often used to separate and disenfranchise the neophyte or public from the professional or scholarly, so the choice of texts must be careful to not exclude too many students new to these ideas. Subsequently, I decided to organize the readings around specific assignments. The discussion posts serve as the first accessible assignment. Focusing on Lizzo's "Truth Hurts (Official Video)," a popular song and video initiates an analysis of relationships and beauty—largely through the images selected in the video and the words sung by Lizzo. The discussion posts have several functions: first, they provide a framework for writing a paragraph and evaluating a work; secondly, they allow entry into the online world through hyperlinking and embedding of images, videos, and websites; and thirdly, they provide a publication and dialoguing platform as the students share ideas by responding to two other students. The discussion posts also prepare students for the work in each assignment by introducing ideas that build in the larger assignments.

<u>Journaling Website</u>

Walter Ong defines orality as communal and ephemeral, while in contrast, the literate is solitary and materialistic. The naming of this field is problematic, as Lev Manovich would say in *The Language of New Media* because of the use of a pre-defined concept for a different technology. The use of electric rhetoric provides a connection to the past and the present.

Subsequently, the assignments that I have chosen work as a bridge between literate scholarly practice and electric scholarly practice. For example, each discussion post requires both literate practice and electric practice by using logical writing structures and including digital media artifacts. David J. Bolter's *Writing Spaces*. *Convergence Culture* connects with cultural memory and beliefs. Henry Jenkins connects to popular entertainment like the *American Idol* television program—that has become a part of our cultural identity. But, Bolter's *Writing Spaces* with his concept of framing, his discussion of changes in technology from the handwritten book to the printing press to the library (including concepts of public and private memory in digital spaces), and his concept of remediation connect well with journaling practices. The works selected for this course work as examples of remediation, hegemonic forces, feminist framing, culture, technology, inscription upon the body, and governmental laws. The discussion posts along the way will guide students into topics that expose and explore personal concepts and cultural beliefs. These explorations are hermeneutic in nature and rely on scholarly research. This hermeneutic structure bridges with the Ulmerian concepts in the use of media, online publication, and reflexive writing.

Having students publish their work through online sites immediately changes several dichotomies: author/reader, teacher/student, and personal/public, which directly connects to I/other. Several traditional pedagogical assignments may be subsequently modified to include digital rhetoric and disrupt dichotomous thinking. Educators and students often consider journaling as an academic process, a deeply personal and private practice—a safe space for writing (Hopkins). Educator websites like Edutopia and

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EducationWorld provide resources for journaling and review a variety of different ways to use the practice in education. I have often asked students after or during reading a literary work to write their personal responses and reactions in a journal response. These responses range from one paragraph to two paragraphs in length. The paragraphs state student's feelings, thoughts, reactions, and questions about situations, ideas, actions, characters, settings, symbols, plots, themes, and any other elements in the stories or readings. I have often let students know that they can't be wrong in their responses, so they should take risks and be honest. Instructors often do not grade journal writing based off of grammar but use it as a conversation with their students (Hopkins). We direct students to write about what they like and dislike, what seems confusing or unusual to them—to express what they think something means or make predictions about what might happen later in the readings. I have encouraged students to write about their personal experiences that connect with the plot, characters, or setting. These journals provide spaces for students to share their voice. These spaces allow encouragement of the personal pronoun which in many academic settings becomes forbidden. In addition to having students publish these journals, educators can ask students to hyperlink to other sources, images, and videos. Hyperlinking and embedding in this manner enter students into ongoing conversations that further distorts the author/reader dichotomy.

Student Journal Example for Students

I cried. I cried suddenly and for some time. My reaction was, to say the least, unexpected. It was the first time that I had read George Saunder's "Puppy." I don't know

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why my reaction was so strong to this piece of literature. It made me think of one of those ["On the Wings of Angels" commercials](#) that were so popular a few years ago. But my reaction went deeper than that sentimentality. Reading "Puppy" in some ways gave me an epiphany moment. I thought, "Ah, here it is--the answer to all human cruelty…and that answer was love." We are vicious and heartless creatures when we protect those we love. Our experiences guide us, and we never check to see if our perceptions are accurate. We need to work on kindness and tolerance--on understanding. We need to accept ourselves and others—constantly working towards the betterment of humanity. I think that is one of the reasons that I chose education: for the opportunity to help others, to expand thoughts, and to work towards a greater sense of connection for all people and life. (Alvarez)

Instructions for Journaling Website

A typical discussion post will ask you to respond to a series of questions after reading a literary work. For example, a discussion post on "The Cask of Amontillado" by Edgar Allan Poe might ask you: Can you empathize with the main character's need for revenge? Have you ever wanted to get even with someone who insulted you? Why do we usually not act out our revenge fantasies? In your response, you should try to include a topic sentence, elaboration sentence, development sentence, interpretation sentence, and conclusion. Please feel free to include multiple developmental sentences and interpret them. Citations are encouraged. A basic citation includes the author's last name and a page number for your reference. You may quote or paraphrase. In the following example,

I use a paraphrase. (The page number doesn't refer to the version in your book.) These initial responses should be a minimum of 100 words in length.

For example, the narrator in "The Cask of Amontillado" initially seems understandably vengeful; however, the story quickly descends into madness when "he" murders Fortunado (Poe 333). I believe that it is natural to feel the need to "get even" with someone who has insulted or in some way slighted you (320). This desire shows that we wish to recoup our self-esteem; however, when that desire is inequitably enacted upon (by harming the other person, instead of defending ourselves), we are destroying our own self-worth by crossing moral bounds. This leads to breaking moral, legal, and spiritual codes of behavior—leaving us more damaged by our actions than anything someone else could do to us.

Please see the Literary Criticism Paper Outline attached in Module 1: Notes and Readings for an explanation of these different types of sentences. Also, after you have crafted your one to two paragraph response, please comment on two other students' discussions.

These comments should:

1. Be about 50 words long.

2. Point out a clarification of ideas.

3. Ask a question.

4. Expand upon a point.

5. Make a new connection within the work.

6. Add a connection to some outside source, image, event, media, etc.

The point of these discussion posts is to add to our understanding of the work and to broaden our understanding of different cultures, socio-economic realities, beliefs, and norms. The goal is to understand and accept each other while learning how to work with each other to improve everyone's life.

Checklist

☐ Answered each question in the discussion prompt.

☐ Included at least two quotes or paraphrases with citations.

☐ Explained my quotes/paraphrasing and how they relate to my main point.

☐ Included two student responses that expand upon an idea.

☐ Included a connection to a website, video, or image with an explanation of the connection.

☐ Included a connection that explains how perceptions/lenses play a role in the reading.

Learning Outcomes

• Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

• Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

• Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

• Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

Paragraph response to questions that shows analysis……20 Points

Response uses interpretation of the work………………..20 Points

Use of terminology……………………………………..5 Points

Includes at least two quotes…………………………....10 Points

Has citations……………………………………………5 Points

Discusses connection to outside link…………………….20 Points

Responds to two other students………………………….20 Points

Discussion Post-Mini-Essays

Collin Gifford Brooke's *Lingua Fracta*: *Toward a Rhetoric of New Media* suggests that rhetorical disciplines ignore rhetoric's inherent technological aspects. He discusses the technological aspects of rhetoric by moving from "units of analysis" to the interface—sites of discursive possibility. By connecting canons and trivium to digital technologies, Brooke creates a place for electric rhetoric. A place where rhetoric and technology intersect and "neither is left untransformed by the encounter" (p. xxi). Electric rhetoric opens electracy to rhetorical scholarly study. Brooke states, "[a] rhetoric of new media, rather than examining the choices that have already been made by writers, should prepare us as writers to make our own choices" (15). Helping our introductory college writing students become content creators helps them create within the mezzo of electric rhetoric. Content creation accesses agency, creates connection, and reduces marginalization by addressing humanitarian and feminist goals through The Resistance

Hurricane. For Jeff Rice in *The Rhetoric of Cool*, cultural studies, technology, and visual writing are vital to electronic writing, and he believes a new electronic rhetoric may be formed through the juxtaposition of these ideas (3). He argues that new practices need to be invented for new media (9). Rice continues:

> I recognize that rhetoric and rhetorical invention emerge out of a number of influences: art, film, literature, music, record covers, cultural studies, imagery, technology, and, of course, writing. Our challenge is to foreground that acknowledgment, not resist it because of its unfamiliarity or because it doesn't fit what we assume writing should entail. (10)

Similarly, Ulmer invents many new practices through his MEmorial and EmerAgency. Both Ulmer and Rice use patterns to invent theory. What is the same in the works being curated or researched?

The discussion posts follow rhetorical literary structures and electric rhetoric criteria. Using Brooke's proairesis, pattern, perspective, persistence, and performance, students read a work and then look for patterns within the work and between the work and a website. Brooke looks at code (how sites present their information in various ways) practice (how those sites are utilized to produce various outcomes) and culture (what similarities within cultures that produce discursive effects). Students ask: How are things organized on the sites? In what ways was it performed? How it is seen or remembered? The mini-essays connect Rice's three criteria for new media rhetoric: cultural studies, technology, and visual writing.

The discussion posts serve to get you ready for your progress in the academic field. You will respond to each set of questions in a full 150-word minimum paragraph. These paragraphs will follow paragraph structure as outlined in the Essay Outline

handout. Two citations will be expected minimum per discussion post. In addition, you will find an outside media to include in your post. This media should be an image, website, video, etc. that provides context for your understanding of the question. You will also respond to two other students. These responses should be about 50 words in length and should not just thank the student for their discussion post or tell the student that they did a good job on the post. Instead, the responses will include questions that the student's response brought up, further explanations of concepts that you find interesting in the student's response, and/or additional media that you believe adds context to the response. Please do not just attach links or images, etc. make sure to explain what you are attaching. These discussion posts take place in an online forum that facilitates group participation.

Discussion posts can create dichotomous distortions when somewhat modified. A typical discussion post will ask the student to respond to a series of questions after reading a literary work. Here is a modified example:

After reviewing the readings and watching the biography video for Mark Twain, what historical or biographical connections can you make between the readings and video? Try to include one additional resource--either an image, short video, or link to another source that connects to these readings. Standard discussion practices expected include following paragraph structure: including a topic, elaboration, at least two developmental and two interpretation sentences, conclusion, and transitional sentences. Each developmental sentence needs to be cited. In addition, two student responses need to be included.

Here is an example of what a student's discussion post should say for these questions and how a student could respond to another student's post.

Discussion Post Response Example for Students

Mark Twain was an unconventional man. During a period known for racism and slavery in America, i.e., 1835 to 1910, also known for the American Civil War—which many people consider a war on slavery, Twain attempted to change the overwhelming hatred for people that were different—especially people of color. Specifically, in Huckleberry Finn, one of his best known literary works, Twain created a friendship between a boy orphaned by alcoholism and a runaway slave. [In John Greene's Crash Course on Huckleberry Finn](#), you can get additional insight into Twain's novel. Many of Twain's life experiences show up in his literary work. Twain worked as a steamboat pilot and journalist before he became a literary figure. "Mini Bio Mark Twain." Consequently, the river in Huckleberry Finn is very much alive, and in "Roughing It," the natural world could also be considered a character in the story. At one point in "Roughing It: Ch 23," Clemens and his companion are sailing over a lake:

> So singularly clear was the water, that where it was only twenty or thirty feet deep the bottom was so perfectly distinct that the boat seemed floating in the air! Yes, where it was even eighty feet deep. Every little pebble was distinct, every speckled trout, every hand's- breadth of sand.… So empty and airy did all spaces seem below us, and so strong was the sense of floating high aloft in mid-nothingness, that we called these boat-excursions "balloon-voyages."

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"Roughing It: Ch 23" is a recollection of Twain's life experiences and the impact that those experiences have had on him. Interestingly, one of Twain's famous quotes is, "Travel is fatal to prejudice, bigotry, and narrow-mindedness."

Reply to Student Example for Students

While I also was struck by the nature imagery and description that Twain uses in "Roughing It: Ch 23," I wondered how this connected to the experiences of most people during that time. The west was considered a place of adventure. As you can see in this [John Green segment on The Wild West.](#) But this also complicates our interpretation of Twain's "Roughing It," where we see that some of these ideas are perpetuated and that "go west young man" mentality created the scenario for the slaughter of many Native Americans.

These discussion posts connect to discussions in the classroom with a larger discussion between outside scholars and then back to the classroom—the process becomes recursive and ongoing. The humankind/technology versus nature dichotomy can be directly addressed by pointing the student at specific media: "[Funny Horses Playing with Balls Compilation 2015 \[NEW\],](#)" "[Chimps Observed Creating and Using Tools,](#)" and "[Crowboarding: Russian Roof-Surfin' Bird Caught on Tape.](#)" These media examples challenge the student to interrogate assumptions about animal intelligence and technology acquisition. Specific questions on the difference between animal and human intelligence may guide these student discussions. For example: In what ways do these videos challenge the ideas of superior human intellect or inferior animal intellect? What other

videos or links can you connect to that demonstrate or support your stance on natural

intelligences? What role does technology play in the measurement of intelligence? If

animals create tools, a type of technology, then can technology really be unnatural? If

technology is natural, what then is unnatural about how humans use it?

Instructions for Discussion Posts Mini-Essays

A typical discussion post will ask you to respond to a series of questions after

reading a literary work. For example, a discussion post on "The Cask of Amontillado" by

Edgar Allan Poe might ask you:

Can you understand Montresor's need for revenge? Have you ever wanted to get even

with someone who insulted you? Why do we not seek out revenge?

In your response, you should try to include a topic sentence, elaboration sentence,

development sentence, interpretation sentence, and conclusion. Please feel free to include

multiple developmental sentences and interpret them. Citations are encouraged. A basic

citation includes the author's last name and a page number for your reference. You may

quote or paraphrase. In the following example, I use a paraphrase. (The page numbers are

examples.) These initial responses should be a minimum of 100 words in length.

> For example, the narrator in "The Cask of Amontillado" initially seems
> understandably vengeful; however, the story quickly descends into
> madness when "he" murders Fortunado (Poe 333). I believe that it is
> natural to feel the need to "get even" with someone who has insulted or in
> some way slighted you (320). This desire shows that we wish to recoup
> our self-esteem; however, when that desire is inequitably enacted upon (by
> harming the other person, instead of defending ourselves), we are
> destroying our own self-worth by crossing moral bounds. This leads to
> breaking moral, legal, and spiritual codes of behavior—leaving us more
> damaged by our actions than anything someone else could do to us.

In addition, after you have crafted your one to two paragraph response, please comment on two other students' discussion posts. These comments should:

1. Be about 50 words long.
2. Point out a clarification of ideas.
3. Ask a question.
4. Expand upon a point.
5. Make a new connection within the work.
6. Add a connection to some outside source, image, event, media, etc.

The point of these discussion posts is to add to our understanding of the work and to broaden our understanding of different cultures, socio-economic realities, beliefs, and norms. The goal is to understand and accept each other while learning how to work with each other to improve everyone's life.

Checklist for Discussion Posts

☐ Answered each question in the discussion prompt.

☐ Included at least two quotes or paraphrases with citations.

☐ Explained my quotes/paraphrasing and how they relate to my main point.

☐ Included two student responses that expand upon an idea.

☐ Included a connection to a website, video, or image with an explanation of the connection.

☐ Included a connection that explains how perceptions/lenses play a role in the reading.

☐ Included a discussion of social justice as it applies to the readings.

Learning Outcomes

- Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

- Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

- Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

- Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

- Follow basic form and style guidelines.

Rubric

Paragraph response to questions that shows analysis……20 Points

Response uses interpretation of the work………….…..20 Points

Use of terminology………………………………………..5 Points

Includes at least two quotes……………………………....10 Points

Has citations……………………………………………...5 Points

Discusses connection to outside link……………………...20 Points

Responds to two other students……………………………20 Points

Reflection Done before and after Major Assignments

During the process of selecting a topic for your assignments, please select topics that will stretch your perspectives. These assignments should be used to refine your perspectives but also to challenge them to create an understanding of other people's perspectives and experiences. Think about the following questions. Answer questions 1 to 4 before the assignment and 5 to 8 after the assignment.

1. What is the main topic that you have chosen for the assignment?

2. How uncomfortable does this topic make you feel? Choose from a 5 meaning extremely uncomfortable about the topic to a 1 of completely comfortable with the topic. 5 4 3 2 1

3. What is your current understanding of the topic?

4. Do you have personal experience with this topic?

5. Did finding out other people's perspectives help you understand why someone may feel differently about the topic? Yes or No

6. Did you change your perspective on the topic? Yes or No

7. If yes, how did your perspective change? Change does include a deeper understanding of your position and other people's positions.

8. What part of the assignment most impacted your understanding?

<u>Eco-Writing Description Assignment</u>

Description Essay ECO-Writing readings include Parks, Gordon. "Flavio's Home," Michael Astor's "Poverty Reclaims Flavio, a Brazilian Made Famous by Life Magazine*,"* Rachel Carson's "From *Silent Spring*," Barry Lopez's "The Case for Going Uncivilized: In the half-century since the Wilderness Act was passed, almost everything has changed. All the more reason to go wild," and his "Chapter One: Origin and Description." The eco-writing description assignment replicates an intimate contact with nature and language. Tilden says of her experience with wildwriting:

> My notes, taken right there 'in the field,' provide some sense of the difficulty I had trying to record this sensation in words:
>> Sound—a squawk…but another sound: busy, very busy, nervous sound, nervy, insistent, urgent…rough, like sanding, then squawks, duck-like…a fight sound…"wak," a slurping, the busy-ness, the *wanting*. (60)

Ursula K Le Guin's "She Unnames Them" reimagines the newly unnamed feminine figure in the Garden of Eden rejecting Adam and his father's naming of her, the fauna, and the flora, "My words now must be as slow, as new, as single, as tentative as the steps I took going down the path away from the hours, between the dark-branched, tall dancers motionless against the winter shining" (27). These works help to blur the boundaries people experience between themselves and the natural world.

Instructions for Eco-writing Description Assignment

Write about a moment of connection with the natural that changed or influenced your life. The purpose focuses on convincing your audience that this moment is important

and blurring the boundaries between the natural and the human. Make sure that you do not try to write your rough draft without reading "Flavio's Home" and the descriptive chapter in our textbook and reviewing the notes on that chapter. Read "Flavio's Home" again and think about the following questions. What event real or fictitious can I talk about descriptively? How many senses can I evoke in a scene? How can I get the reader to understand the importance of this event? Can I use connotation anywhere in my short story?

Make sure that you have 5-8 sentences minimum per paragraph unless you are including dialogue. Dialogue can be one sentence long and must switch to a new paragraph when a new person speaks. Remember that your thesis statement needs to discuss your argument as well as give some indication of your supports/connotation that you may be using. For example, I never knew that getting sick can change your life so dramatically; I certainly never expected it to make my life better. As part of your conclusion, you can discuss what you think the event means. It would be nice to incorporate the idea behind your title into a global view.

Rubric: A rubric breaks down an assignment into parts and identifies the value that an instructor is placing on those parts. The rubric simply allows you to evaluate exactly how I plan on grading your essay. It gives you a numerical value for each aspect, allowing you to see what value I am placing on them. You may use a numerical rubric or a holistic rubric to self-evaluate and peer-edit.

Checklist

☐ Used MLA format.

☐ Included at least two senses per paragraph.

☐ Provided at least one scene with a description of setting, people, and action.

☐ Used connotation and description to support my thesis/theme/mood for the story.

☐ Written an introduction that suggests a specific mood/connotation.

☐ Written a conclusion that suggests a "moral" of the story or lesson learned from the experience.

Learning Outcomes

- Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

- Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

- Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

- Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

- Follow basic form and style guidelines.

Rubric

Introduction: Thesis/Dominant Impression….....10 points

Introduction of Characters/Purpose or Topic…...5 points

Body: Clear focus for each paragraph……….……10 points

Connotative supports for thesis………….……..10 points

Descriptive Language…………………………..45 points

Varied Sentence Structure………………………10 points

Conclusion: Reasserts overall Impression………..5 Points

Global view…………………………………….5 Points

<u>Comparison-Contrast Interview</u>

Works associated with the interview assignment include Susan Whitbourne's and Susan Kraus's "The Paradox of Procrastination: The Four Irrational Beliefs That Cause Us to Procrastinate," Brent Staples's "I Am the Bogeyman" David Mizejewski's "Zombies vs. Animals? The Living Dead Wouldn't Stand a Chance," Allison Howard's "A South African Storm," revealing the institute of racism in South Africa." "The TRUE Meaning of the Hurricane (Her-ricane)," and Zitkala-Sa, Gertrude Bonnin's "The School Days of an Indian Girl," which presents the experience of a Native American girl in a Western school.

The personal interview assignment also works against hegemonic and dichotomous thinking. This assignment asks students to re-evaluate their perspectives on a variety of topics in the context of another person's response. The student chooses someone to interview that is either 10 or more years older or younger than themselves. The student is also responsible for a personal response to the same question. The requirements for this project include working in multi modalities, including various

internal marks of punctuation other than the comma within the work, and posting the

final project online on a WordPress blog entitled *Then and Now: Conversations with Our*

Elders. The instructions suggest a basic structure for the assignment: including an image

at the top, some textual context for the interview, including the period being discussed,

embedding either a video of the interview or an image and transcript, and following that

up with the student's personal response to the question. This written response consists of

at least one paragraph with a hook, appropriate thesis statement for the mode, answer to

the question, and some sort of evaluation of the process.

In *New Media Literacies and Participatory Popular Culture Across Borders,*

Williams discusses the immediacy of publication and distribution of information on the

web in conjunction with the interactive and adaptable/changeable nature of that

information. Williams takes a similar stand to Freire and Macedo regarding educator and

student roles:

> Just as popular culture and its role in our lives and the lives of our students is neither simply good nor bad, so the changes in cross-cultural contact brought by participatory popular culture and new media challenge us to think carefully about what students are learning through their contemporary literary practices about everything from their sense of control of texts, their understanding of literacy and power, and their perceptions of language, rhetoric, and culture. Students today are often traveling far without leaving home and we should be along on their journeys. (30)

Interestingly, Williams points out that once information travels across borders, that

information will often not have the same meaning. Schreyer also discusses transnational

literacy, stating that "By giving students the opportunity to engage in transnational

dialogues happening online—such as within online social games, blogs, or fan sites—

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teachers can connect them with literacy practices that are interesting and relevant to their

lives" (63). These practices help to address dichotomous thinking and othering much

more effectively than current pedagogical practices that support writing in mostly

isolation. Gulsen recognizes the discrepancy between student's everyday literacy

practices and educational practices in Chapter Six:

> Instead of faculties of education taking an active role in developing new
> teaching and learning methodologies, techniques, and alternative
> innovative curriculums to enhance quality learning in all educational
> terrains, they educate teachers to continue the status quo, without working
> on innovation. (77)
> It is time for academics and curriculum designers to think about where
> students come from, which skills they bring with them, and how they can
> be reached, rather than isolating them from the 'real' academy; to talk
> about who students are rather than who they should be, and to consider
> alternative ways to make academic education more productive. (87)

These redesigns for curriculum should consider publication practices. When students

publish their work in online environments, they enter potential conversations with the

online world. This dramatically increases a student's sphere of influence—but also works

against dichotomous thinking.

The following example demonstrates the process to the students:

Comparison-Contrast Example for Students

What was Christmas like as a child? by Camila Alvarez

My mother was born in Cuba in the 1930's. She is responding to the question:

"What was Christmas like as a child?" I have provided subtitles on the left-hand side of

the video to translate my mother's responses. On the right-hand side, the subtitles

translate my questions and dialogue. Below the video is my answer to the question for my

childhood Christmas experiences in the 1980's. Please let me know what you think in the comments.

<u>Video of my Mother's interview: Christmas in the 1940's</u>

Christmas in the 1980's

Christmas, a holiday? The differences in Christmas in 1940's Cuba versus 1980's Florida suggest an impossible comparison until you see the truth of "familia." I've often wondered if Christmas has lost most of its significance. I remember that as a child, I was fascinated by the Christmas tree. Initially, it was cut from the forests behind my house. Piney scents would fill the rooms. Lights lit the tree and glowed in the darkness. It made magic. But, I also was obsessed with presents. Each individually wrapped in bright paper and tied in bows; I would collect all of mine and put them to the side. Stacking them up, counting them, making sure that I had the most presents. But then, I would savor them— giving out all the other presents to their recipients, so I could slowly un-wrap mine. Until family would encourage me to, "Open! Open them!" Then, I would rip into them in a frenzy of ecstasy. I was so materialistically thrilled by my treasures, though they were so often forgotten a few days later. In many ways, I thought that the presents were love. I didn't see the real magic in the holiday. I didn't see the sacred truth of family. I missed this trapped in the toys and materials of the day. It wasn't until I became older that I realized the true magic of the holiday—the essence of love that Christmas represents. Hidden in the lights, trees, and materialism, there is simplicity, a moment of connection and being. This is the simple truth of family.

Instructions for the Comparison-Contrast Interview

You will create questions about a topic listed in the handout. Topics include men and women's roles, jobs, holidays, and relationships. You will then pick a person separated from your age by at least a decade to interview. If they speak a language other than English, you will need to translate the interview. You may conduct the interview and record it via video or audio or by writing down the responses, but you must present the information in a digital media form. You will then answer the questions yourself and compare the results in a comparison-contrast paragraph. You must include a unique title, a hook, a thesis statement, points of comparison, and works cited.

Checklist

☐ Include questions asked.

☐ Included at least two quotes or paraphrases with citations in your response to the questions.

☐ Explained my quotes/paraphrasing and how they relate to my work.

☐ Looked at differing perspectives.

☐ Used proper MLA citing.

☐ Included a discussion of how the research influences your perceptions/lens of the topic.

Learning Outcomes

- Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

- Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

- Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

- Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

- Follow basic form and style guidelines.

Rubric

Unique Title…………….…..................…….5 Points

Hook………………...……..………….... 10 Points

Introduction…………………………….....10 Points

Proper Quotes……………………….….. 10 Points

Has Citations…………………………...… 5 Points

Thesis statement format…………………….10 Points

Body paragraphs that explain connections…20 Points

Conclusion with Global View……………...20 Points

MLA Formating…………………….….. 10 Points

Annotated Bibliography

Perspectives on loss and disconnection get students ready for expanding their understanding of other people's experiences. Beginning with Donald Glover's "Childish

Gambino - This Is America (Official Video)," students question different parts of the video and the concept of America. Ellen Scott's "The Modern Day Bystander Effect: Why Is Our First Instinct to Take a Picture for Social Media Instead of Helping Someone Out" focuses on social media's isolationist and documentary fetish as opposed to an activist and interactive lifestyle. Martin Gansberg's "37 Who Saw Murder Didn't Call the Police" looks at the concept of social loafing. Billie Eilish's, "Billie Eilish - Bury a Friend" works in a highly symbolic way and will be used for an unpacking of imagery. The Daily Show with Trevor Noah looks at a recent murder case and the forgiveness of a murderer by the family's surviving brother in "The Botham Jean Murder Verdict and Its Complex Emotional Aftermath | The Daily Show."

You will research one image, film, and a website devoted to that film. To do this, you will review one of the readings for this class. Research the image, film, and a website devoted to it. And, you will need at least one scholarly article reviewing digital media studies. These sources will be listed alphabetically and include one paragraph of notes on each source. The annotated bibliography acts as a research point and fulfills the needs of rigor but can be used before any of the assignments or for each one. Gregory Rice in *The Rhetoric of Cool* suggests that chora may be a useful concept for electracy work. Rice explains that chora takes different understandings of a concept and places them in tension with one another in order to produce discussion. Rather than focusing on one understanding chora mixes them all. Rice does this with the concept of the word "cool" in his text—chora deals with the interplay of conflict and familiarity between these

concepts. The image features strongly within Rice's work as he makes a distinction between rhetorical analysis and visual analysis:

> because the pedagogical decision to not teach students how to work with imagery reflects not only an anti-visual ideological position but also a desire to use print in order to de-emphasize the existence of nonconventional or disruptive subject matter along with perceived nonconventional forms of writing (like images) (149)

Instructions for Annotated Bibliography

Part 1: This is a review of all the research that you have done to date on your exemplification topic. You must include an MLA entry on all of the sources you have looked at and a paragraph following the entry evaluating the type of information that you have found useful in that source. These sources may not all be used in your final essay on the same topic. It simply allows me to evaluate where you are and if you need to research any other area more substantially. A bibliography is simply a list of all your sources; annotated means including notes. An annotated bibliography is different from a works cited in that a works cited is a list of all the sources referenced in an essay. The listing of these sources for both your annotated bibliography and your works cited should be in MLA style. See sample on the library site.

The point of this work is to add to our understanding of the topic, societal influences, people involved, interconnected systems, etc. of the topic and to broaden our understanding of different cultures, socio-economic realities, beliefs, and norms. The goal is to reach a deeper understanding of the realities faced by people/life surrounding that topic and learning to accept each other's truth invested in humanitarian and feminist care values to create an ethical foundation for our research.

Humanitarian "work requires being responsible, conscious of the circumstances of other people's lives, and helping them on the basis of need, without discrimination" (Al Masry).

Feminist Ethics of Care:

> implies that there is moral significance in the fundamental elements of relationships and dependencies in human life. Normatively, care ethics seeks to maintain relationships by contextualizing and promoting the well-being of care-givers and care-receivers in a network of social relations. Most often defined as a practice or virtue rather than a theory as such, "care" involves maintaining the world of, and meeting the needs of, ourself and others. It builds on the motivation to care for those who are dependent and vulnerable, and it is inspired by both memories of being cared for and the idealizations of self. (Sander-Staudt)

The Library databases that will be the most helpful to you include Academic Search Complete (EBSCO), Humanities Source (EBSCO), JSTOR, CQ Researcher Plus Archive (CQ Press), New York Times - Current (Gale), and Opposing Viewpoints (Gale in Context) (Gale). I suggest starting with Opposing Viewpoints under the Current Events subject heading.

Checklist

☐ Included three sources minimum.

☐ Included at least two quotes or paraphrases with citations.

☐ Explained my quotes/paraphrasing and how they relate to my work.

☐ Researched my topic and looked at differing perspectives.

☐ Used proper MLA citing.

☐ Included a discussion of how the research influences your perceptions/lens of the topic.

Learning Outcomes

- Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

- Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

- Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

- Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

- Follow basic form and style guidelines.

Rubric

Paragraph analysis for Each Source…..... 50 Points

Proper Capitalization……………..……… 5 Points

Proper Italics and Quote Usage………... 10 Points

Has Citations…………………………… 5 Points

MLA Format of Source………….…….. 20 Points

Proper Sources………..……………….5 Points

Alphabetical Order……………………….5 Points

Research Assignment

Instructions for the Research Assignment

For the research assignment, you will need a minimum of four sources. These sources may include one text from the class, two outside media sources—image, film, and website preferred, and one critical analysis article from the databases. Your task is to identify cultural influences in a film and website devoted to that film. Try to position yourself. How are the ideas in the film being treated? What perspective is used? What terminology from the class may be applicable? What reactions are promoted? How far could you hyperlink from the search? What ideas did you end up exploring? MLA documentation is required, and a work cited page is needed.

This three-page essay (about 4-5 paragraphs) will be based on the research in your annotated bibliography.

To really understand what you are required to use for this assignment, you need to understand the expectations for a research paper. This is the type of paper that you will most likely write continuously in your academic career. First, you need to make certain that you understand the style or format that you must use for turning in your paper. In our case, it is MLA format. I recommend using our MLA template in Module 1 and the literary criticism outline in Module 1. You may also want to look at the OWL at Purdue: https://owl.english.purdue.edu/owl/resource/747/24/ and our MLA LibeGuide: http://irsc.libguides.com/MLA

Unique title: You should have a title that introduces your topic and your main theme. These should be engaging titles, not something like A Comparison Contrast of "The Cask of Amontillado" and The Man in the Iron Mask. Instead, try something like: Vengeance Is a Dish Best Served Cold--Heroes and Villains in "The Cask of Amontillado" and The Man in the Iron Mask.

You also need to understand hooks and thesis statements. Please watch the following videos. Hooks start at 14:30 in the following video. Your hook should connect to your theme and what you believe the truth to be about that theme according to the texts that you have compared.

https://echo360.org/media/bd80af188558f2f72618905e41c12d7b1e33f0d35cb6f3fc6f5d6 39bc68f96dd17efd7a5f8a7bf7c/public. And, the thesis statement should have 3 parts. Both titles being compared, a focus on differences or similarities, and a specific position relating to a theme. Your position can be that one story did something better, that these two different works are more similar than one might think, or that these two works that seem very similar are actually different. Now, this wording is very simple--you would want to be more detailed and connect to a theme. See the examples of thesis statements in the last few modules. https://echo360.org/media/455b990158dcc26267486c5234920b2cb541beec366 5656a139dfa5b018f5de46f394f3a700a4780/public. The goal of a research paper is to prove some sort of position by using outside evidence to support your ideas. You must have your ideas in the paper. Don't just repeat what someone else says. Explain your thoughts.

In the conclusion, global views seem to be more difficult in these essays. What you want to do for this last sentence of the conclusion paragraph is very similar to the hook. You don't want to mention specific characters or events from the story—rather, you are speaking about the theme in general terms. Think of this as a thematic statement. What is the truth about humanity, as told in the text?

The point of this work is to add to our understanding of the author, period, symbolism, etc. of the story and to broaden our understanding of different cultures, socio-economic realities, beliefs, and norms. The goal is to reach a deeper understanding of the realities faced by the people in that culture/story and learning to accept each other's truth invested in humanitarian and feminist care values to create an ethical foundation for our research and should include an interpretation of a different work from your first essay. I suggest picking an essay, poem, or other literary and/or electracy. Researching that work's author, historical period, and critics. Then you will be writing a comparison-contrast assignment making connections between that work's influence and the period or a modern work and period.

For example, we could look at Booker T. Washington's "Up From Slavery" and the historical period it was written in and then make connections to a modern event and work. For example, Elizabeth Warren attempted to read from Coretta Scott King's letter opposing Jeffrey Sessions. What are the connections that we can make between these works and the historical periods? http://www.huffingtonpost.com/entry/she-persisted_us_589abcfee4b0c1284f295d65 and

https://www.washingtonpost.com/news/powerpost/wp/2017/01/10/read-the-letter-coretta-

scott-king-wrote-opposing-sessionss-1986-federal-nomination/. Another example, could look at Mark Twain's "Roughing It," and compare it to the historical period, and then, make connections to a modern event and work. For example, connecting the experience of the natural world in Twain's time to modern views of global warming and natural destruction as found in http://www.newyorker.com/magazine/2005/04/25/the-climate-of-man-i or http://tetw.org/The_Environment. What are the connections that we can make between these works and the historical periods? The comparison contrast thesis has three main parts. Thesis statement structure would consist of the topic, method of analysis, and argument. Specifically, the topic for this assignment is a literary work, the method of analysis should be a social issue, and the position is what you believe the text reveals about the social issue. The entirety of the comparison contrast structure for thesis statement should include the two things compared; a focus on similarities, differences, or both; and a directed position—one treatment is better than other, seem similar but are actually very different, or seem different but are actually very similar. For example, a comparison of Twain's "Roughing It" and Kolbert's "The Climate of Man" suggests interesting connections to their historical periods revealing a significant change in the American perception of the earth and climate from a worthwhile natural experience to a disposable commodity.

Checklist

☐ Created a unique title.

☐ Used a hook.

☐ Included at least two quotes or paraphrases with citations per body paragraph.

☐ Explained my quotes/paraphrasing and how they relate to my work.

☐ Used a global view.

☐ Used proper MLA citing and formatting.

☐ Included a discussion of how the research influences your understanding of life/humanity.

Learning Outcomes

- Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

- Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

- Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

- Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

- Follow basic form and style guidelines.

Rubric

Unique Title…………….….....................…….5 Points

Hook…………….…..…….…………….... 10 Points

Introduction……………………………...10 Points

Proper Quotes…………………………... 10 Points

Has Citations………………………..… 5 Points

Thesis statement format…………………….10 Points

Body paragraphs that explain connections…20 Points

Conclusion with Global View……………...20 Points

MLA Formating…………………..….. 10 Points

Create the World You Want Advertisement

Creating the world you want to see may appear as an impossibility, yet humans do change the world. Jean Kilbourne, in her book, *Can't Buy My Love* looks at the effects of advertising on the human psyche:

> The average American is exposed to over 3,000 advertisements a day and watches three years' worth of television ads over the course of a lifetime. Kilbourne paints a gripping portrait of how this barrage of advertising drastically affects young people, especially girls, by offering false promises of rebellion, connection, and control. She also offers a surprising analysis of the way advertising creates and then feeds an addictive mentality that often continues throughout adulthood. (Kilbourne, Kindle Location 14)

Advertising uses images to sell a distanced view of each other and directly supports a consumeristic ideology. Young people, exposed to advertisements in every medium, are indoctrinated into the capitalistic mainstream. Advertising teaches them that people are objects and that buying things is the most important way to identify themselves. Advertisement functions as a mezzo layer in The Resistance Hurricane. A type of media that is currently controlled by corporations selling a consumerist vision of life, based in addiction and objectification:

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> Advertising is a key purveyor of these casino values, and it contributes mightily to a climate of denial in which, as Kilbourne points out, "relationships flounder and addictions flourish." The addict is, after all, the ideal customer; and when an addict gets well, someone loses money. Using recent mainstream advertisements, Kilbourne demonstrates how ads encourage us to objectify each other and to believe that our most significant relationships are with products. As she says, "Ads turn lovers into things and things into lovers." (Pipher 12).

Advertisements directly market hegemonic beliefs to students, yet most College Writing I classrooms do not require that students learn the rhetorical tricks used by advertisers and the ways that commercial media is used to promote a certain view of life. The video by Annie Lennard, Louis Fox, and Jonah Sachs titled "The Story of Stuff" looks at the history of consumer culture, environmental destruction, and trash. Lennard reveals that the western consumer culture did not just appear, but rather, people in the government and in production encouraged the increased consumption of goods and the subsequent destruction and trashing to increase the cycle of consumption. The Sandy Hook Promise video "Back-To-School Essentials | Sandy Hook Promise" takes an expectation for back to school shopping and reverses it to criticize a violence culture. The information about commercialism continues in AJ+'s "How Commercials Get Us to Buy Crap We Don't Need," Wendover Productions's "How Marketers Manipulate Us: Psychological Manipulation in Advertising," Joe Leonardi's "Culture in Decline - Consumerism & Advertising," The Žižek/Chomsky Times's "Noam Chomsky on Consumerism & Advertising," the *Ad Busters* website, TEDx Talks's "The Dangerous Ways Ads See Women | Jean Kilbourne | TEDxLafayetteCollege," and Miss Hall's School's "Jean Kilbourne – Interview." These sources all provide information on the advertisements

themselves and provide guidelines for students to create advertisements that work counter to the consumerist culture.

Instructions for the Create the World You Want Advertisement

This assignment should focus on an overarching theme from one of the readings. You will be working in a group to create an advertisement of some sort and will present the advertisement to the class. You may make a one-page advert or website page or short video or radio commercial. This needs to be a counter-commercial culture advertisement supporting themes of hope, charity, love, environment, respect, and connection. The purpose of this assignment is to become familiar with persuasive techniques used in advertising, political campaigning, and by con artists. This assignment will foster critical thinking, evaluation of propaganda, and humanitarian efforts. Students are to work in groups of five or more to create an advertisement for the world that they wish to see. 1) This advertisement should not promote a product or the purchase of a product. 2) The advertisement needs to connect to a strong theme and promote positive human behavior. 3) The advertisement should include the four qualities of a good ad and several of the techniques mentioned in the handout on advertising methodology. This assignment works as a group project or can be modified to an individual project.

Checklist

☐   Nothing is being sold.

☐   Connected to a strong theme.

☐ Promoting positive human behavior.

☐ Used the four qualities of a good ad used: color and branding,

clear/memorable/consistent message, relatable to viewer/reader, and creative.

☐ Advertising techniques are either utilized or subverted if they are negative.

Learning Outcomes

- Understand how advertisers use rhetorical techniques for images and text.

- Use the techniques or subvert them.

- Promote positive human behaviors and understand how they connect to themes.

Rubric

Use of Advertising Techniques/Subversion of Them………. 25 Points

Visual/Audio Presentation…………………………….…. 25 Points

Connection to Theme……………………………………….. 25 Points

Positive Human Behavior…………………………………. 25 Points

Argumentative Assignment

These works focus on convincing dialogue and the ways that electric rhetoric uses

writing and presentation techniques to influence. The videos and readings present several

themes: *inFact with Brian Dunning's* "Here Be Dragons" discusses rhetorical techniques

for convincing people, Carl Sagan's essay "The Burden of Skepticism," and Nicholas

DiFonzo's essay "Watercooler Chapter Excerpts" discuss logic and skepticism, Sherman

Alexie's poem, "Recession" and Peter Dendle's essay "The Zombie as Barometer of Capitalist Anxiety," discuss capitalistic practices and issues of economics, Jonathan Swift's "A Modest Proposal: For Preventing the Children of Poor People in Ireland, from Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick – 1729" continues these themes, and Mark Twain's "The Damned Human Race" mixes capitalistic, moral, and human thought with animal behaviors.

Instructions for Argumentative Assignment

For the argumentative topic, set up your ethos and introduce your topic. The assignment may be a mixed media work with four parts: including at least one introduction, ethos, support, and conclusion section. This electracy assignment may include websites, text, essay, presentation, video, and/or images. The goal for this assignment is to set yourself up as a content creator and convince your audience of some idea. You may include portions of your previous work and present this as a final compilation. You may not discuss topics that you have no personal experience with, as your ethos depends upon your expertise.

Checklist

☐ Created a unique title.

☐ Used a hook.

☐ Included at least two quotes or paraphrases with citations per body paragraph.

☐ Explained my quotes/paraphrasing and how they relate to my work.

☐ Used a global view.

☐ Used proper MLA citing and formatting.

☐ Included a discussion of how the research influences your understanding of life/humanity.

Learning Outcomes

- Draft original, organized work, act on productive feedback, revise, and edit to develop the writing process.

- Adapt communication for tone, purpose, audience, and situation within an electric rhetoric framework—read connected, global, and ethical.

- Compose clear thesis statements, organize thoughts, develop body paragraphs, and select adequate supporting evidence for basic college-level argument.

- Use essential Standard American English conventions including appropriate sentence structure, grammar, and punctuation.

- Follow basic form and style guidelines.

Rubric

Unique Title………….….................…….5 Points

Hook……………...……..………….... 10 Points

Introduction……………………………...10 Points

Proper Quotes…………………………... 10 Points

Has Citations…………………………..… 5 Points

Thesis statement format…………………….10 Points

Body paragraphs that explain connections…20 Points

Conclusion with Global View……………...20 Points

MLA Formating……………………..….. 10 Points

<p style="text-align: center;">Reflexive Essay</p>

       The final reading for the class, Ursula K. LeGuin's "The Ones Who Walk Away from Omelas," presents a story about a utopian civilization that relies upon the abandonment and isolation of one small parentless child. The child is kept in a basement and provided with some basic life-saving measures—food and shelter—without love, care, companionship, or stimulation. The child is kept in isolation. The story allows the reader to understand that the entire civilization and utopic qualities of the city are based on this child's abandonment. If the child were ever set free, the entire city would be destroyed. The story focuses on the wonders of the city and the horrors the child experiences. The title and a few paragraphs at the end of the story reveal the heart of the story—not accepting a civilization, no matter how otherwise utopic, that allows the harm of an innocent individual.

       Self-reflexive writing can be especially valuable in disrupting traditional dichotomies. Yagleski in *Writing as a Way of Being* recommends this practice. Educators can use a self-reflexive writing response at any point in the classroom. It is highly effective at the end of a course. A common self-reflexive essay would be anywhere from one to two pages in length. The essay should synthesize the student's experience during the course and reflect upon how their writing changed—ask the students to go into detail

on the topics that they have learned about, but also, ask them to critique the class. Guiding questions can include: What did you want to learn? What have you learned? What do you still need to revise? How did you experience writing? Did any of the assignments change how you thought about writing? What worked in this class? What didn't work? What should be changed for future students? What should be kept the same? Should anything be added? Removed? This assignment should be given full credit for the response no matter what the students say as long as they answer the questions in a detailed manner, including what they learned. In fact, this assignment doesn't have to be in writing: a mixture of video, image, hyperlinking, text, etc. can also work.

However, Yagleski argues for writing about writing for the express purpose of writing self-reflexively. Introspection creates the guiding force for this type of writing. This recursive writing practice functions cumulatively, shaping each subsequent writing experience. For Yagleski, truth originates from a connected introspection—provided through self-reflexive practices. His focus on the pedagogy of experiential writing allows rhetoric to access a greater experience of inquiry into self, nature, connection, and interconnection. The purpose of this writing is simply to write—"for it opens up possibilities for reflection and awareness" (Yagleski 139). Self-reflexive writing explores the transformative power of writing. The pedagogical inclusion of Ulmerian MyStories and MEmorials, personal interviews, journaling, discussion posts, and self-reflexive writing as digital rhetorical practices creates a pedagogy of community and interconnection rather than separation. If education truly has at its heart the goals of exploration and transformation, then educators must restructure the pedagogy of writing

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away from dichotomous thought and hierarchies to personal experiences of writing–allowing our students to write about their writing and reading experiences, about their concerns and lives, about their digital experiences in a public format. This type of public writing increases connection and deconstructs dichotomies.

Instructions for the Reflexive Essay

This essay is a two-page reflection on the assignments and the experiences in the class. Please refer to the MLA format for this assignment. No end citations are necessary. I am interested in the personal impact to you in the class. What assignments worked? What didn't work? Did you wish more time was spent on some idea? Could you have done without some other idea? For this to count towards your end grade, I need you to be specific as to what ideas you are discussing. Please use the author's name and text—no page numbers are necessary. Please review the previous reflections on the major assignments and summarize them in this final refection. The major assignments include the Eco-Writing Description Assignments, the Comparison Contrast Interview, the Annotated Bibliography, the Research Assignment, the Create the World You Want Advertisement, and the Argumentative Assignment.

Checklist

☐ Created a unique title.

☐ Answered questions listed in the instructions reviewing the class.

☐ Reviewed previous reflections.

☐ Cited specific readings with a title.

☐ Included a discussion of how the work influences your understanding of

life/humanity.

Learning Outcomes

• Write reflexive analysis and interpretation.

• Discuss the influences of creating to understand the significance of electracy in the

human experience.

Rubric

Answers Questions Reviewing Class…………….…............……. 50 Points

Reviews Experience with the Assignments...……...………….... 50 Points

Table 1: Example Schedule of Activities for Enc 1101

Module	Activities	Due
1	**Study Activities** Why is this popular? Initial Assignment Discussion Post to Understand Process of Discussion Post Reading Analysis. • Lizzo Music. "Lizzo - Truth Hurts (Official Video)." *YouTube*, 25 Sep. 2017, https://www.youtube.com/watch?v=P00HMxdsVZI. • Review the Instructions for a Discussion Post. • Advice from Previous Students • Learning Styles • Student Success Agreement • Paragraph Structure/Outline Essay Structure Handout	

	Assessment Activities
	• **Post to the Introduction Assignment Discussion Board** include a picture of yourself or an image that represents you.
	• **Sign up for the Remind service.**
	    Complete the Learning Styles Survey.
	    Complete the Student Success Agreement.
	    Take a picture of both and send it to me via Remind.
	• **Write Diagnostic Essay 1 Writing Assessment**.
	• **Write Discussion Post (#1):** In "Lizzo-Truth Hurts," how does the concept of truth connect with the common experience of heartbreak? Connect to another video about heartbreak. How do the main ideas show crossover between genres/cultures/genders?	

2	**Study Activities** • Read "Writing a Reflection Paper." • Parks, Gordon. "Flavio's Home." https://iconicphotos.files.wordpress.com/2012/11/flavioshome0002.pdf • Astor, Michael. "Poverty Reclaims Flavio, a Brazilian Made Famous by Life Magazine*." Los Angeles Times*, 4 MAY 1997, https://www.latimes.com/archives/la-xpm-1997-05-04-mn-55300-story.html	
	Assessment Activities • **Take the Grammar and Sentence Structure Quiz.** • **Write Discussion Post (#2).** How was description used in "Flavio's Home"? Did the connotation and description work together to give the reader a certain perspective on poverty? • **Write a Journal on One of the Above Video's or Readings**	
3	**Study Activities**	

Module	Activities	Due
	• Carson, Rachel. "From *Silent Spring*." Houghton Mifflin, 1962, http://www.mrsbernasconi.com/cms/wp-content/uploads/2014/01/Rachel-Carson-Fable-for-Tomorrow.pdf • Lopez, Barry. "The Case for Going Uncivilized: In the half-century since the Wilderness Act was passed, almost everything has changed. All the more reason to go wild." *Outside*. 4 Aug. 2014, https://www.outsideonline.com/1925046/case-going-uncivilized • Description Notes • Review the IRSC Academic Support Center page on "Plagiarism." • Sensory Language Handout • MLA Template • Review IRSC Libguide on MLA Style.	
	Assessment Activities • **Write Discussion Post (#3).** What ecological problem troubles you? Is there a moment or experience that you can describe where you had personal experience with this problem? • **Write a Journal on One of the Above Video's or Readings**	
4	**Study Activities** • Lopez, Barry. "Chapter One: Origin and Description." Excerpt *Of Wolves and Men, Simon and Shuster, 2019,* https://www.simonandschuster.com/books/Of-Wolves-and-Men/Barry-Lopez/9780743249362	
	Assessment Activities • **Develop and submit your Eco-Writing Description Assignment** • **Write Discussion Post (#4).** What moments from "Origin and Description" most haunted you? What did the first chapter connect to for you?	
5	**Study Activities** • Read: Comparative Analysis Assignment and Notes • Review "Unpacking the Writing Prompt." **Perspectives on People—Comparison Contrast Interview** • Whitbourne, Susan Krauss. "The Paradox of Procrastination: The Four Irrational Beliefs That Cause Us to Procrastinate." *Psychology Today,* 10 Apr 2012*,* https://www.psychologytoday.com/us/blog/fulfillment-any-age/201204/the-paradox-procrastination • Staples, Brent. "I Am the Bogeyman." *The San Francisco Chronicle*, Sunday ed., sec. This World, 18 Jan. 1987, p. 20. *NewsBank: Access World News*, infoweb.newsbank.com/apps/news/document-	

Module	Activities	Due
	view?p=AWNB&docref=news/0EB4EEEB136CD00B. Accessed 7 Oct. 2019.	
	Assessment Activities • **Write and Submit Your Interview Questions.** • **Write Discussion Post (#5).** What did you initially think about the author in "I Am the Bogeyman"? How does your perspective of him shift by the end of the essay?	
6	**Study Activities** • Review Comparative Analysis Notes • Mizejewski, David. "Zombies vs. Animals? The Living Dead Wouldn't Stand a Chance." *BoingBoing*, 14 Oct. 2013, http://boingboing.net/2013/10/14/zombiesvsanimals.html. • Howard, Allison. "A South African Storm." *Peace Corps,* 2003-2005. https://www.peacecorps.gov/educators/resources/south-african-storm/?_ga=2.162478901.843601828.1570475970-1869270107.1570475970	
	Assessment Activities • **Submit Comparative Analysis Assignment to SmarThinking.** • **Write Discussion Post (#6).** How does your perspective shift from reading one of the essays in today's module? (You Pick). How does this shift impact your understanding of the topic? What does it make you think about, and how can you connect it to another media? • **Write a Journal on One of the Above Videos or Readings**	
7	**Study Activities** • Review resources on paragraph and essay writing to prepare for the Midterm Exam. Look at the study guides and review terminology from the notes and handouts.	
	Assessment Activities • **Midterm Exam** to be taken in the Assessment Center. • **Final Comparison Contrast Assignment**	
8	**Study Activities** • Read Academic Argumentative Essay, Step 1: Annotated Bibliography. • View the video, "The Opposing Viewpoints Database" by Librarian Alexis Carlson. Visit the opposing viewpoints database, select your topic, and choose the three sources you will annotate. • Review the IRSC LibGuide: "Creating a Perfect Research Paper." • View the video, "How to Evaluate Information for Research" by Librarian Alexis Carlson.	

Module	Activities	Due
	• View the video, "Advanced Database Search Strategies" by Librarian Alexis Carlson. • Review "Seven Steps to Building a Brilliant Argument." • "The TRUE Meaning of the Hurricane (Her-ricane)" *Florida Sentinel Bulletin*, 07 September 2017, http://flsentinel.com/the-true-meaning-of-the-hurricane-her-ricane/. • Zitkala-Sa, (Gertrude Bonnin). "The School Days of an Indian Girl." *Project Gutenberg*, 1921, http://www.gutenberg.org/cache/epub/10376/pg10376-images.html.	
	Assessment Activities • **Submit Annotated Bibliography.** Develop and upload your essay outline along with your annotated bibliography. This should build into your research project and argumentative essay. • **Write Discussion Post (#7).** What do you believe is true about the true meaning of the hurricane? Does this make sense from a meteorological perspective? Could hurricanes really be related to angry spirits? What does this reveal about our culture?	
9	**Study Activities** • Read Academic Argumentative Essay, Step 2: Incorporating Evidence. **Perspectives on Loss and Disconnection** • Glover, Donald. "Childish Gambino - This Is America (Official Video)." YouTube, 6 May 2018, https://www.youtube.com/watch?v=VYOjWnS4cMY • Scott, Ellen. "The Modern Day Bystander Effect: Why Is Our First Instinct to Take a Picture for Social Media Instead of Helping Someone Out." MetroUK, 3 May 2017, https://metro.co.uk/2017/05/03/the-modern-day-bystander-effect-why-is-our-first-instinct-to-take-a-picture-for-social-media-instead-of-helping-someone-out-6611141/ • Gansberg, Martin. "37 Who Saw Murder Didn't Call the Police." New York Times, 27March 1964, https://www.nytimes.com/1964/03/27/archives/37-who-saw-murder-didnt-call-the-police-apathy-at-stabbing-of.html	
	Assessment Activities • **Submit Research Assignment Essay, Step 2:** Incorporating Evidence. Write your essay draft, ensuring you have strong topic sentences for your paragraphs, and that you have selected, incorporated, and cited strong evidence cited in correct MLA style. Turn in to SmarThinking.	

Module	Activities	Due
	• **Write Discussion Post (#8).** Focusing on Perspective. Watch "Childish Gambino-This Is America" video. This song creates discomfort/anger/dissonance and represents intense emotions and marginalized situations. Read "The Modern Day Bystander Effect" and "37 Who Saw Murder Didn't Call Police" How do these readings connect to the Hurricane of Resistance? How can we work on acceptance and understanding perspectives?	
10	**Study Activities** **M10S1** Watch: • Eilish, Billie, "Billie Eilish - Bury a Friend." YouTube. 30 Jan. 2019, https://www.youtube.com/watch?v=HUHC9tYz8ik • The Daily Show with Trevor Noah. "The Botham Jean Murder Verdict and Its Complex Emotional Aftermath | The Daily Show" YouTube, 6 Oct 2019, https://www.youtube.com/watch?v=7nDkI2DRywY • Leonardi, Joe. "Culture in Decline - Consumerism & Advertising" 6 Dec 2012, https://www.youtube.com/watch?v=74ofI3Zz8hM • Watch: inFact with Brian Dunning. "Here Be Dragons." *YouTube*, 15 Sep 2011, https://www.youtube.com/watch?v=752V173e31o • Read Research Project Instructions • Dendle, Peter. "The Zombie as Barometer of Capitalist Anxiety." Pilot + Projects, http://pilotprojectspilotprojects.com/Dendle_Barometer.pdf	
	Assessment Activities • **Revise and submit your Final Draft Research Essay: Step 3 Revision**. • **Write a Journal on One of the Above Videos or Readings**	
11	**Study Activities** • Review Argumentation Information • **S**wift, Jonathan. "A Modest Proposal: For Preventing the Children of Poor People in Ireland, from Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick – 1729." Project Gutenberg, 27 July 2008, http://www.gutenberg.org/files/1080/1080-h/1080-h.htm • Twain, Mark. "The Damned Human Race." MoodyAP, https://moodyap.pbworks.com/f/Twain.damned.pdf	
	Assessment Activities • **Write Discussion Post (#9).** What was the impact of reading both "A Modest Proposal" and "The Damned Human Race." What	

Module	Activities	Due
	times were these essays written in, and in what cultures? Explain the ways that these essays are still relevant today? • **Write a Journal on One of the Above Videos or Readings**	
12	**<u>Study Activities</u>** • Sagan, Carl. "The Burden of Skepticism." *Skeptical Inquirer: The Magazine for Science and Reason*, Volume 12, No. 1, Fall 1987, https://skepticalinquirer.org/1987/10/the_burden_of_skepticism/ • DiFonzo, Nicholas. *"*Watercooler Chapter Excerpts." *The Watercooler Effect: A Psychologist Explores the Extraordinary Power of Rumors.* Avery, a member of Penguin Group (USA), 2008, http://thewatercoolereffect.com/excerpts/. • Alexie, Sherman. "Recession." *The American Poetry Review*, July-Aug. 2012, p. 20. *LitFinder*, https://link.gale.com/apps/doc/A296161443/LITF?u=lincclin_vcc &sid=LITF&xid=0e17480a. Accessed 6 Oct. 2019. **Owning Hearts, Minds, and Bodies—Create the World You Want to See Commercial** • Lennard, Annie, Louis Fox, and Jonah Sachs. "The Story of Stuff." *The Story of Stuff Project*, December 2007, https://storyofstuff.org/movies/story-of-stuff/ • Sandy Hook Promise. "Back-To-School Essentials	Sandy Hook Promise." *YouTube*. 17 Sep 2019. https://www.youtube.com/watch?v=b5ykNZl9mTQ	
	<u>Assessment Activities</u> • **Select Argumentation Topic** • **Write a Journal on One of the Above Videos or Readings**	
13	**<u>Study Activities</u>** • The Žižek/Chomsky Times. "Noam Chomsky on consumerism & advertising" Dec 10, 2017, https://www.youtube.com/watch?v=GYoKRS_eWZY. • TEDx Talks. "The Dangerous Ways Ads See Women	Jean Kilbourne	TEDxLafayetteCollege." *YouTube,* 9 May 2014, https://www.youtube.com/watch?v=Uy8yLaoWybk • Miss Hall's School. "Jean Kilbourne – Interview." *YouTube,* 23 Jan. 2017, https://www.youtube.com/watch?v=0DABElZo0q0 • Read Ad Busters. https://www.adbusters.org/ • Read Create the World You Want Assignment	
	<u>Assessment Activities</u> • **Submit Argumentation Assignment** • **Write a Journal on One of the Above Videos or Readings**	

Module	Activities	Due
14	**<u>Study Activities</u>** • Watch AJ+. "How Commercials Get Us To Buy Crap We Don't Need." YouTube, 14 Dec 2015, https://www.youtube.com/watch?v=Urny4oFBbto • Watch Wendover Productions. "How Marketers Manipulate Us: Psychological Manipulation in Advertising." 31 Aug 2015, https://www.youtube.com/watch?v=8LqqVfPduTs	
	<u>Assessment Activities</u> • **Turn in the Create the World You Want Assignment** • **Submit Your Blue Class Analysis Online. (Extra Credit)**	
15	**<u>Study Activities</u>** • Read Synthesized Journal Essay Instructions • Read Le Guin, Ursula K. "The Ones Who Walk Away from Omelas (Variations on a Theme by William James)." *Utopian Studies*, vol. 2, no. 1/2, June 1991, p. 1. EBSCOhost, search.ebscohost.com/login.aspx?direct=true&db=lkh&AN=4113048&site=lrc-plus.	
	<u>Assessment Activities</u> • Review what you wrote in your Reflection Paper, reflect upon your Journal, and respond in the **Synthesized Journal Essay.** • **Advice to Future Students Discussion Post #10:** Please write down some advice--based on your experience in this class--for future students. Remember that our goal is to provide best practices for students to succeed in a future college writing classroom. Answer the questions: What did you do that was the biggest help in the class? What do you wish you had done? What was the hardest thing for you? How did you overcome it?	

CONCLUSION: AN ELECTRIC RHETORIC

I grew up outside the "civilized" world. As a little girl, I roamed through the wilds of Florida scrub forests behind my house. My best friends were the small pack of dogs that followed me wherever I would go. Traveling through acres of pine, palms, and ferns with dogs at my heels, I would play in the bright white sand with deer moss and pieces of seashells or limestones. My mother would call me to see the moon, the stars, new-born chicks, flowers, puppies, kittens—all with the same reverential tone in her voice she would say, "Que lindo! [How beautiful!]" We would sit on the stoops outside of our side door and eat oranges pulled off of our trees--peeling the rubbery, pebbled skin off of the oranges with our hands and enjoying the fresh burst of citrus oils that perfumed the air right before that first bite. The natural world was a constant source of wonder for us. When I started traveling into the city to attend school, my mother and father repeatedly told me several things: "No one is better than you, Camila! But, you are no better than anyone else!" "Respect others so that they respect you!" and "Education is the only thing that no one can take away from you."

My re-imagining of rhetoric led me to an examination of many teaching practices—most importantly, my teaching practices. Reading through my process may inspire teachers to work towards personal writing, ethnographic methods, and online publishing for student work as an attempt to blur the idea of individual authorship and the concept of the "other" inherent in Cartesian dualities. The effort to utilize the liminal spaces in the classroom is a worthy one, and I hope one that will be continued within pedagogical frameworks.

My main questions initially focused on pedagogy's influence on Cartesian thought and ways to combat binary thinking. These questions included: Why does pedagogy unintentionally reinforce the very values that it strives against? What methodologies grow connection for the student and utilize liminal spaces in the classroom? How do we measure these changes in student writing and student

experience? How will these processes create change, and what may that change look like? What ultimate purpose is there in changing the concepts of audience and how it is taught? How does this writing pedagogy save the planet and help stop the marginalization of people and the environment?

I found several essential methods to address these questions: 1. the use of transparency in the inclusion of humanitarian and feminist ethics of care in the classroom learning outcomes and instructions for projects. 2. The use of dialogism and feminism to include multiple voices in the literature. 3. Blurring the boundaries of authorship with the use of group work, research, imagery, hyperlinking, and online publishing. These methods required three key theoretical metaphors. 1. The Resistance Hurricane, 2, The Electric Bloom, and 3. The Monstrous Re-Imagination.

This work does not stop here—it must continue. As part of my pedagogical process, I have presented this work to faculty at the University of Central Florida and Indian River State College (IRSC). Several professors at IRSC have remarked that these ideas need to be discussed with the larger group—and will not be limited to English faculty but presented at the Institute for Academic Excellent at IRSC. I also plan to rework my presentation and perform this work at other conferences. Besides, I am a part of the Introduction to College Writing I (1101) redesign committee. As part of my work in the committee, I have shared my syllabus with the members of the committee. We have agreed that reflection is a central part of the work that students should be doing in 1101. I have included my reading selections in our Library LibGuide for 1101. And as we

begin the process for reexamining the teaching practices, themes, and assignments in 1101, I will be sharing my pedagogy in more detail with all of the English Department at IRSC. I will continue to utilize this methodology in my Introductory College Writing I class, and I will extend the methods into my other classes: Introduction to Literature, College Writing II, American Literature from 1860 to Present, and Integrated Reading and Writing.

Literacy Experience Assignment

I have already begun reworking my Introduction to Literature class assignments. Closely based on Ulmer's MyStory, I created the Literacy Experience assignment. For the Literacy Experience, the student creates interconnections between a sample of a literary work; their life; a historical, current, or cultural event; and some sort of modern art form.

Instructions for the Literacy Experience

The Literacy Experience assignment requires you to create a website that connects the personal and the public to various art forms. The hyperlinking from the leading textually-based art creates an unrestricted, non-linear experience for the user. Your viewer may choose any hyperlink to begin their interaction with your assignment and may end moving into other websites before coming back to finish interacting with your Literacy Experience.

1. Pick a literary work. If you pick a poem, then you might be able to use the entire poem. If you choose a short story or play, then you probably want to focus on a specific scene or dialogue. Copy the words of the literary work onto a page of the web site. Hyperlink a few of the words to create an immersive interactive experience for your viewer.

2. Connect it to one or two personal life experiences. Find some personal connection to the artwork. This connection should have a truth to it and perhaps another literary work or image or video. You will want to detail or review the meaning of these connections and how it connects to your personal life. These should flow naturally and may form at any point in the literary work or the extended relationships.

3. Connect it to a real-life event or historical event. Find past events, current events, or cultural connections to the artwork or your personal life experiences. These don't have to be visual; they can be hyperlinks to other places that discuss ideas that lead to the literature or your own life experiences.

4. Finally, connect the literacy experience project to another type of art form: images, videos, songs, etc. are your friends. What art do you think about? Use Google to do an image search for these ideas. Do any of the results bother you or intrigue you? Sometimes these experiences are far from where you started.

Checklist

☐ Picked a literary work: short story paragraph, poem, or selection from a play.

☐ Included at least five hyperlinks directly from the text you have copied onto your website.

☐ Explained your hyperlinks and how they relate to the literary text.

☐ Hyperlinked to events or images from your personal life to public contexts.

☐ Included with the hyperlink an explanation of the connection to the personal, public, or artistic.

Learning Outcomes

- Demonstrate understanding of literary analysis and interpretation.

- Analyze texts to determine subject, audience, style, tone, and purpose.

- Identify major writers and their influences to understand the significance of literature in the human experience.

- Analyze the characteristics of a particular literary work.

Rubric

Use of Website Including 5 Hyperlinks……………………. 25 Points

Visual/Audio Presentation………………………….….… 25 Points

Explanation of Connections..…………………………….. 25 Points

Effective Use of Art, Personal, and Public …………………. 25 Points

Closings

My electric rhetoric has evolved, and I expect it to keep growing. However, the core ideas seem to function very well in my classrooms. The Resistance Hurricane model serves to explain social forces and the impact that they have on people. It effectively conveys the concept of privilege and promotes peaceful activist work to change social ills. The Electric Bloom visually represents different types of communication that electracy work may include in any number of combinations. My first attempts to interact with Turner's liminal in the classroom didn't quite work, as the liminal experience depends on the transition between one state and the next. However, when I realized that the image works as a metaphor for liminal experiences outside of the classroom, I began incorporating images—especially monstrous images—as metaphors for social ills. The assignment instructions, checklists, learning outcomes, and rubrics are very detailed. While this may seem rigid, the details function as guidelines with the rubrics and checklists functioning as the leading indicators of evaluation. This methodology promotes transparency in the classroom and makes assignment goals specific and achievable. Providing examples of completed work to the students helps them in visualizing the final product of the electric rhetoric assignment—primarily when a variety of formats and presentations of successful student work serve as examples to current students. While I did not provide examples of my students' work (other than one link), many examples of different assignments exist online. They can be presented to the class and discussed or modified.

I believe that collecting some quantitative evidence from this redesign will be beneficial—as this work is heuristic in nature—reworking the assignments and designs will be done as needed.

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