WEBSITE RHETORIC PROJECT – ENG II PRE-AP (ELLIS)

DUE Monday, December 5 – functional link to page by 9 a.m.

• Don’t just learn rhetoric—*use it*

• Work as a group, learning the ins and outs of sharing workload and talents

• Research, evaluate, analyze, apply, imagine.

• Synthesize: pull together rhetoric and literature, research and appeals

• Create something visual, intellectual, emotional…something new and powerful.

**1**

**MEET WITH YOUR GROUP & CHOOSE AN ISSUE** that you are passionate about and develop a website (5+ pages) that convinces visitors to embrace your same ideas about that issue. Your issue **must** be clearly linked to your summer reading novel (either *East of Eden* or *Grapes of Wrath*).

• immigration

• farming practices

• land ownership

• education

• women’s rights and opportunity

• substance abuse

• graft

• homelessness

• investment in community mental health

• parenting as a *social* issue

• labor law, child labor practices

• minimum wage

• consumer protection

• …or many others (check with Ms. Ellis first)

**2**

**RESEARCH.** Explore all the waysyour issue appears in your novel. Now, expand your understanding of how the larger issue was present in the time that Steinbeck was writing. Consult a wide variety of sources—both historical and contemporary (for analyses on what happened in the past). Remember to keep track of all sources you consult.

• Film, video, newspaper, books, radio

• Interviews

• Poetry

• Charts, graphs

• Photographs, art

• Literary criticisms

• Author’s bio

• Advertisements

• Other kinds of exhibits

• Quotes from novel itself

**3**

 **IDENTIFY YOUR PURPOSE & METHOD.** Do you mean to educate? change opinion? call to action? warn? propose new solution? Who is your audience? What are his/her/their needs? What kinds of rhetorical appeals might you make and what parts of your research will satisfy them? To achieve your purpose, what *additional* research do you need to do? What methods must you use (singularly, in combination, or specially crafted for each separate part of your appeal)? What items will you emphasize over others (in terms of layout), even though they’ll all be present on the same page?

• Logos

• Pathos

• Ethos

• Explanatory

• Evaluative

• SOAPS

• Compare/Contrast

• Narrative

• Process Analysis

• Classification

• Division or Analysis

• Example

• Description

• Prioritization

**4**

 **PLAN YOUR WEBSITE.** You need at least 5 pages. How will you meet the goal of synthesizing literature and rhetoric? Be prepared to creatively show understanding of characters and plot—and their role in the issue. How can you demonstrate insightful understanding of multiple themes—applied across multiple aspects of the website? How can you use research creatively throughout website? Is it clear throughout that you understand multiple expository formats (description, narration, classification, example, analysis)?

|  |  |  |
| --- | --- | --- |
| Home Page (REQUIRED) | Research Ethics & Citation(REQUIRED) | 3-5 Other Pages (your discretion) |
| • Introduction to issue—then and now. Your argument first appears here. What are you arguing? Remember: Do NOT just report.  | • All sources consulted (even if not used) should be included at the bottom of EVERY PAGE on which they are used. Use correct MLA form. Use a caption under art and photos to direct the reader to the correct MLA entry below; use MLA in-text citation to do likewise in text.  | • See #5 below. Combine your choices into pages as you and your team see fit. • Choose at least **TWO** items from each column for each person on your team (3 people, 6 items; 4 people, 8 items; etc.).  |
| • Separate box or column that explains the assignment, its requirements, and helps modern readers understand how to appropriately engage with your rhetoric. (Link this page, for example, so readers understand what you are doing.)  | CITE• Music• Art/images/photos• Graphs/data• Print sources (quotations: Remember, you will need these for ethos) | • All pages should have same “feel” (consistency of author’s purpose across all pages of a text)  |
| • Navigation guide to rest of site: How do all the pieces fit together? Without using identifying last names, indicate which team members did WHAT in the website. Be specific.  | CITE • Artistic inspiration (Are you copying an artist’s layout ideas from another site? Give credit.)  |  |
| • How can you use **logos** and **ethos** to assure the visitor that your site/issue is worthy of real consideration? Think about how organization of this page might help with that.  |  |  |

**5**

 **BE CREATIVE.** Think about websites you enjoy the most. Yes, they are easy to use and get you to your information quickly, but they also appeal to you because their designers know who their audience is. What are YOUR audience’s needs? How can you serve those creatively? To achieve YOUR PURPOSE, will it help to be quirky? activity-based? visual-based? language-based? a combination of the two? Here are some ideas. Choose at least two from each column:

|  |  |  |
| --- | --- | --- |
| CHARACTER & STORY | RESEARCH | LANGUAGE & ANALYSIS |
| • Create and populate, then link a PINTEREST site for a key character from your Steinbeck novel who influences your issue. Choose at least ten pins and explain why your character chose them (write as if you are the character, explaining interest in them). Your entries and choices must build and reveal your understanding of the character—including diction as well as insights. Make sure your link contains a clear rhetorical purpose (link with issue, intent to persuade self or others).  | • Create an entry/article/page that discusses the background and history of one real location in the novel. Include appropriate evidence, sources, and citations. Tie it to your issue, both past and present. Show how another location does NOT share the issue—and WHY (compare/contrast).  | • Create a “How-To” component of your website (how to do something, how to get involved) that reflects higher-level process analysis writing skills (action-oriented verbs, sets of parallel verbs, use of layout to facilitate logical step-by-step action). Include an analysis link that, when clicked, will reveal to reader how/why you made the choices in this piece that you did.  |
|  • Create a MAP OR MAPS that follow the movement of characters in your novel; make clear the **connection** of these maps to your issue. Although this may seem like a “reporting” part of the project, you must remember that it, too, has rhetorical appeal. Use it well—almost as if it were an infograph. What can you build in to increase the rhetorical effect? Avoid the danger of just plunking down a map and thinking you’ve satisfied the requirement. Consider contrasting maps, or maps that reveal thinking behind choices, or maps that reveal aspects of the issue that only maps can show.  | • Create a photo essay from the works of artists from the appropriate time period that documents the journey/life of characters. Match each photo with text (cited) from the novel. Include an introduction/biography of the photographer with evidence, sources, and citations; extract author’s purpose (in part) from what you learn about the photographer, and find a way to inform the reader about that inferred purpose.  | • Create an infograph and explanation connecting your issue with the use of motif or at least one theme in the novel. Choose diction with intention to clarify, persuade, and *inform*—(not *confirm*). Look for shifts and patterns in the issue, and creatively reveal those to the reader.  |
| • Create an ANNOTATED PLAYLIST for Adam’s or the Joad family’s journey. The annotation will reveal your insights on relevance, images and motifs, theme, characterization, setting. This means you should pay attention to diction and dialect, and connect the playlist to the rhetorical function of the overall website (what it is that you are trying to persuade the reader of with these choices and this diction?) Include art to support meaning. Embed the music—don’t just list it for the reader to find elsewhere.  | • Create an author’s bio or other appropriate entry for John Steinbeck. Embed links to pieces of text that demonstrate the influence of his life on the text. Show your knowledge of the summary function of pull-quotes by creating several and embedding them artfully on the page. Include sources and citations. Format option: video/text/other.  | • Imagine, then write an issue-related dialogue or interview using at least one character from the novel that demonstrates regional language differences and connects use of language to character, setting, and theme. Interview should be several pages long, and should reflect levels of inquiry and reflection that help shape a reader’s/listener’s position on the issue by creating new insights. Format option: play/text message/video/other.  |
| • Find and embed AUDIO & VIDEO CLIPS related to your issue, and link them in such a way to help the visitor understand how characters as portrayed by your novel might have looked and sounded—and how that characterization builds a deeper understanding of the complexities of the issue you are exploring. Include sources and citations.  | • Find period-appropriate political cartoons or other illustrations designed to influence readers about your issue, then and now. Assemble them on a dedicated page of the website. Consider how to arrange them (think infographic) in a way that reveals something new to the reader about how the issue has or has not changed. You may need to use captions to guide the reader through your thinking.  | • After studying Steinbeck’s use of imagery and setting to foreshadow theme and plot, write/design a pair of creative entries that similarly use imagery of place to create a tone that influences a reader’s feelings about your issue. Create your pairing to show either shift (change) or patterns (repetition).  |
| • Imagine the basics of a VIDEO GAME that would feature both your issue and at least two of your novel’s characters. Develop a page that markets the game to your readers. Think about who your audience is—and why they’d want to play your game. What might happen in your game to bring the issue and characters alive? Read the two postings [(#1](file://localhost/Users/steven/Desktop/English%20II/Gaming%20-%20Choice%3AConsequences/The%20Escapist%20%20%20Forums%20%20%20Gaming%20Discussion%20%20%20Storytelling%2C%20choices%2C%20consequences%2C%20multiple%20paths%20and%20endings%20in%20games.html), [#2](file://localhost/Users/steven/Desktop/English%20II/Gaming%20-%20Choice%3AConsequences/Why%20the%20illusion%20of%20player%20choice%20in%20The%20Walking%20Dead%20is%20important%20%20%20GamesBeat.html)) about consequences and endings that are live in the online posting of this document. Your marketing should reflect enough details and thinking to make the game seem as if it were really available.  | • Read two literary criticisms of your Steinbeck novel in GALE and create a book review using both.One will be a modern lit crit of the book (since 2000), and one will have been published during the book’s first release (1950s era). Find a way to blend the ideas in one review (compare/contrast, narrative, classification, example), and include as an advertisement or auxiliary reading feature on the website. Consider using artwork as a persuasive tool in enticing a website user to click on your link.  | • Imagine that one of your book’s characters is lobbying strongly for or against your issue. Create a phone text or Twitter exchange between that character and someone else (within or outside the novel) that reveals each of the two characters’ perspectives on the issue, and which reflects your understanding of both regional language differences AND Steinbeck’s approach to language. Incorporate shifts and patterns.  |
| • Write and link a blog for one character that demonstrates an understanding of the website’s social issue and how it impacts the character and his or her choices. Emphasize gender roles and separations as they occur in your novel. Blog should show change and reflection over a *minimum* of eight 1-page entries. Include artwork, sketches, photos, mementos that support your understanding.  | • Create an ad (print, radio or video) for a device (real or invented by you) that would have been helpful in improving the social issue. Construct a way to tie it in the Steinbeck story, and use character ethos to promote the device in your ad. Make the ad historically accurate. Include citations and sources for inspirations and models. Embed the ad on an appropriate page of the site.  | • Write an analysis of how your site uses language/rhetoric to build 1) visitors’ understanding of the issue, 2) visitors’ likelihood to agree with your viewpoints on the issue. Address shifts and patterns.  |

**6**

 **COLLECT YOUR VISUALS.**  What colors will govern your site—colors that enhance your message and help with **pathos**? What fonts help with **ethos**? What charts, graphs, photos, and illustrations will help with **ethos, logos and pathos**? How do you winnow the field to achieve **logos**? How do you use layout to guide the viewer’s eye to your intended understanding (**pathos, logos, ethos**)?

• Fonts (2-3, no more)

• Colors

• Charts, graphs, diagrams

• Photos, art

• Layout

• Boxes, columns

• Backgrounds

• Exhibits

• Giant quote marks

• Newspaper clips

• Buttons, embeds

**7**

 **CREATE YOUR SOURCE/CITATION PAGE.** While you are researching and planning, keep a folder of links to sources you consult. Be prepared to list not only sources you USE, but those you CONSULTED (but still did not use). Cite images, quotes, music, charts, graphs, data…you name it. Establish strong **ethos** and **logos**.

**8**

 **PERFORM A QUALITY CHECK.** Proofread (have at least two team members do this). Check for intuitive navigation. Look for harmonious synthesis of all elements. Are explanations clear? Are captions present for all charts/graphs/photos/exhibits? Are all sources and citations correctly formatted in MLA style?

**9**

 **LINK YOUR SITE ON CLASS WEBSITE.** Double-check: Is the **link live** and **fully functional**? Can it be accessed from different kinds of computers? It must be free of special passwords, or the **password** must be posted right next to the link for all class members to use. If using password, double-check to make sure everything works smoothly from a different computer.

* Be safe: Use only the first initial of your last name on public websites