

SEEING SPATIAL INEQUALITY, ARGUING FOR CHANGE

A 102 WEEKLY CLASS PLAN

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This booklet includes a weekly narrative overview of a course I have designed based on spatial theories, along with some supplemental materials. I have assumed that my audience is familiar with the basic structure of English 102 that instructors must follow. If you have any questions or comments, do not hesitate to contact me at cfodrey@email.arizona.edu.

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RATIONALE AND DESCRIPTION OF MY SPACE-BASED 102 CLASS

In *Geographies of Writing: Inhabiting Places and Encountering Difference*, Nedra Reynolds signals the importance of space to the field of rhetoric and composition and stresses “those who study writing can no longer afford to ignore visual and material elements to communications” (68). She notes that “approaches from human geography can teach about . . . how people respond differently to places depending on race, class, gender, sexuality, or ability. Human geography can give students and researchers a richer understanding of place and its role in the formation of identity and the production of ideology” (50). Because I see many pedagogical possibilities in Reynolds’ ideas about the persuasive function of space, as well as in complementary theories from Edward Soja, bell hooks, Roxanne Mountford, Michel Foucault and others, I have decided to design my Spring 2009 section of English 102 around spatial rhetoric. My hope is that after students rhetorically analyze the physical and/or virtual spaces they inhabit and see how those spaces include some people and silence others, this will start to demystify how space functions as a form of unequally distributed power (Soja, *Postmodern Geographies*). Then students will conduct research projects focusing on some aspect of individually chosen spaces, and the research will culminate in a public argument. This argument, presented through written and visual modes (hopefully) at the Student Showcase on May 4, 2009, will, ideally, position students as advocates for their chosen spaces and the people who inhabit those spaces.

RATIONALE FOR THE RATIONALE

Focusing on these aspects of spatial and visual rhetorics in the 102 classroom will allow me the opportunity to combine expressivist pedagogy, critical pedagogy, and rhetorical pedagogy, to incorporate technology in new ways, and to help my students develop civic literacy (as a sub-category of public spheres literacy). I am excited that I have designed this class based on what I think will be an effective and engaging way for students to fulfill the goals of 102, and I hope that some of my ideas will be useful for you in your course planning.

ENJOY!

LISTEN TO THE VOICES THAT INFORM MY 102 CLASS

Augé, Marc. *Non-places: Introduction to an Anthropology of Supermodernity*. London: Verso, 1995.

- “A person entering the space of non-place is relieved of his usual determinants. He becomes no more than what he does or experiences in the role of passenger, customer, or driver. Perhaps he is still weighed down by the previous day’s worries, the next day’s concerns; but he is distanced from them temporarily by the environment of the moment” (103).

Barton, Ben F., and Marthalee S. Barton. “Ideology and the Map: Toward a Postmodern Visual Design Practice.” *Professional Communication: The Social Perspective*. Ed. Nancy Roundy Blyler and Charlotte Thralls. Newbury Park, CA: Sage, 1993. 49-78.

- “Ultimately, the map in particular and, by implication, visual representation in general are seen as complicit with social-control mechanisms inextricably linked to power and authority” (53).
- “What is really needed is a new politics of design, one authorizing heterodoxy—a politics where difference is not excluded or repressed, as before, but valorized” (70).

Blunt, Alison, and Gillian Rose, eds. *Writing Women and Space: Colonial and Postcolonial Geographies*. New York: Guilford P, 1994.

- “The social construction of gender difference establishes some spaces as women’s and others as men’s; those meanings then serve to reconstitute the power relations of gendered identity. However, since the outcome of the decoding process can never be guaranteed, contestation and renegotiation of the meaning of spaces is always possible” (3).

Brooke, Robert, and Jason McIntosh. “Deep Maps: Teaching Rhetorical Engagement through Place-Conscious Education.” *The Locations of Composition*. Ed. Christopher J. Keller and Christian R. Weisser. New York: State U of New York P, 2007. 131-50.

- After describing “Deep Maps,” an activity assigned early in the semester in which students create a visual representation of the spaces they inhabit, Brooke and McIntosh describe the goals of a place-centered class:
 1. Initially, writers need to become accustomed to seeing themselves in a *place*, that is, they need to become aware of the various ways location (literal and mental) creates their understanding of landscape, culture, class, race, and gender, and surrounds them with local issues and local possibilities. Often this initial tends toward description, rendering the locations around them.
 2. Once writers see themselves as located in a place, they can explore their relationships *to a place*, that is, the personal responsibilities, commitments, choices, and influences they see in themselves from the places where they dwell. . . .
 3. Some writers, after exploring their relationship to a place, may go on to write *for their place*, that is, to undertake writing projects that attempt to improve the community or region in which they dwell. . . . Such writing has at its core the desire to use rhetoric to

make the region more inhabitable for the writer and more sustainable for community members. (132-33)

De Certeau, Michel. *The Practice of Everyday Life*. Trans. Steven Rendall. Los Angeles: U of California P, 1984.

- “Every story is a travel story—a spatial practice” (115).
- “In a pre-established geography, which extends (if we limit ourselves to the home) from bedrooms so small that ‘one can’t do anything in them’ to the legendary, long-lost attic that ‘could be used for everything,’ everyday stories tell us what one can do in it and made out of it. They are treatments of space” (122).
- De Certeau also defines space and place. See key terms on page 8.

Foucault, Michel. “Space, Knowledge, and Power.” *The Foucault Reader*. Ed. Paul Rabinow. New York: Pantheon Books, 1984. 239-56.

- From an interview:
M.F. If one were to find a place, and perhaps there are some, where liberty is effectively exercised, one would find that this is not owing to the order of objects, but once again, owing to the practice of liberty. Which is not to say that, after all, one may as well leave people in the slums, thinking that they can simply exercise their rights there.
Q. Meaning that architecture in itself cannot resolve social problems?
M.F. I think that it can and does produce positive effects when the liberating intentions of the architect coincide with the real practice of people in their exercise of freedom. (246)

Haraway, Donna. “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.” *Technology and the Politics of Knowledge*. Ed. Andrew Feenberg and Alastair Hannay. Indianapolis: Indiana UP, 1995. 175-94.

- “The moral is simple: All Western cultural narratives about objectivity are allegories of the ideologies governing the relations of what we call mind and body, distance and responsibility. Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object. It allows us to become answerable for what we learn how to see” (181).
- “There is a premium on establishing the capacity to see from the peripheries and the depths. But here there also lies a serious danger of romanticizing and/or appropriating the vision of the less powerful while claiming to see from their positions. To see from below is neither easily learned nor unproblematic, even if we ‘naturally’ inhabit the great underground terrain of subjugated knowledges” (181).

hooks, bell. “Black Vernacular: Architecture as Cultural Practice.” *Visual Rhetoric in a Digital World: A Critical Sourcebook*. Ed. Carolyn Handa. Boston: Bedford/St. Martin's, 2004. 395-400.

- “If our earliest understanding of architecture was that it exists only in the location of dream and fantasy, of ‘impossibility,’ it is no wonder then that many children of the working class and poor tend not to grow to maturity understanding architecture as a professional and cultural practice central to our imaginative and concrete relationship to space” (396).
- “Subversive historiography connects oppositional practices from the past with forms of resistance in the present, thus creating spaces of possibility where the future can be

imagined differently—imagined in such a way that we can witness ourselves dreaming, moving forward and beyond the limits and confines of fixed locations” (400).

Johnson-Eilola, Johndan. “The Database and the Essay: Understanding Composition as Articulation.” *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Ed. Anne Francis Wysocki, Johndan Johnson-Eilola, Cynthia L. Selfe, and Geoffrey Sirc. Logan, UT: Utah State UP, 2004. 199-235.

- From the activity “Who’s Visible on the Web: The Politics of Search Engines” (which I will use in Unit 1):
 - Although the World Wide Web is often characterized as a democratic, equalizing space, access to the Web—particularly Web-authoring tools—remains unequal, drawn along rather predictable lines of race, gender, and wealth. In addition, the Web itself—for a variety of reasons—represents itself as predominately monocultural.
 - The “Who’s Visible” assignment asks students to look hard at how different demographic (social, gender, racial, etc.) are constructed visibly on the World Wide Web. The goal of the assignment is not to place blame for constructing certain subjectivities, but to understand the complexity of the topic. (232)

Marback, Richard. “Speaking of the City and Literacies of Place Making in Composition Studies.” *City Comp: Identities, Spaces, Practices*. Ed. Bruce McComisky and Cynthia Ryan. New York: State U of New York P, 2003. 141-55.

- A model for researching a place:
 - “In the composition classroom, the Heidelberg project has become the focus of my own curriculum and pedagogy, teaching writing as an act of place making that elides such issues of historical narrative and residential segregation. Here, I would like to discuss a writing assignment that asks students to work through the meanings acquired by the Heidelberg Project. . . . In this assignment, students go to Heidelberg Street and talk to Tyree Guyton and to his neighbors. Students then view documentaries and sift through newspaper and magazine articles focusing on the Heidelberg Project. After viewing and reading all of this material, the assignment asks students to explain the place that the Heidelberg Project becomes to them and for their community through multiple representations and interpretations” (154).

Mirtz, Ruth M. “The Inertia of Classroom Furniture: Unsituating the Classroom.” *Classroom Spaces and Writing Instruction*. Ed. Ed Nagelhout and Carol Rutz. Cresskill, NJ: Hampton P, 2004. 13-28.

- “Some reasons for moving classroom furniture that have pedagogical intention include the following:
 - The physical environment should not determine the relationships among teachers and students or among ideas and reality.
 - Relationships should remain in flux and nimble, able to reflect more than the will of the teacher or the will of a few students.
 - Teachers and students should be pushed to think past the traditional or the nontraditional, to get away from static arrangements and static learning, and to rethink classroom space as more than mental space” (26).

Mountford, Roxanne. (2001). "On Gender and Rhetorical Space." *Rhetoric Society Quarterly* 31 (2001): 41-71.

- "Spaces are productive of meaning as well as endowed with meaning" (58).
- "While we are accustomed to the trope 'women's place,' we might ask ourselves why it is that gender hierarchies are so persistently associated with geography. Throughout history and across cultures, women have been ritually separated from men in certain sacred places" (53).

Nichols, Bill. "The Ethnographer's Tale." *Visualizing theory: Selected Essays from VAR 1990-1994*. Ed. Lucien Taylor. New York: Routledge, 1994. 60-83.

- "Who has the responsibility and legitimacy (or power and authority) to represent, not only in the sense of rendering likenesses but also in the sense of 'stand for' and 'prepare an argument about' others?" (61).
- "Representing a politics of location—of living both here and there, of linguistic circles of affiliation, of work, family and friends—points toward the importance of testimonial literature and first-person filmmaking as an alternative tradition to master narratives and canonic stories. . . . Such works explore the personal as political at the level of textual self representation as well as at the level of lived experience" (74).

Pratt, Mary L. "Arts of the Contact Zone." *Profession* 91 (1991): 33-40.

- "The classroom functioned not like a homogeneous community or a horizontal alliance but like a contact zone. . . . All the students in the class had the experience, for example, of hearing their culture discussed and objectified in ways that horrified them; all the students saw their roots traced back to legacies of both glory and shame; all of the students experienced face-to-face the ignorance and incomprehension, and occasionally the hostility, of others. . . . Virtually every student was having the experience of seeing the world described with him or her in it" (39).

Reynolds, Nedra. *Geographies of Writing: Inhabiting Places and Encountering Difference*. Carbondale: Southern Illinois UP, 2004.

- "Approaches from human geography can teach about the ways in which cultures adapt to spatial limits or constraints, or how people respond differently to places depending on race, class, gender, sexuality, or ability" (50).
- "Those who study writing can no longer afford to ignore visual and material elements to communication" (68).

Rice, Jeff. *The Rhetoric of Cool: Composition Studies and New Media*. Carbondale, IL: Southern Illinois UP, 2007.

- To justify allowing students the option of writing their research analysis as hypertext:
 - "Hypertext . . . rejects the outline and functions by way of associations and juxtapositions, not purpose. . . . [T]he process of hypertext . . . is a method meant to forge associations instead of only prescribing preplanned arrangements. . . . Whereas the nature of print is closed (the page can contain only one author at a time), hypertext was meant to generate open texts via the link's ability to join a variety of authorial positions. . . . A hyperlinked thought process sees connections and associations where linear thinking may not because of its ability

to interlink as well as to leave that interlinking open for further connections.” (83-84).

- “It is the nature of ambiguity that challenges the conventional notion of argumentation . . . Students asked to engage with social and cultural issues should encounter such issues not from a point of certainty but from a position of ambiguity, ambiguity regarding what the issues concern as well as how to engage with such issues if at all” (150).

Soja, Edward W. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso, 1989.

- “It is now space more than time that hides things from us, [therefore] the demystification of spatiality and its veiled instrumentality of power is the key to making practical, political, and theoretical sense of the contemporary era” (61).
- “This reconstituted critical human geography must be attuned to the emancipatory struggles of all those who are peripheralized and oppressed by the specific geography of capitalism (and existing socialism as well)—exploited workers, tyrannized peoples, dominated women” (74).
- “A new ‘cognitive mapping’ must be developed, a new way of seeing through the gratuitous veils of both reactionary postmodernism and late modern historicism to encourage the creation of a politicized spatial consciousness and a radical spatial praxis. The most important postmodern geographies are thus still to be produced” (75).

---. *Third space: Journeys to Los Angeles and Other Real-and-Imagined Places*. Oxford, UK: Blackwell, 1996.

- “My objective in *Thirdspace* can be simply stated. It is to encourage you to think differently about the meanings and significance of space and those related concepts that compose and comprise the inherent *spatiality of human life*: place, location, landscape, environment, home, city, region, territory, and geography. In encouraging you to think differently, I am not suggesting that you discard your old and familiar ways of thinking about space and spatiality, but rather that you question them in new ways that are aimed at opening up and expanding the scope and critical sensibility of your already established spatial or geographical imaginations” (1).

Wysocki, Anne Frances. “Seeing the screen: Research into Visual and Digital Writing Practices. *Handbook of Research on Writing: History, Society, School, Individual, Text*. Ed. Charles Bazerman. Mahwah, NJ: Erlbaum, 2007. 599-611.

- “As Buckman argues (2004), ‘to become an active participant in public life necessarily involves making use of modern media’ (p.5) and engagement in multimodal production provides a ‘basis for more democratic and inclusive forms of media production in the future’ (p. 14). When they articulate current communication technologies within their social and political contexts, researchers understand production also to be a form of research into the relations producers build with their audiences—and this opens up the need to examine approaches to the consumption and production of visual texts, including notions of visual literacy” (604).

AN INTRODUCTION TO SPATIAL TERMS

These are the key terms I will define over the first few weeks for students so that we create a common vocabulary for the discourse community/"contact zone"/"thirdspace" of our classroom:

- **Space vs. Place**—"space is a practiced place. Thus, the street geometrically defined by urban planning is transformed into a space by walkers" (DeCerteau 117). Therefore, an empty building would be a place, but a bustling market *place* would be a space.
- **Place vs. Non-place**—"If a place can be defined as relational, historical, and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place" (Augé 77-78). Examples of non-places, according to Augé: electronic checkout at grocery store, in transit from one place to another
- **Rhetorical Space**—"Rhetorical space is the geography of a communicative event, and, like all landscapes, may include both the cultural and material arrangement, whether intended or fortuitous, of space" (Mountford 42).
- **Real Space (or Firstspace)**—"the concrete materiality of spatial forms" (Soja, *Thirdspace* 10) i.e. actual locations that can be mapped
- **Imagined Space (or Secondspace)**—"conceived in ideas about space, in thoughtful re-presentations of human spatiality in mental or cognitive forms" (Soja, *Thirdspace* 10).
- **Thirdspace**—"a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other" (Soja, *Thirdspace* 5).
- **Contact zones**—"social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (Pratt 34).

Some of these definitions contradict each other, and, as a class, we will need to decide if we want to privilege some over others or let each stand in the class's multilayered definition of space. Also, we'll need to decide if we want to use space and place interchangeably (as I oftentimes do throughout this document) or if we want them to take on the separate meanings that De Certeau describes.

THE STORY OF MY FUTURE 102 CLASS

I chose to compose my class as a narrative, as opposed to a set of lesson plans and assignment sheets, because 1) I think and plan via narratives, and 2) whenever I am given complete lesson plans and assignment sheets, I find that I don't change them much; thus, I give myself over to someone else's pedagogy, which, in the long run, causes me intellectual strife especially when there's a (possibly unforeseen) ideological clash. This way, if you want to take any ideas from me you can, and those ideas can appear in your course documents in a way that best reflects your pedagogy.

Again, if you have any questions, comments, or concerns about my class, please contact me at cfodrey@email.arizona.edu.

WEEK 1: INTRODUCTION TO SPATIAL RHETORIC

Wednesday, January 14—Classes begin

I want to start my first class with a collaborative art project because I find that such activities can literally illustrate a primary course concept in a fun way while simultaneously creating an energetic, engaged classroom climate. After analyzing our classroom space and what it says about the type of learning that should go on there, I'll ask students to get into groups and redesign the classroom space any way they feel would be more conducive to learning. Then, if the classroom will allow it, we will reconfigure the furniture in a way that disrupts the power structure (see Mirtz).

For the second class meeting, I will ask students to create what Robert Brooke and Jason McIntosh have dubbed a "deep map"—a visual representation of the spaces that an individual inhabits. I will urge students to think of the real and imagined space, the non-places, the virtual/digital spaces, etc. in which they spend time. In class, we will analyze the maps using the following questions based on what Jason McIntosh (Brooke and McIntosh 137) asks his students about their maps:

- *What images and/or locations feature most prominently on your map? What is the centermost "thing"? What is at the edges?*
- *Is your map predominately of rural, urban, or virtual/digital locations?*
- *What people or groups of people do you associate with different locations on your map?*
- *What places do you walk, ride, or drive by regularly but never enter (outdoor and indoor places)?*
- *Who does not inhabit your map?*
- *How would you describe the place you live to others?*
- *List three places you would like to know more about so that you could include them on your map.*
- *What would you title your map?*

After sharing maps in small groups and discussing how the production of such artifacts will tie in with the rest of the course, I will introduce students to the concept of rhetorical analysis and we will discuss how space can be rhetorical, political. I will point out what Barton and Barton say about mapping being "seen as complicit with social-control mechanisms inextricably linked to power and authority" (53). This discussion will likely be supplemented with a handout of key terms from the major spatial theorists (see page 8).

WEEK 2: FROM THEORY...

Monday, January 19—Classes cancelled for Martin Luther King, Jr. Holiday

This (shortened) week will be all about theory. Students will read and respond to Chapter 1—“Between Metaphor and Materiality”—from Nedra Reynolds’ Geographies of Writing in which she gives a clear overview of major spatial concepts in terms of writing. I will also assign the following articles:

- “Architecture as Cultural Practice”—bell hooks
- “Arts of the Contact Zone”—Mary L. Pratt
- “On Gender and Rhetorical Space”—Roxanne Mountford (only pages 41-51)

I will ask students to make connections between the theories and the spaces they inhabit, often referring back to their deep maps. Class discussions will inevitably gravitate to issues of space via cultural contexts such as race, class, and gender, which will hopefully help to make the classroom into a thirdspace/contact zone (see key terms on page 8). I want students to experience such cognitive dissonance early in the semester so that immediately begin to expand their mental maps.

I will require students who add the class this week to complete the deep map assignment by the class period after they first attend so that they, too, have a visual representation of their inhabited spaces.

WEEK 3: ...TO PRACTICE

Early in the week I will assign the Unit 1 rhetorical analysis essay, which will ask students to rhetorically analyze a space (real, virtual, or otherwise) they regularly inhabit. To give students a more conventional idea of what a rhetorical analysis can entail, I’ll have them read from the Student Guide section 11.2 “Recognizing and Using Rhetoric,” and for something more along the lines of how we’ll be rhetorically analyzing space, I’ll have them read 11.4 “Rhetorical Analysis as Ira Shor’s Concept of Critical Engagement,” which brings up the point that “by analyzing the kinds of knowledge, relationships, and power any discourse displays, we can read the political climate of that setting” (216). I’ve tweaked some of the questions listed in section 11.4 to work better for a rhetorical analysis of space:

- *Who does the space authorize as speakers/inhabitants, and who does it silence?*
- *How are the discourse and learning processes that occur in that space gendered, racialized, and class-based?*
- *What does the space say about what people who inhabit the space value?*
- *Are the relations of power in that space made explicit, are they dismissed, or are they left unexamined?*
- *To what extent does the discourse of that space question or confirm the status quo in society?*

In order to look more specifically at how space functions rhetorically, I will ask my students to become campus flâneurs, walking observers who see the campus as “a text made up of both material and metaphorical elements” (Reynolds 69) about which they can compose. Reynolds describes the flâneur as “a writer, a chronicler, a collector who uses the fragments of consumer culture to make meaning” (71). I will ask students to look for spatial inequalities on campus and to write a short rhetorical analysis of, for example, how students in wheelchairs are “silenced” in certain areas because they cannot access them or how those with the most power get to park closest to where they work. To supplement this campus activity, I will have students read Tom Miller’s “Finding a Place to Write in a ‘Student-Centered Research University,’” and Jay Rochlin’s “Social Class and the University,” both from the University Book. We will rhetorically analyze these essays in class to practice text based rhetorical analysis.

Students will also analyze Web spaces this week, using Johndan Johnson-Eilola’s activity, “Who’s Visible on the Web: The Politics of Search Engines,” the rationale behind which is included in the “Listen” section of this document. This activity asks students to do the following in order to analyze how some groups of people are excluded from the Web:

- In order to help you think about who is present and who is absent on the Web, choose a search engine and enter your own name into the query. Do you find many hits? Are there other people with your name?
- Next, come up with a set of demographic terms that describe yourself—race, ethnicity, gender, age, etc. Enter those terms into the search engine: what types of entries come up? How many?
- Finally, come up with a set of demographic terms—for each of your own demographic terms list a common term used to describe people unlike you. Try to avoid using derogatory terms. (233)

After students complete this process, I’ll ask them to reflect on it in a short writing assignment.

By the end of this week, students should know what space/place they plan to analyze.

WEEK 4: WRITING & REVISING RHETORICAL ANALYSIS ESSAYS

Though the weeks leading up to this will be primarily inventive in nature, with a focus on building a common vocabulary and set of goals for the course along with generating ideas, week 4 will be dedicated to drafting and revision. While I realize that this assignment could potentially create tension in the classroom as students become critical of how some cultures exert power over other cultures within certain spaces, I am ok with that. Many, many spaces are not as transparent as students will, at first, take them to be. They will likely experience a healthy dose of cognitive dissonance before being able to analyze spaces through a critical rhetorical lens. And some students will likely object outright to my progressive agenda. I’m ok with that, too. I want the classroom to function “not like a homogeneous community or a horizontal alliance but like a contact zone” (Pratt 39). I want students to not just give constructive criticism and helpful praise to their classmates but to critically engage in the subject matter of the pieces they critique. I want students to see each other as rhetors, as products of (different) cultures, as inhabitants of (different) spaces, and to come to terms with what that means.

As per my belief that open form, personal, exploratory writing is oftentimes the most engaging (and engaged) writing, students will be encouraged to take this approach for their rhetorical analysis. This type of writing will also create a logical bridge to the research process in Unit 2 because I will be asking students to approach that process from an ambiguous frame of mind and explore the many perspectives that exist regarding a space of their choosing.

WEEK 5: LOCATING A PLACE FOR CRITICAL INQUIRY (I.E. START “CONTROVERSY” ANALYSIS)

Tuesday, February 10—Last day to drop courses resulting in deletion of course enrollment
Students will turn in their rhetorical analysis essay on Monday and write a reflection. To ease into Unit 2, I will introduce the research analysis assignment, saying that they need to pick a place to research from every imaginable perspective so that, in Unit 3, they can create a public argument in which they “write for their place, that is, to undertake writing projects that attempt to improve the community” (Brooke and McIntosh), whether that be a local, national, international, or virtual community. We will brainstorm ideas in class, pulling from issues of spatial inequality in the news, from their deep maps, from the Tucson area and the campus. Then, we will spend a class period or so watching a documentary (or clips from several documentaries) that analyzes a place via multiple voices. Encounters at the End of the World or Two Towns of Jasper could work. At this point in the semester, I will start making more and more decisions

based on what will work best for the classroom climate. After watching the film (or clips) we will analyze how successfully the documentary showed multiple viewpoints about a space and how much (and to what effect) the documentary filmmaker implicated his or herself in the film.

WEEK 6: HOW TO RESEARCH (A SPACE/PLACE)

Once students have the importance of multiple perspectives as their research mantra and they've chosen a space for inquiry, it's time to teach them research methods. For this, I'll rely on help from the library in conjunction with lessons on how to rhetorically analyze sources in order to evaluate their quality and relevance to the research topic. We will practice these techniques by reading and analyzing several place-based essays from the University Book (see list of possible readings on page 16). Students will also be expected to conduct at least one interview regarding their chosen place, so we'll discuss how to best go about that based on the place in question. If a student is looking at issues of spatial inequality in Sudan, they might interview an activist on campus. If they want multiple perspectives on a building restoration project downtown, they'll need to locate and interview someone involved with that project (and possibly someone negatively effected by or just downright against that project as well). I will use the example of Richard Marback's assignment focusing on the Heidelberg Project (see Marback in "Listen" section for details) to model the best ways to go about researching a local place so that students can eventually explain what the place "becomes to them and for their community through multiple representations and interpretations" (154).

WEEK 7: HOW TO ANALYZE RESEARCH IN A "COOL" WAY

As Jeff Rice notes in The Rhetoric of Cool: Composition Studies and New Media, "students asked to engage with social and cultural issues should encounter such issues not from a point of certainty but from a position of ambiguity, ambiguity regarding what the issues concern as well as how to engage with such issues if at all" (150). In class, I will stress the importance of such ambiguity, of not going into research with an agenda that will cause the researcher to possibly reject voices that do not coincide with the researcher's worldview/culture. I've tried to envision the process and product of this assignment in a way that works with the idea of starting from an ambiguous place and ending with a strong understanding of the controversies that exist regarding the place.

To analyze the research they find about their respective places, I will allow students to move in one of two similarly constructed but differently executed directions:

- 1. Students can write their researched spatial analysis as a narrative of the process (kind of like a less rigidly constructed I-Search essay)—from picking the space to analyzing the quality, relevance, and message of each source, to thinking out how they will represent each source, to actually representing a voice on their chosen place—the conclusion of which will be an explanation of what the place becomes to them at the end of the process.*
- 2. Students can create a hypertext document in which they analyze their sources in a nonlinear fashion, juxtaposing sources by creating links from the discussion of one relevant source to the next to illustrate the interconnectedness of the various perspectives.*
 - Note: While I plan to learn how to write hypertext myself next semester, I will not spend much class time teaching the process of writing hypertext. I am hoping that a few comp-savvy students will jump onboard and I can see how well this assignment, which is loosely based on Rice's "hip-hop pedagogy" assignment, which "favors discovery over the restrictive topic sentence since writers composing with juxtapositions do not begin with an understanding of what they will write about. Nor do writers concern themselves with a mastery of a given category . . . subject matter . . . or already established belief (topos). Instead writers look for ways to juxtapose from a variety of categories and subjects . . . in order to invent" (91).*

Much of class time this week will be devoted to understanding the assignment and conducting and evaluating research.

WEEK 8: THE IMPORTANCE OF POLYVOCALITY, DIALOGISM, REFLEXIVITY, AND SITUATED KNOWLEDGES

As students continue to conduct and analyze their research, I will introduce texts and excerpts from theorists (namely Nichols and Haraway—see “Listen” section) that illustrate the importance of polyvocality, dialogism, reflexivity (all terms that Nichols uses to describe honest and ethical ethnographic research) and situated knowledges both in research in general and when representing a place.

- *Polyvocality is, according to a semiotics website from SUNY at Oswego, “the use of multiple voices as a narrative mode within a text, typically in order to encourage diverse readings rather than promote a preferred reading.”*
- *Dialogism—the idea that a work carries on a continual dialogue with other works and other authors. It does not merely answer, correct, silence, or extend previous work, but informs and is continually informed by the previous work (Wikipedia).*
- *Reflexivity—“taking account of itself or of the effect of the personality or presence of the researcher on what is being investigated” (Oxford American Dictionary).*
- *Situated Knowledges—the idea that objectivity is only possible through “partial perspective,” or being conscious that knowledge is always limited and specific to certain locations/situations (Haraway).*

While I realize that, for any scholar/ethnographer/researcher, this task is easier said than done, more than anything I want my students to gain narrative literacy, the ability to look at the various stories/perspectives on a given situation with a critical eye and to give voice and consideration both to perspectives they find favorable and to perspectives they previously could not even imagine existed.

We will read an excerpt from Barbara Ehrenreich’s Nickel and Dimed and look at examples of hypertext (possibly from everything2.com, a hypertext writing site Rice mentions in his book) in order to analyze if and how effectively the writers illustrate the terms defined above in their writing. Some class time, each meeting, will be dedicated to issues directly related to the progress of their research.

WEEK 9: WORKSHOP ON MONDAY (THEN CRYSTAL LEAVES FOR 4Cs)

Tuesday, March 10—Last day to drop a class with a grade of “W”

This week will likely not be as productive as I want it to be, but I’ll spin the two days off as days when students can use class time to conduct more research in order to add more voices to their research analysis and to work through hypertext problems (for those who have chosen that route).

WEEK 10: CLASSES CANCELLED FOR SPRING BREAK 😊

WEEK 11: I’VE REFLECTED ON ALL THIS INFO REPRESENTING NUMEROUS PERSPECTIVES ON MY CHOSEN SPACE. NOW WHAT? (START PUBLIC ARGUMENT)

Students will workshop their research analysis one last time on Monday, and then we will move into the culmination project for the semester where they take their newfound knowledge of a space and create a public argument using the most effective means possible to become an advocate for their space and to persuade a specific audience. I will remind them at this time

what theorists (like Barton & Barton, Soja, hooks, Pratt, Foucault, Blunt & Rose, etc.—see “Listen” section) have said about the importance of reinvisioning representations of space and of exposing the inequalities of space.

To move back into the realm of rhetoric, I will start to stress the importance of creating public arguments that are effective for a specific rhetorical situation. I will also explain the concept of argument as a way to enter ongoing conversations about their chosen spaces. By this point, from their research, they should have a pretty good idea of what that conversation entails.

We will end the week reading/viewing and analyzing examples of strong arguments for space (see list in week 12).

WEEK 12: HOW TO BE AN ETHICAL ADVOCATE FOR SPATIAL EQUALITY

This week, as students brainstorm ideas about what arguments they want to make and how they want to make them, we will continue reading and viewing examples of strong arguments for space. As we analyze these arguments, we will pay close attention to the treatment of the oppressed inhabitants of space, the “Others” in terms of how they are represented. Are they allowed to speak for themselves or is the author/creator speaking for them? Does the author/creator implicate his or herself in the argument? In terms of these questions, how effective is the argument? This will relate back to issues of polyvocality, dialogism, reflexivity, and situated knowledges discussed in unit 2.

I will likely pick my examples from the many excellent possibilities listed under “Other Supplemental Readings, Films, and Websites” (see page 16). Many of these arguments are made using strong visual elements, so while we discuss ethical concerns, we will also spend time analyzing how the visuals function rhetorically. (For more on how to conduct a rhetorical analysis of visual arguments, see “Visualizing 102: Incorporating Visual Rhetoric in the FYC Classroom” by my svr²classmates Elise Verzosa and Adrienne Crump.)

Students need to give me proposals for their public arguments by Wednesday of this week so I can give them feedback by Friday.

WEEK 13: WHAT MAKES AN EFFECTIVE PUBLIC ARGUMENT?

While most of class time this week will be dedicated to creating public arguments, we will continue to have discussions on how each decision a rhetor makes needs to be intentional and work for the given rhetorical situation. Students will need to have a clear sense of what their audiences value so that their arguments can appeal to those values. We will also discuss how to anticipate audience objections and work against the status quo when people are generally very resistant to change (even when they say they want it).

If many students are creating visual arguments I will probably bring in ideas from visual rhetoric theory (Wysocki and others) to discuss how to make informed design decisions when creating a visual argument.

WEEK 14: IN-CLASS WORK DAY ON MONDAY FOLLOWED BY SMALL GROUP CONFERENCES WEDNESDAY AND FRIDAY

Class will meet Monday in a computer lab (if that makes sense regarding how most students are composing their public arguments), and class will be cancelled Wednesday and Friday for small

group conferences. I will urge students to revise in ways that make their space-based arguments more appropriate for their rhetorical situations and that improve upon the ethical representations of Others.

WEEK 15: ALL THE HARD WORK PAYS OFF (PRESENTATIONS OF PUBLIC ARGUMENTS)

This whole week will be dedicated to in-class presentations. Students will also need to turn in a justification for how they believe their argument is ethical and effective for their chosen audience. Hopefully some students will decide to show off their work publically in the Student Showcase on May 4, and their presentation in class will be a good trial run for when they present there.

WEEK 16: ASSIGN FINAL—A RHETORICAL ANALYSIS OF A CLASSMATE’S PUBLIC ARGUMENT

In lieu of asking students to recreate their project for a different audience for their final, I will ask them to rhetorically analyze a public argument created by one of their classmates. They can choose which one they want to analyze during the presentations in week 15.

WEEK 17: REFLECT ON NEW PERSPECTIVES OF SPACE

Monday, May 4—Student Showcase

Thursday, May 7—Classes Cancelled for Reading Day

On these last days of class, I want my students to reflect on what they have learned. I will ask them to look back to their writings from the beginning of the semester. How have their ideas expanded/changed regarding the spaces they inhabit? Do they see space differently now? How have the projects they completed over the course of the semester impacted them? What have they learned about using the power of rhetoric to argue for change?

In the end, some of my students may dislike me for how much I pushed them to do or for how the content of and discussions in our class caused them frequent cognitive dissonance. As bell hooks writes in her essay “Embracing Change” in Teaching to Transgress, “moving away from the need for immediate affirmation was crucial to my growth as a teacher. I learned to respect that shifting paradigms or sharing knowledge in new ways challenges; it takes time for students to experience that challenge as positive” (42). I’m trying to work toward feeling comfortable with that mindset in the classroom because I believe in the power of the lasting results: how students change, what they take away, and the potential of what they do with that new knowledge.

READINGS FROM THE *UNIVERSITY BOOK 3RD* EDITION (2003) RELATED TO ISSUES OF PLACE AND SPACE

- Abbey, Edward. "The Great American Desert." 489-94.
- Babcock, Barbara A. "Five Hundred Years of Tourism." 475-80.
- Croissant, Jennifer. "Can This Campus Be Bought? Commercial Influence in Unfamiliar Places." 31-37.
- Dayan, Joan. "The Blue Room in Florence." 116-28.
- Eisele, Kimi. "The Other Side of the Wires." 497-503.
- Glogoff, Stuart. "Virtual Connections: Community Bonding on the Net." 367-72.
- McBride, Kari Boyd. "A (Boarding) House Is Not a Home: Women's Work and Woman's Worth on the Margins of Domesticity." 378-93.
- Miller, Thomas P. "Finding a Place to Write in a 'Student-Centered Research University.'" 13-18.
- Penfield, Susan D. "Remember Mohave." 460-68.
- Rochlin, Jay M. "Social Class and the University." 38-56.
- Shelton, Richard. "The Kingdom of the Moon." 444-45.

OTHER SUPPLEMENTAL READINGS, FILMS, AND WEBSITES

- Addario, Lynsey. "Life and Death: Photographs from Sudan." *Harpers Nov.* 2008: 69-75.
- Anzaldúa, Gloria. "The Homeland, Aztlán/ El Otro México." *La frontera/Borderlands*. San Francisco: Aunt Lute Books, 1999. 23-35.
- Berry, Wendell. *The Unsettling of America*. Berkeley, CA: Sierra Club Books, 1997.
- Born into Brothels*. Dir. Zana Briski and Ross Kauffman. Red Light Films, 2004.
- Ehrenreich, Barbara. *Nickel and Dimed: On (Not) Getting By in America*. New York: Holt, 2002.
- Encounters at the End of the World*. Dir. Werner Herzog. Discovery Films, 2008.
- Foucault, Michel. "Panopticism." *Rethinking Architecture: A Reader in Cultural Theory*. Ed. Neil Leach. New York: Routledge, 1997. 356-67.
- Licona, Adela C. "Experiencing Tucson & El Dia de los Muertos through Michael Keith's 'Racialization and the Public Spaces of the Multicultural City.'" *University of Arizona*. 30 November 2008 <http://www.u.arizona.edu/~aclicona/professor_adela_c_licona.html>.
- Two Towns of Jasper*. Dir. Whitney Dow and Marco Williams. Independent Television Service, 2002.
- When the Levees Broke: A Requiem in Four Acts*. Dir. Spike Lee. 40 Acres and a Mule Filmworks, 2006.
- The Invisible City*. 2008. 30 November 2008 <<http://invisiblecityproject.wordpress.com/>>.
- Border Film Project*. 2008. 30 November 2008 <<http://www.borderfilmproject.com/en/index.php>>.
- Kids with Cameras*. 30 November 2008 <<http://www.kids-with-cameras.org/home/>>.