

**Matthew Newcomb**

*SUNY New Paltz, New Paltz, New York, USA*

## **How to Make Your Child Sleep: Designing Rhetorical Experiences**

**Abstract:** I might give a variety of logical reasons to help my daughter sleep: being tired from swimming, that a sore leg will feel better, or that she will need lots of energy to play with friends. Consequences can be an argument too, like the loss of a stuffed animal if there are any more non-emergency calls for parents before morning. I might even pull out some sort of shameless (and ineffective) ethos-based plea about being the parent and knowing what is best for her. Rhetorical persuasion is a concatenation of moments and forces that are experienced as a unit – a unit with a persuasive quality to it or that creates new directions for speech and action. Similarly, rhetoric can also be understood as the production or design of those experiences. The design is always partial, as no one can control an experience, but the addition, removal, arrangement, and use of elements for the purpose of creating a particular quality of experience is an important rhetorical act. This design-oriented production of rhetorical experiences is a way of focusing on the human agents within a material rhetoric context that avoids relegating the non-human and the non-linguistic to the background. This paper brings design further into the discussion of rhetoric, adds a design-based angle to new materialism, theorizes rhetoric as an experience, considers John Dewey's notion of experience and Brian Massumi's work on affect in light of design and material rhetoric, and (of course) to help parents set up their children for a wonderful night's rest.

**Keywords:** rhetoric; design; new materialism; experience; Dewey; affect.

### **Introduction**

My older daughter, let's call her Alice, has not always been fond of going to sleep. Like many children, she has tried pleas for another story, stalled in drinking water, made last second requests for food, found any insect in her room she could, and general wanting to say something as a few of her rhetorical tactics. However, this is not primarily about her strategies as a toddler or preschooler, however effective they may be. One more song or hug may be a stalling tactic that is well-adapted to the parental audience, but I am often using a variety of strategies to persuade her to stop calling for mommy or daddy, close her eyes, and go to sleep. In my rhetorical

\*Author contact information: [newcombm@newpaltz.edu](mailto:newcombm@newpaltz.edu)

repertoire for Alice, there is the direct, “you need to go to sleep now, goodnight.” I might give logical reasons, like being tired from swimming, or your sore leg will feel better, or you need lots of energy to play with your friends at the park tomorrow. The more forceful consequence argument can come in too, like statements about the loss of a stuffed animal if there are any more non-emergency calls for parents before morning. I might even pull out some sort of shameless (and ineffective) ethos-based plea about being the daddy and knowing what is best for her.

All of these arguments, reasons, and orders may have some effect, but what is striking is how unimportant they are to actually helping a child get to sleep. Analyzing this situation with a classic look at persuasion through language would find fascinating strategies yet miss much of the point. Most of the work really done to encourage Alice (and many others) to sleep, is less a verbal response to a situation, and more of an effort to shape the situation or environment itself. I might adjust the room temperature, pull down the room-darkening shade (or plug in a night-light), catch the stink-bug Alice pointed out, adjust covers, pile up stuffed animals, or turn on a white-noise machine. All these are not just set the stage for sleep but are part of encouraging a particular behavior in the space. Such activities can be understood as falling within the realm of design as much as anything else. The design activities could be expanded to include the bedtime routine itself, which, as a routine, works as a signal for a transition to happen, while also working to prepare the body for sleep with often less rowdy activities and perhaps a bath that adjusts core body temperature. This whole example of putting a child to bed, is a case of designing rhetorical experiences.

## Design and materials

Why design? In brief, scenarios like putting a child to bed require working with a variety of materials and involve influencing bodies in ways that include the use of language, but often have verbal work as a secondary feature. By taking approaches to rhetoric associated with new materialist work, some tasks of rhetoric can be understood differently, more in terms of partially shaping environments. Put another way, if one asks how to do new materialist rhetoric (perversely, since it is often about ways of being, not doing), one possible answer is design. And what one designs is a rhetorical experience, a moment that returns to being by potentially altering the mode of being for the self or another. One goal is bringing the move towards design studies in rhetoric and composition<sup>1</sup> together with new materialism.

Rhetoric, in fact, can be conceptualized as a particular type or quality of experience. It is a concatenation of moments and forces that are experienced as a unit – a unit with a persuasive quality to it or that creates new directions for speech and action. Similarly, rhetoric can also be understood as the production or design of those experiences. The design is always partial, as no one can control an experience, but

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<sup>1</sup> See Richard Marback, “Embracing Wicked Problems: The Turn to Design in Composition Studies,” *College Composition and Communication* 61, 2 (2009): 397–419. Also see James Purdy, “What Can Design Thinking Offer Writing Studies?” *College Composition and Communication* 65, 4 (2014): 612–41.

the addition, removal, arrangement, and use of elements for the purpose of creating a quality of experience is an important rhetorical act. This design-oriented production of rhetorical experiences is a way of focusing on the human agents within a material rhetoric context that avoids relegating the non-human and the non-linguistic to the background. This paper moves through brief explorations of design studies, materials, notions of experience, and new materialist theories in considering the design of rhetorical experiences.

Design is a way to emphasize material rhetorics, putting them together with more symbolic or language-based rhetorics. A role for a designer remains important, albeit limited, and the goals can be varied. In Dave Tell's discussion of the rhetorical role of grain elevators in modern architecture, he explains, "A mechanical rhetoric is thus very different from a symbolic rhetoric. It emphasizes the materiality of rhetoric and the embodied nature of persuasion. It treats images as objects-in-motion and persuasion as a function of physical displacement."<sup>2</sup> This distinction between mechanical rhetorics, which takes even physics as rhetorical, and symbolic rhetoric is a valuable one. What thinking with design can do is bring the parts of this distinction together, since most environments include important mechanical and symbolic elements in Tell's sense. Design can help shed light on how rhetorical experiences generally involve both elements. It can start to elide the difference between the two, suggesting that they are not separate when understood as part of a larger rhetorical experience – often with elements the designer does not control.

Even with a humanistic focus on a designer, many elements of the so-called design push back, or have their own designs. The fly that gets into Alice's room, which is way to fascinating and distracting for sleep to be possible, is not part of my design except in the prevention or elimination of its presence. Yet, it is there with its own designs, likely in search of liquid food of some sort. This brings in the larger design picture, where we usually do not allow food in our girls' bedrooms, to discourage creatures like flies or ants from going there. Here, design choices are used to persuade creatures in particular directions, partially as an element of other design projects, like getting Alice to go to sleep.

The interest in a child sleeping is a form of user-centered design, which Marika Seigel discusses along with usability in the context of pregnancy manuals and the medical-technological system that accompanies most pregnancies now. The issue is how much say the users have in the design through various ways of being involved in the design process.<sup>3</sup> With getting a child to sleep, user-centered design is somewhat built in, as the iterative process of testing design models to encourage sleep are also the active designs or rhetorical acts themselves. The user (child) gives feedback each night through going to sleep easily, with resistance, playfully, in tears, or any other number of ways. Each experience can then influence the design the next night. Adjustments

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<sup>2</sup> Dave Tell, "The Rise and Fall of a Mechanical Rhetoric, or, What Grain Elevators Teach us About Postmodernism," *Quarterly Journal of Speech* 100, 2 (2014): 168.

<sup>3</sup> Marika Seigel, *The Rhetoric of Pregnancy* (Chicago: University of Chicago Press, 2014), 17–19.

are made constantly, and feedback happens, not just from how well Alice sleeps or how peaceful (or not) the process is, but from the light and temperature of the room, from whether a stinkbug got in, or regarding how put away toys need to be to navigate the room well and set the environment. A parent/rhetor has to find a balance between listening to the user's wishes without following them so much that the rhetorical goals are lost or one response is given too much clout over others.

In addition to the user/audience, focusing on designing an experience emphasizes the rhetorician's use of materials: not just language, but the other available means. As materials, the qualities those materials hold (a fly's quick movement, a white noise machine's droning buzz, a night light's limited range – to give a few examples) take center stage more, and show not just the constraints on the rhetorical designer, but also the other elements of experience those might all participate in. Their role as materials is to be understood in their own rights as much as possible. Designer Rosanne Somerson explores how one relates to materials. She argues that “sensitized responses to materials can allow the material, rather than the maker, to lead.”<sup>4</sup> Using materials rhetorically can include assemblages that Jacqueline Preston argues for in composition studies work,<sup>5</sup> but goes beyond to listening, connecting with, and even empathizing with materials however possible.

## Experiences

The field of design has moved to directly talk about designing experiences rather than objects or products as well. In *Emotionally Durable Design*, Jonathan Chapman calls “experience design” a fairly new arena for discussion and theory, but one that has happened for ages.<sup>6</sup> In broad experiential terms, experience design theorist Nathan Shedroff says, “We all constantly create or engineer interactions, presentations, and experiences for others. Information interaction design addresses the pervasive need to do so with one process for producing every book, directory, catalog, newspaper, or television program.”<sup>7</sup> His link between texts and experiences moves further toward the design of experiences.

Shedroff elsewhere attempts to break down an experience into parts, stating, “At the very least, think of an experience as requiring an attraction, an engagement, and a conclusion.”<sup>8</sup> Those three parts identify the beginning and end markers of an experience, with the engagement as the main event. He provides examples ranging

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<sup>4</sup> Rosanne Somerson, “The Art of Critical Making: An Introduction,” in *The Art of Critical Making: Rhode Island School of Design on Creative Practice*, ed. Rosanne Somerson and Mara L. Hermano (Hoboken, NJ: Wiley, 2013), 25.

<sup>5</sup> Jacqueline Preston, “Project(ing) Literacy: Writing to Assemble in a Postcomposition FYW Classroom,” *College Composition and Communication* 67, 1 (September 2015): 37–41.

<sup>6</sup> Jonathan Chapman, *Emotionally Durable Design* (Sterling, VA: Earthscan, 2005), 92.

<sup>7</sup> Nathan Shedroff, “Information Interaction Design: A Unified Field Theory of Design,” in *Information Design*, ed. Robert Jacobson (Cambridge, MA: MIT Press, 1999), 267–68.

<sup>8</sup> Nathan Shedroff, *Experience Design I* (Indianapolis, IN: New Riders, 2001), 4.

from giving birth, to amusement parks, to media experiences. The experience, as a somewhat definable span of time, is distinct from the idea of designing for changing states of being – like moving a child to sleep. The relationship is in the move from the experience to the time after it. The attraction may be simply taking a child to her bed, perhaps enticed by a favorite story or getting to cuddle with dad. The engagement is the interaction in that space of song, story, ritualistic goodnights, adjusted lights and temperature, arranged stuffed animals, cat removal from the bed, and whatever else is part of the main interaction. The experience concludes in one sense as the parent leaves, but for the child, it can continue until sleep comes. Here the experience ends as the state of being changes, and then that state can continue for a period of time. A designed rhetorical experience may have a conclusion, but the change in being possible from it can continue well beyond the experience. Experience matters because it foregrounds ways of being and responses that involve whole bodies and objects in relation to each other.

Experience is described by John Dewey as something to draw on for use, but also as something made through the senses, taken in by bodies' perceptual members. "Sensation and perception were its occasion and supplied it with pertinent materials but did not of themselves constitute it."<sup>9</sup> It is a moment to create practical wisdom for many involved, whether for a fly about evading a swatter, or for a child about how to better resist sleep. Brian Jackson and Gregory Clark emphasize that Dewey's "transactional model of experience seems to us like the essential rhetorical act: to make one's experience accessible and meaningful to/for someone else."<sup>10</sup> While this connection of one's own experience to another is a powerful moment, the creation of an experience in someone else, even if it is not one's own experience, is a fundamental rhetorical moment as well. The larger point holds, that rhetoric consists of providing access to a particular experience, usually one that is connected to some aspect or perspective of the rhetoric/designer.

Yet there can be a distinction between providing one's own experience to another and creating more of a shared (designed) space for experience, even if that space is shaped or given a direction, like setting up a space to encourage a child to sleep. Affect, from theorist Brian Massumi's work, is a term that fits with much of the type of experience Dewey describes, where a sort of intensity of a moment of perception or sensation stands out from other moments. However, Massumi gives greater emphasis to both the shared nature of the experience and to the mode of being rather than the content of an experience. For the new state of being, Massumi talks of animals at play and how in the case of wolf cubs play-fighting (following an example from Gregory Bateson), "My gesture transports you with me into a different arena of activity than the one we were just in. You are inducted into play with me. In a single gesture two individuals are swept up together and move in tandem to a register of existence where what matters is no longer

<sup>9</sup> John Dewey, *Experience and Nature*, 2<sup>nd</sup> edition (New York: Dover, 1958), 354.

<sup>10</sup> Jackson, Brian and Gregory Clark, "Introduction: John Dewey and the Rhetoric of Democratic Culture" in *Trained Capacities*, eds. Brian Jackson and Gregory Clark (Columbia, SC: University of South Carolina Press, 2014), 15.

what one does, but what one does stands-for.”<sup>11</sup> The gesture is about changing a way of being, and it does so both for the self and for the other party.

The same idea can apply to a child at bedtime, where lights turned out is part of registering a new mode or form of experience. The non-gesturing party may get the gesture or not and may follow it or not. Those gestures are often bodily things, not just signals like a hand held out to indicate stop, but may even be involuntary hackles raised or flared nostrils. A design approach puts these varying kinds of elements together, some intentional, and some that come from the preferred modes of being for others in the space. For Dewey, the experience is more defined by symbolic action in encountering a work of art, but the experience still is more than the perceived content. A “qualitative” difference is key for Massumi between play and real fighting.<sup>12</sup> With design rhetoric, it is precisely changes in qualitative elements that are used. The mood or ambience is altered by a tone of voice or pressure level of touch. Dewey’s art examples create moments of possible experience or encounters, while Massumi’s gestures of “mutual inclusion” expand the realm of rhetorical actors.<sup>13</sup>

In *Art as Experience*, how things link together and flow is vital. Dewey describes the flow of perception and data that pause in moments that are felt as singular or as unities, saying “Experiencing like breathing is a rhythm of intakings and outgivings. Their succession is punctuated and made a rhythm by the existence of intervals, periods in which one phase is ceasing and the other is inchoate and preparing.”<sup>14</sup> This rhythm of experience is part of why design makes sense for rhetoric. Rhetoric is not just the moment of taking in words. The whole flow of experience matters and structuring the quality and form of that flow is what the rhetorical designer endeavors to do, always aware that the wind may blow those birds into new versions of the experience, regardless of the designer’s ideas. Massumi adds another difference here from Dewey’s notion of continuity with moments standing out as experiences. For Massumi, the flow is more continual and is not so much interrupted as it is altered into different modes of being, such as into and out of play or the ludic mode,<sup>15</sup> which is aesthetic in its own right.<sup>16</sup> Rhetoric would be more of a mode of being influenceable than a particular moment of experience. At the same time, the shifts in intensity that come with affect perhaps ultimately define the beginning and end of an experience. Dewey describes more of a regular state and then a heightened experience state.

Design helps move a Deweyan notion of experience, influenced by Massumi’s work on affect, towards including a larger sense of environment as part of the experience. To use the terms from the beginning of the essay, a designed experience considers symbolic and mechanical influences together and in overlapping ways. With

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<sup>11</sup> Brian Massumi, *What Animals Teach Us about Politics* (Durham, NC: Duke University Press, 2014), 4–5.

<sup>12</sup> *Ibid.*, 8.

<sup>13</sup> *Ibid.*, 3.

<sup>14</sup> John Dewey, *Art as Experience* (New York: Minton, Balch & Company, 1934), 56.

<sup>15</sup> Massumi, *What Animals Teach Us about Politics*, 5.

<sup>16</sup> *Ibid.*, 9.

rhetoric, the quality of an experience matters, or rather, rhetoric is a quality of experience. This sort of experience often results in some sort of change or action in the world, which Dewey addresses in his work on educational experiences. He argues, “[T]he quality of any experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness, and there is its influence upon later experiences.”<sup>17</sup> How one tries to get a child to sleep tonight affects how the child will respond tomorrow night. This is affect in the usual sense and as “relations of motion and rest” as Massumi describes affect.<sup>18</sup> There is continual change of bodies having greater and lesser intensity of experience separate from linguistic content as they affect each other for Massumi.<sup>19</sup> Creating a rhetorical experience is not just for the moment but is also for the continued impact that experience may have.

Gerard Hauser notes Dewey’s emphasis on “mutual experience between rhetor and audience,”<sup>20</sup> providing a reminder that the rhetor is experiencing the situation along with the audience and all the other elements of the scenario. In other words, when I sing a song a particular number of times, calculated to have the best chance of encouraging Alice to sleep, I am engrossed in the experience of the song, my daughter rolling over, the wind whistling by the window and all the other elements of the experience too. While design helps bring aesthetics and use together, design also brings mechanical and symbolic persuasion together, encouraging the rhetor to consider and even empathize with all sorts of materials and their properties.

## Materialisms

Designed experiences help rhetors rethink the roles they play and the jobs they have, much of which requires working with symbolic and physical materials at once. Recent work in new materialist rhetoric helps further theorize that work with spaces and things that are active and agential in their own right. New materialists “often discern emergent, generative powers (or agentic capacities) even within inorganic matter, [...] ascribing agency to inorganic phenomena such as the electricity grid, food, and trash, all of which enjoy a certain efficacy that defies human will.”<sup>21</sup> Yet the idea of a designer is full of the sense of a controlling figure who has significant control, or at least is the center of causality. The power of design and designers can be usefully limited by new materialism, but the design work also gives back ways of thinking about agents and even about the roles of materials.

<sup>17</sup> John Dewey, *Experience and Education* (New York: Simon & Schuster, 1997), 27.

<sup>18</sup> Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002), 20.

<sup>19</sup> Massumi, *Parables for the Virtual*, 24–27.

<sup>20</sup> Gerard A. Hauser, “Afterword: The Possibilities for Dewey amid the Angst of Paradigm Change,” in *Trained Capacities*, eds. Brian Jackson and Gregory Clark (Columbia, SC: University of South Carolina Press, 2014), 242.

<sup>21</sup> Diane Coole and Samantha Frost, “Introducing the New Materialisms,” in *New Materialisms: Ontology, Agency, and Politics*, eds. Diana Coole and Samantha Frost (Durham, NC: Duke UP, 2010), 9.

The agency of designers, rhetors, and other elements of a scenario are regularly at stake in discussions of new materialism. Do things typically understood as materials or contextual elements have an agency of their own? While rhetoric as a designed experience is the focus here, and the agential concern is mainly with the designer, other elements may have power and influence in a situation as well. Marilyn Cooper points to the vitality of the idea of agency for rhetorical studies but redefines it through work on complexity. She calls agency an “emergent property” of “individuals”<sup>22</sup> but says despite the reality of conscious moves these individuals want to make, “their agency does not arise from conscious mental acts.”<sup>23</sup> Agency itself is a sort of experience – as “lived knowledge” – and connects to taking responsibility for something as a designer might. Agency is felt more than owned, and in designing rhetorical experiences, rhetors do well to pay attention to their own experiences of agency when creating experiences for others and that involve materials with desires or power of their own.

Elements latent in all things are the basis for rhetorical (and, I would add, design) possibilities. As Diane Davis explains, “the goal is to expose an originary (or preoriginary) rhetoricity – an *affectability* or *persuadability* – that is the condition for symbolic action.”<sup>24</sup> The reality is that we all can affect each other, and “we” includes the non-human and the non-living. Massumi describes this affectability as a distinction between affect as “bodily” intensity that is often prior to the symbolic work of a defined emotion.<sup>25</sup> He also brings in non-human animals and their own cooperative politics that can be creative and playful as much as instinctual.<sup>26</sup> Rhetoric becomes a way to think about how those moments of connection and impact work even before language use. Rhetoricity is a condition of possibility for Davis, so all are already potentially rhetorically open to experiences of change. In a similar vein, Thomas Rickert presents rhetoric as a way of being or manner of connecting with the world. He grasps onto the term “dwelling” to describe the role of rhetoric, meaning “how people come together to flourish (or try to flourish) in a place, or better, how they come together in the continual making of a place.”<sup>27</sup> For Rickert, the focus shifts from what beings are to how they are. Instead of thinking of rhetoric as something beings of particular types (gendered beings, aged beings, and so forth) do, rhetoric is a way of acting and living with others. What types of beings are involved still matters, but the approach is central. A cat curls up in your lap, and you pet it absentmindedly, or maybe you nudge it off because the hot day and warm fur do not mix. These relationships, grounded in physicality, can be understood as rhetorical – as parts of dwelling together in ways where the weather, the cat, and the person all persuade each other by extra-linguistic means. A rhetoric of experience seeks a shift

<sup>22</sup> Marilyn M. Cooper, “Rhetorical Agency as Emergent and Enacted,” *College Composition and Communication* 62, 3 (Feb. 2011): 421.

<sup>23</sup> Cooper, “Rhetorical Agency as Emergent and Enacted,” 421.

<sup>24</sup> Diane Davis, *Inessential Solidarity* (Pittsburgh: University of Pittsburgh Press, 2010), 2.

<sup>25</sup> Massumi, *Parables for the Virtual*, 28.

<sup>26</sup> Massumi, *What Animals Teach Us about Politics*, 3-4.

<sup>27</sup> Thomas Rickert, *Ambient Rhetoric: The Rhetorical Attunements of Being* (Pittsburgh: University of Pittsburgh Press, 2013), xiii.

in attunement. The designer/rhetor plays a limited role in shaping the environment to create an effect, an effect that often involves another entity connecting to the world a little bit differently. Perhaps the addition of a nightlight establishes a calmer experience of a space, allowing for the possibility of a child closing her eyes for a soothing song, and increasing the likelihood of sleep.

Rickert resists design to some extent, noting an example from John Frow of a hotel key with weight attached to it, where the material aspects of the key are vital to the rhetoric “even if contemporary rhetorical theory gives short shrift to this material dimension, preferring to skip over it in favor of the human design element.”<sup>28</sup> But that human design element is important in the sense of interacting with materials and what they already have and even “want.” The weight involved is utilized as part of a collection of moves made by a designer to include one rhetorical message in the context of many other competing elements of the environment, while that weight also is a property of the material that can serve as its agency. The point for design here is that the builders, designers, and rhetors not only use the materials but are also used by the materials and landscape. Rhetorical design is less interested in attributing agency and more interested in the quality of experience resulting from an attempted arrangement.

Materials as agents are part of new materialism. Kelly Dobson observes that “we are rarely invited to think about materials as the agents of action, as forceful substances with tendencies, perhaps even desires. Once we recognize these properties and learn to work with them, we become sensitive to their potency and possibility. We realize that materials often lead.”<sup>29</sup> Persuading a child to fall asleep can be a response to the light level, the available bedding, and the temperature. These elements may be less constraints and more persuasive forces of their own, spurring arranging actions by the designer: closing a window, turning out a light, or removing a blanket. The properties of materials may be the physical side of what Laura Micciche calls “*with-ness*”<sup>30</sup>. Writing or rhetoric only happens alongside many other players, forces, and materials that cannot all be separated out from each other. So the rhetorical designer, who still experiences making choices and pushing a design in particular directions to create a particular experience for others, ought to be aware of the materials used, not just as things used, but as presences with properties that one works *with*.

## Finally, Sleep

Rhetorical experiences have a sense of beginning and end, holding them together, but also playing a role in shaping how later things are experienced. Thus far, they are similar to experiences in general as conceived by Dewey. Rhetorical experiences also should have an element of potential change in action, viewpoint, thought,

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<sup>28</sup> Ibid., 22.

<sup>29</sup> Kelly Dobson, “Conversation: Materials,” in *The Art of Critical Making: Rhode Island School of Design on Creative Practice*, ed. Rosanne Somerson and Mara L. Hermano (Hoboken, NJ: Wiley, 2013), 139.

<sup>30</sup> Laura Micciche, “Writing Material,” *College English* 76, 6 (2014): 502.

perspective, or some other element. That change, using traditional rhetorical ideals, is not coerced, in the sense that a rhetorical experience involves some sense of agency for the audience. This is agency broadly conceived, including a sense of willingness in humans or even an altered use of qualities in materials, but the feelings of agency and of change are both key elements to a rhetorical experience.

This material design means working across disciplines, but also across elements of one's life experiences in creating rhetorical experiences. Coole and Frost explain, "previously separate fields such as those of medical and political science must work together more closely since in such models the body is also understood as an open system and one whose interactions with its environment significantly shape its neuro-chemical functioning and the trajectory of disease and health."<sup>31</sup> In other words, with bodies as systems whose more mechanical functions are impacted by environmental factors, and vice versa, forms of influence, too, can be examined together. Tell's symbolic and mechanical influence are not simply separate categories, but always impact each other to some degree, and may not be as separate categories from each other as they are usually understood.

Alice has gone to sleep and awoken many times since I began writing this essay. Recent materials and their properties include a heavier blanket than usual, a quiet whoosh from a white noise machine, and a homemade bumper on the side of the bed to alleviate well-established concerns about rolling out of bed in the night. Those concerns serve as a small example of the design directly changing the designer's experience. Less worry about hearing a thump in the night can be part of my experience, just like increased warmth from the blanket is part of Alice's experience and she shifts into sleep and I say, "good night."

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<sup>31</sup> Coole and Frost, "Introducing the New Materialisms," 17–19.

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