ASU Writing Programs: ENG 105 and 200-Series Assignment Sequences
Course Description:
An intensive, one-semester writing course that folds the work of our two semester sequence into one. The course emphasizes that research is not merely mechanical or abstract: it contributes to the goals of the entire course. That is, rather than emphasizing the mere ability to find evidence to support a given argument, the course emphasizes the ability to judge the merit and appropriateness of that evidence, to weigh different pieces of evidence against one another and to engage in intellectual dialogue with the authorities represented by that evidence. During the 16-week semester students will complete three formal written projects. Combined the final drafts of these three projects should result in approximately 5,000 words (this is equivalent to about 20 pages using standard academic format). Additionally, a final reflection is required.
Project 1: Rhetorical Analysis. We are surrounded by rhetoric every day: arguably, every single text, image and even conversation you encounter represents an attempt to persuade someone of something. For your first writing project, you will be called upon to assess the ways in which an author tries to bring you over to his or her perspective.

Project 2: The Researched Proposal. One of the chief purposes of writing is to cause change, to bring our will to bear on the world around us. For your second writing project, you will be asked to identify a problem specific to the ASU campus and present a researched argument on how best to deal with it.

Project 3: The Collaborative Research Paper. Although the classic image of the scholar is often that of the hermit living in his ivory tower, much of academic writing is in fact collaborative. For your final writing project, you will be asked to collaborate with some of your classmates on a long research paper.
ENG 105: Advanced First-Year Composition

Project 1: Annotated Bibliography & Research Proposal
You will research, then write annotations to 8 current or landmark peer-reviewed articles, and 2 non-scholarly sources that make a case for current worldly relevance, on the topic of your choice. This survey of the state of knowledge will be the foundation of your research proposal. Your research proposal will further this line of inquiry with your own contribution. Each of your 10 annotations will be 80 - 100 words, summarizing their argument in a nutshell and speaking the link to how it will function as a piece of your own argument. Your research proposal will be 325-375 words.

Project 2: Multimodal Rhetorical Analysis
In 1000 words, you will use the concepts and vocabulary learned in this class to analyze an implied multimodal argument. You will incorporate visual rhetorical analysis alongside written/oral rhetorical analysis from a non-fiction source of your choosing.

Project 3: Major Research & Argument Project
You will write a 1250 - 1350 word research paper that attempts to further our collective knowledge base by making a new claim about the world. You are welcome to part-out work that you did in WP1 towards a WP3 final draft.
Some differences between ENG 105 and ENG 101/102:

• More reading (typically 30-40 pages or two article-length pieces per class meeting)
• More writing (around 500 words per meeting)
• More “meta-writing” (i.e., proposals, annotated bibliographies)
• Faster pace; research mixed with rhetorical content
ENG 215: Strategies for Academic Writing

Course Description:
Advanced interdisciplinary writing course emphasizing critical reading and thinking, argumentative writing, library research, and documentation of sources in an academic setting. Practice and study of selected rhetorics of inquiry (for example, historical, cultural, empirical, and ethnographic) employed in academic disciplines, preparing students for different systems of writing in their academic lives. Throughout this course, students will:

- significantly improve their academic writing;
- develop an understanding of how members of a particular discipline conceive of and engage in the rhetorical practices of that discipline;
- demonstrate understanding of the key conversations, the forms, and the conventions of writing in a particular discipline;
- gain experience in the construction of knowledge within a discipline and practice using its discourse;
- read critically and analyze rhetorically writings from a particular discipline and use those lenses to frame their own discourses;
- write in the different forms and styles of a particular discipline; and
- develop techniques for conducting research on the Internet and with other electronic databases.
ENG 215: Strategies for Academic Writing

There are a series of writing projects in this class, and each one builds off the previous one. Throughout the course you will go from reading journals and articles in your discipline to crafting your own research proposal and writing a full research paper for a topic of interest to you within your field of study.

**Project One: The Journal Review.** You will analyze and evaluate three different issues of an academic journal in order to get a sense of current scholarship taking place in your field.

**Project Two: The Article Reviews.** You will then give an overview of three different articles within your field, seeking to identify the style, methods, and practices of researchers in your discipline.

**Project Three: The Annotated Bibliography.** You will now choose your own research question and begin reading about your topic. You will produce a bibliography that includes summaries for at least ten sources.

**Project Four: The Research Proposal.** You will create a document that introduces your research question and justifies why your subject needs to be researched further. You will then share your method(s) for your study and what you hope to accomplish through your research.

**Project Five: The Research Paper.** You will then craft a thoughtful and thorough research paper to answer your research question.
ENG 215: Strategies for Academic Writing

**Paper #1: Synthesis Argument:** The purpose of a synthesis paper is to thoughtfully integrate information and arguments from two readings with your own point of view. Your paper should explore the facts, data, and information available on your subject and then put this information together (synthesize) in a way that will help your readers to make sense of the issues at stake, to understand why and how thoughtful people disagree about this, and to appreciate your position on the issue.

**Paper #2: Field Observation Report:** The purpose of a field observation report is to help writers make crucial connections between purely academic work (focused on theory or basic content) and practical applications of that work within future professions. Because the goal of the field observation is to make connections between theory and practice, it is important to begin by thinking through what particular theory or methodology you wish to investigate.

**Paper #3: Researched Proposal Essay:** Your purpose is to identify an issues that is currently being debated within a subject area that you have a genuine interest in—nutrition, science, history, politics, popular culture, film studies—preferably something related to your major, hobbies, or career interests. You will than offer readers a well-researched and thoughtful proposal that suggests a solution to one or more of the problematic aspects of that issue. Your solution may be either *practical* (proposing an action to solve an immediate problem) or *policy-oriented* (a broad plan of action to solve problems affecting the common good).
ENG 216: Persuasive Writing on Public Issues

**Course Description:**
Advanced interdisciplinary writing course emphasizing major contemporary public issues. Practice in and study of the logic by which writers construct arguments; the various means that writers use to persuade an audience; the conventions of evidence, claims, and argument in persuasive discourses. Throughout this course, students will:

• significantly improve their persuasive public writing;
• understand and effectively employ various forms of persuasion;
• understand and deploy effective rhetorical strategies in situated discourse;
• discover and evaluate the methods of persuasion used in the construction of a public issue;
• read critically and analyze rhetorically writings within public forums and use those lenses to frame their own discourses;
• write in the different forms and styles of a particular public discourse; and
• develop techniques for conducting research on the Internet and with other electronic databases.
ENG 216: Persuasive Writing on Public Issues

Project One – Local Public Engagement
You will select a local public issue to write about for a local public audience. It will be a 2.5 page piece of writing. You will also include a 1.5 page cover letter explaining how will be getting this message out there. What will actually captivate people’s attention?

Project Two – Digital Public Engagement
You will be analyzing various major online platforms (newspapers, well-trafficked blogs, etc.) in order to understand their priorities, their audience, and what kind of message would fly with them. You will then write a tight, efficient two page public issue piece of your choosing for this major online platform. You will also craft a two-page cover letter explaining how your choices fit with this particular newspaper platform.

Project Three – Group Project
Your final project is a group project. You will work together to create a public issue team that engages through multiple mediums. Included in this is a class presentation, a write up, etc.
Alison’s Writing Project 2
Experimental, Empirical Rhetorician in the Real World

Your challenge: Try to draw a “public” by persuasively talking about a public issue through a public medium. Reflect on the success or lack thereof of your strategy. It’s an informed experiment modeled off of your prior data.

**Part One**: 250 word analysis of successful examples or models that have worked for other people (at least 3 models – what techniques do they have in common?)

**Part Two**: Reddit: Five to ten attempts to start a thread in your sub-community made up of a particular audience, and 10-15 comments in threads started by another Redditor; you need to have read through /r/TheoryOfReddit to understand how to “work” Reddit successfully.

**Part Three**: 500 word reflection on your outcome

[sample of student’s online work]
ENG 216: Persuasive Writing on Public Issues

**Writing Project One: An Argument of Local or Community Importance**
Students will identify a local or community issue, locate an appropriate venue for public argument, and engage therein with a researched written argument.

**Writing Project Two: Participation in Argumentation on the Internet**
Students will identify a web-based forum of their choosing for participation, and engage in public argument therein after significant research and writing on the issue in controversy.

**Writing Project Three: Collaborative Advocacy Project**
Students will work in teams to create a public argument with written, visual, and oral presentation components. These will be delivered at a venue of students’ choosing and to the class.
ENG 216: Persuasive Writing on Public Issues

Project One (4 parts): Written and oral debate. You will go head-to-head, in writing, with another student in an effort to persuade your audience (other class members) of your position on a particular issue. This project has 3 written components: an opening brief (6 pages max), an opposition brief (4 pages max), and a reply brief (2 pages max). In addition, you will engage in an oral debate in class (5 mins per side, 2 mins for rebuttal).

Project Two: Group presentation (2 parts). In small groups, you and your classmates will design a persuasive presentation (~15 mins) using the rhetorical techniques we go over in class. You may use all means of persuasion available to you--visual, experiential, oral, and written. Get creative! You may approach your presentation as an honest effort to convince your audience of your position, or as a marketing ploy using seedier methods. In either case, your goal is to successfully persuade your audience. To that end, your group must select a specific audience and tailor your presentation accordingly. In addition to your presentation, your group will submit a report detailing why you designed your presentation as you did, what you hoped to accomplish, and each group member’s role. After each presentation, non-presenting class members will write up a critique of that presentation answering a set of instructor-provided questions. These critiques will be graded and will be shared with the presenters.
ENG 217: Writing Reflective Essays

Course Description:
Advanced interdisciplinary writing course emphasizing theories, methodologies, and issues of composing non-fiction prose. Practice and study of selected: biography, autobiography, reading and transcribing of oral narrative. Following an introduction to appropriate theories and methodologies, the course focuses on writing and response to the chosen form in a workshop atmosphere. Throughout this course, students will:

• Focus on reflective non-fiction prose writing;
• read critically and analyze rhetorically writings from various non-fiction prose and use those lenses to frame their own discourses;
• discover and evaluate the methods of persuasion used in the construction of a public persona;
• understand and effectively employ various forms of persuasion;
• understand and deploy effective rhetorical strategies in reflective discourse;
• write in the different forms and styles of a non-fiction prose discourse; and
• develop techniques for conducting research on the Internet and with other electronic databases.
The Shoulds and Shouldn’ts of Reflective Writing
This assignment is meant to help us to get our bearings about what makes readable, engaging reflective writing. First, everyone will write a one-page, single-spaced piece of reflective writing and submit it anonymously with enough copies for everyone in the class. Everyone will read everyone else’s piece and then make a list of 7 shoulds and 7 shouldn’ts for reflective writing, with representative examples. I will compile everyone’s lists into a master list which will serve as a rubric that will work on for the rest of the semester.

Tell Your Own Story Really Well
For this assignment you will tell a meaningful personal story, and then find and include sources that confirm, elaborate on, complicate, and contextualize your experience. 1500-2000 words.
ENG 217: Writing Reflective Essays

Do Something Out of the Ordinary Every Day for a Month and Write About Your Experience
Some creative media producers, like author A.J. Jacobs and documentarian Morgan Spurlock, have, to a large extent, made their careers out of submitting themselves to all sorts of crazy experiments, just so they can catch it on camera and/or write about it. For this assignment you will be doing something similar. You will do something out of the ordinary every day for a month, keep a journal about your experience, and turn your journal writings into a 2000-2500 word reflective essay.

Tell Someone Else’s Story and Help Them Reflect On It
For this assignment you will find a person with an engaging story and tell that story for them. As part of this assignment you will also need to find and interview as many people as you need to in order to confirm, elaborate on, complicate, and contextualize the story. Like we will hear in the This American Life Podcast we will listen to, your goal should be to tell the story as completely as you can, searching out and portraying the most engaging and readable aspects of the story. You will also need to help the person whose story you tell to reflect on the experience. 2500+ words.
Project #1: Memoir as Exploration of Self
In this paper, you will tell the story of a significant event or moment from your life, an experience that taught you an important lesson or that allowed you an insight into your own personality. Possible topics include a memorable “first,” a “threshold,” a “revelatory moment,” or an “initiation” moment. Your task will be to write the experience in first person, as a story, while describing the experience in such a way that your readers can envision and connect with it on some level.

Project #2: Personal Essay as Exploration of Self and Others
This paper asks you to create a sketch of a person who has impacted your life in a meaningful way. This person may be a relative or ancestor, perhaps even someone you’ve never met, or a friend, coach or teacher who made a difference. This assignment may require you to conduct some research into this person’s life through interviews, historical documents, etc., in order to gain the information necessary to bring this person to life on the page. Your task will be to help your readers to see this person through the use of detail, showing them how this person fits with places and other people, as well as the meaningful way in which you personally connect with her or him.
Project #3: Lyric Essay as Exploration of Self and Outer World
We exist within the world, and thus we influence the people and places around us just as they influence us. This paper asks you to write an essay in which you parallel your interpretation of a particular artwork, film, song, or book with events unfolding in your own life. For this essay, your task is to choose a lyric essay form that expresses the product of your exploration in a personal way. This assignment asks you to write an essay in which the focus is on the quest, the unknown, rather than on definitive answers.

Project #4: Personal Essay as Exploration of Self and Inner World
In this paper, you will explore an idea or concept related to an experience or situation in your own life. Topics may include education, love, assimilation, a specific emotion, and so on. Your exploration of this topic may take you places you don’t expect, or situate you firmly in the familiar. Either way, your task is to provide your readers with a themed paper that is both personal and concrete.
Appendix

Contents:

- ENG 105
  - WP1 Rhetorical Analysis Assignment (John Henry Adams)
  - WP2 Proposal Assignment (John Henry Adams)
  - WP3 Research Paper Assignment (John Henry Adams)
- ENG 215
  - ENG 215 Syllabus (Jen Russum)
  - Journal Review Assignment (Jen Russum)
  - Article Review Assignment (Jen Russum)
  - Annotated Bibliography Assignment (Jen Russum)
  - Research Proposal Assignment (Jen Russum)
  - Crafting a Research Question Activity (Jen Russum)
  - Synthesis Argument Assignment (Christine Gillette)
  - Field Observation Assignment (Christine Gillette)
  - Research Proposal Assignment (Christine Gillette)
  - Library Research Activity (Christine Gillette)
  - Library Activity Worksheet (Christine Gillette)
  - Scientific Method Practice Activity (Christine Gillette)
- ENG 216
  - WP1 Debate Assignment (Emily Churg)
  - ENG 216 Syllabus (Jordan Loveridge)
  - WP2 Online Public Writing Guide (Jordan Loveridge)
- ENG 217
  - ENG 217 Syllabus (Steven Hopkins)
  - ENG 217 Syllabus (Sherst Chabot)
Purpose and Audience:

Your purpose is to identify an issue that is currently being debated within a subject area that you have a genuine interest in—nutrition, science, history, politics, popular culture, film studies—preferably something related to your major, hobbies, or career interests. You will then offer readers a well-researched and thoughtful proposal that suggests a solution to one or more of the problematic aspects of that issue. Your solution may be either practical (proposing an action to solve an immediate problem) or policy-oriented (a broad plan of action to solve problems affecting the common good).

The audience for your paper will be other students and faculty at ASU: assume they are intelligent readers who are familiar with your subject, but have not studied it in detail. Should you wish to apply your efforts toward a more particular audience (for instance, a textbook selection committee for a school board, lawmakers, etc.), you are welcome to do so.

Requirements:

- Paper establishes a clear need for action on this issue.
- Paper makes a sincere attempt to address audience resistance to change, their resistance to taking action, and/or their fear of the consequences of this proposal.
- Paper offers specific, well-reasoned and feasible support for the proposal.
- Paper uses and cites at least five appropriate print sources. At least three of these should be from a peer-reviewed academic journal. Newspaper articles or articles from trade journals (business, music, technology) may also be used as appropriate (this will depend on your subject).
- All print sources must be obtained through licensed academic databases.
- Paper “frames” any quotations by introducing the author and/or context of the quote, giving the quote (or paraphrase) and then commenting on it. Paper does not allow quotes the “last word” in a paragraph or drop them into the paper unannounced.
- Papers written on humanities-based subjects will use correct MLA format throughout. Papers written on social science topics will use APA style throughout. This includes formatting for the header, title, page numbers, quotations, parenthetical documentation, and Works Cited or References page.
- Copies of all cited sources must be turned in with the final draft of the paper, along with peer review sheets and teacher-graded rough draft.

Hints/Suggestions:

These papers work best when you choose subjects that puzzle or trouble you, subjects to which you have a personal connection, or subjects that are unexpected, immediate, local, or slightly unconventional. Paradoxically, topics that seem the most narrow/specialized are often more successful because you can discuss ideas in greater detail. AVOID topics such as abortion (I do not read papers on this topic), capital punishment, legalizing marijuana, lowering the drinking age, or anything to do with paranormal phenomena or the existence of higher powers.

Evaluation Criteria:

- The issue you have chosen is valid, interesting, and relevant
- Your proposal is well-defined, clearly stated, plausible, and logically supported
- Evidence supports need for proposed changes
- The paper attempts to address doubts or concerns of the audience
- The paper demonstrates appropriate and effective use of source material (minimum of 5 cited sources)
- There are few, if any, errors in correctness
English 215: Library Assignment

How do I begin researching a topic I’m interested in? What kinds of sources will be most helpful for college writing? How can I find them? Why can’t I just Google this stuff? What tricks can help me do my research faster and better?

Over the course of the semester, you will write a series of papers that ask you to find a topic of interest to you, to research this topic by reading and analyzing reputable writing on the subject, and finally to write essays in which you demonstrate your ability to develop a logical argument and to support that argument with reasons and evidence. In each of these essays, you will be required to demonstrate your familiarity with arguments and evidence offered by other reliable (peer reviewed) authors on the subject of your choice.

This assignment will help you to become familiar with some of the academic sources and search engines that will enable you both to find and evaluate evidence, and to pursue your interest in this subject most efficiently.

Methods:
- Listen carefully to the presentation by library staff. Be sure to ask questions specific to your own subject; if your topic that touches on more than one subject (teens and texting, for instance), you may need to take notes about combining and truncating terms.
- Take notes on databases, shortcuts or tips for efficient searching, how to find electronic citation information, and search terms.
- Find FOUR articles related to your subject by using a specific keyword search. (Hint: you may wish to print your list right away, or email your list to yourself for future reference.)

Homework assignment:
1. Complete worksheets for two of the four articles you have found.
2. Compile a list of four potential sources for your synthesis paper. List sources on a separate sheet of paper. Sources must be listed alphabetically by author’s last name, and cited using correct MLA format. (Staple this sheet to the back of the worksheets as you would do with a standard Works Cited page)

Assignment is due at our next class meeting.
Library Assignment Worksheet
English 215: Strategies for Academic Writing

Note: Answers may be handwritten or typed. You will need to fill out worksheets for TWO peer-reviewed sources in addition to providing a Works Cited page of four sources researched during our library session.

Part One: Rhetorical Context

1. Discuss the date of the article. What events might have influenced or contributed to this? How might the discussion have changed since this was written? How does the date affect your reading of the article?

2. Discuss the primary author(s) of the article. What else have they written? Where do they work? What organization(s) are they affiliated with? What do these things suggest about their interest, motivation, and/or expertise in regard to this subject?

3. Find the homepage of the journal/magazine/publication in which your article appeared. How does this journal represent itself? How would you describe the audience for this journal? Why? How might that affect the way you read/interpret this article?

Part Two: Content (on back)

4. Write a brief (one-paragraph) summary of the article. Be sure to include the thesis (main argument), key reasoning, and purpose of the article.
Understanding the Scientific Method

Advertisers often tout their particular brand of popcorn as the “biggest” and “fluffiest” or having the “most butter flavor.” Is there any basis in fact to these claims of superiority? Is one brand really better than another brand or a generic?

1. Write a hypothesis related to popcorn that you can test experimentally. For example, “a name brand will leave fewer unpopped kernels than a store brand.”

2. Predict what you should observe under specified conditions and circumstances in your popcorn “laboratory.” For instance, when comparable-sized bags of popcorn are popped in the same microwave for the same amount of time, there should be...

3. Take careful notes based on your experimental design and your observations during this controlled experiment.

4. Compare how your actual observations correspond to your hypothesis: Were there fewer unpopped kernels in the name brand? If so, your hypothesis is correct. If not, your hypothesis is disproved. Either way, you have learned something about the scientific method and (possibly) our willingness to believe claims.
Writing Project One: A Debate

For this project, you will go head-to-head, in writing, with another student in an effort to persuade your audience (other class members) of your position on a particular issue. This project has 3 written components: an opening brief (6 pages max), an opposition brief (4 pages max), and a reply brief (2 pages max). All briefs must be in 12 point TNR or Cambria font, 1” margins, double spaced, submitted in word or rtf format. In addition, you will engage in an oral debate in class (5 mins per side, 2 mins for rebuttal).

Part One—Opening Brief: Your opening brief presents your main argument, your supporting claims, and your evidence for each. It should be addressed to, and tailored towards, your audience, utilizing whatever strategies you think will be most effective at persuading them (think ethos, pathos, logos, claim types, reliable evidence, etc.). 6 pages max. Draft due to me Feb. 4; Final due to me and your opponent Feb. 18.

Part Two—Opposition Brief: In your opposition brief, you respond to your opponent’s opening brief. This should not merely be a rehashing of points you made in your opening brief, but rather a specific rebuttal to your opponent’s arguments. This entails identifying flaws in his/her claims (e.g. logical fallacies, factual errors, overstatements and mischaracterizations), as well as demonstrating why your positions on his/her claims are superior. 4 pages max. Draft due to me and peer review group members Feb. 25; Final due to me and your opponent Mar. 4.

Part Three—Reply Brief: This is your last chance to make your case, but once again it should not be a restatement of arguments you’ve already made. Instead, it is an opportunity to respond to any points your opponent raised in his/her opposition brief that you feel warrant a reply. Note that you may not make brand new arguments in this brief. 2 pages max. Final due to me and your opponent Mar. 6.

Part Four—Oral Debate: You will each have 5 minutes to make your initial case to the class, and a 2 minute rebuttal to respond to your opponent’s argument. Keep in mind that as with your written briefs, your goal is to persuade your audience—our class. Be prepared for interruptions, as your peers and I will ask questions throughout. March 18 and 20.
ENG 216: Persuasive Writing on Public Issues

Course Description and Objectives:
This is an advanced interdisciplinary writing course emphasizing major contemporary public issues, including, but not limited to, political, cultural and economic issues. This course provides practice in the study of the logic by which writers construct arguments; the various means that writers use to persuade an audience, as well as the conventions of evidence, claims, and argument in persuasive discourses. Throughout this course, you will analyze arguments made in various spheres, including local publics, digital spaces, and in the news media. By doing so, you will gain a sophisticated understanding of how arguments are constructed, means of persuasion, and methods for critically reading, analyzing and critiquing public arguments. You will also be asked to use these skills to produce your own arguments in a series of written and multi-modal projects, each directed at an issue of local, national or international importance. In doing so, you will improve your written, verbal, technological and visual literacy skills, especially as they pertain to consuming and creating public arguments.

Required Materials:


Supplies: Internet access for word processing, assignment submission and course communication.

General Policies:

Attendance
I expect you to attend all classes and to arrive on time; consistent attendance is the only way to make the most of the class. **If you miss more than six classes, you will fail the course** —this is Writing Programs policy. Being more than 10 minutes late to class, being 5-10 minutes late to class two times, or leaving class early without permission will each count as an absence. Several times during the semester we will cancel classes to hold group workshops; if you miss the workshop, you will be counted absent for each day that class was canceled. In other words, if you miss your draft conference, you will receive three absences.
Participation Work

Participation work includes oral and written responses to readings and other course material, in class writing, quizzes, group work, drafts, revision work, your final reflection portfolio, and anything else we do in the course of the writing process for each project. Basically, anything that isn't Writing Project one, two or three will be graded in this category.

I will not accept make-up work for participation work that is done in class, so you need to attend regularly. Homework is due at the beginning of the next class after it is assigned. Late homework will not be accepted. Furthermore, be aware that absence is not an excuse for not being prepared for class. If you are absent, you should still be prepared for the next class that you attend. If you must miss a class, please contact me and/or another student to catch up on what you’ve missed.

Writing Projects

There are three main writing projects in this course, and there is a final portfolio and reflection that takes the place of your final exam. You must submit all writing projects to pass the course. All projects must be turned in on Blackboard by 11:59 PM of the due date. Computer and printer problems are not valid excuses for late work. Late Writing Projects will be docked one full letter grade. All writing projects should be double-spaced with one inch margins, should follow MLA formatting and include a works cited page.

GRADING

The course grade is composed of the following:

Participation and Homework: 30%
Writing Project 1: 20%
Writing Project 2: 35%
Writing Project 3: 15%

DISABILITY RESOURCES FOR STUDENTS:

ASU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability and need a reasonable accommodation for equal access to education at ASU, please contact Disability Resources for Students at 480-965-1234. Please feel free to discuss the special accommodations with all of your teachers.

Standard Writing Programs Policies

1. Policy on class attendance

Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only two weeks’ worth of absences (see below) will be allowed for the semester, regardless of reason, including documented illness or emergency. Students who exceed two weeks’ worth of classes will fail the course, unless they
withdraw (see http://students.asu.edu/drop-add).

- **For Fall and Spring semesters**, classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6); for classes that meet two days a week, the maximum number is four (4); for classes that meet once a week, the maximum number is two (2). For classes that meet on other schedules, the number of absences allowed should reflect a similar ratio (two weeks worth of class meetings).

- **Note**: Students who participate in university-sanctioned activities and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisers across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.

- **Note**: Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs’ standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students’ religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisers across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.

2. **Attendance: first week of classes**
According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

3. **If I am absent**
If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is canceled, and check e-mail frequently afterward for further instructions.

4. **Grading**
Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+ = 4.3 (only used internally at ASU)
- A  = 4.0
- A-  = 3.7
- B+  = 3.3
o B  =  3.0
o B- =  2.7
o C+ =  2.3
o C  =  2.0
o D  =  1.0
o E  =  0.3
o No paper = 0.0

5. The public nature of writing and discussions
Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

6. Technological Distractions
“Please refrain from any unauthorized usages of technology during our class sessions. In this usage, ‘unauthorized’ means unrelated to the tangible learning activity or activities taking place during the class period. Please put all hand-held electronic devices away. I will expect computers and laptops to be used for classroom activities only. Failure to abide by these guidelines may have a negative impact on a student’s participation grade. Repeat offenders may be seen as disruptive and asked to leave class.”

7. Late Writing Projects
You must submit your final draft of all papers at or before the beginning of class. I do not accept late papers without penalty unless we have agreed to such an extension before the day that the paper is due. To request an extension, you must contact me via email prior to class and explain why the project will be late and when it will be turned in (which must be within one week of the original due date). If you do not contact me and receive permission to submit late, you will be docked one full letter grade.

8. All writing for this class must be written for this class
To pass this class all major writing assignments must be submitted, and note that all writing for this class must be written for this class. Resubmitting a paper from another class or elsewhere constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

9. Academic Dishonesty
Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see http://provost.asu.edu/academicintegrity.
10. Disruptive, Threatening, or Violent Behavior
Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of “W” or “E” when the student’s behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see http://www.asu.edu/studentaffairs/safety/definitions.html) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at http://students.asu.edu/srr/code.

11. Accommodations for Students with Disabilities
Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

12. End-of-Semester Portfolio Collection
All students will submit a portfolio of their work to the Writing Programs Portfolio Archive at the end the semester. This portfolio will consist of the final drafts of all major writing projects. This portfolio will be submitted digitally as a single PDF containing the major project final drafts in chronological order. Additional information and instructions for submission will be provided before the end of the semester.

13. Disposition of Papers/Grade Appeals
Students should keep all graded assignments for this course until the term is officially over and final grades are posted. If students believe their final grade is inaccurate or unfair, they must present all graded work in order for the grievance committee to review their case. Students should not solely rely on the documents remaining electronically available on Blackboard, if submitted there, but should also maintain their own digital copies.

Misc. Notes:
A Note Regarding Homework: As previously noted in the syllabus, homework is always due BEFORE class on the next day we would meet, unless otherwise stated. So, for example, Assignment 1 (assigned on January 15th) must be turned in BEFORE class on January 17th. This also means that homework assigned on Friday is not due until class on Monday. These assignments are typically more involved, hence their placement in the syllabus. Completing these assignments in a timely manner is
important. This is so that you arrive to class prepared to engage in our discussion and activities. If you turn in the assignment after class has started, **you will not receive credit.**

**A Note Regarding Drafts and Saved Work:** It is your responsibility as a student to come prepared for class or conferences with the appropriate drafts or other assigned work. You are expected to bring a physical copy of your paper to any conferences we schedule. If you do not, we cannot complete our work together. I recommend that all of you utilize a free cloud-storage program such as Google Docs or Dropbox. Both are free, and you have access to Google Docs through ASU. Keeping up-to-date work in these services is very beneficial, as if your computer crashes or you need an assignment away from your laptop, you will be able to access it. Remember, computer problems are not an excuse for late or incomplete work, so plan accordingly.

**A Note on Academic Expectations:** This is not an introductory course, and for that reason, you will be held to a high standard for academic conventions and argumentation. For any assignment given to you, you are expected to complete it in full. This means meeting any length requirements, following all directions, providing appropriate citations, and formatting your paper correctly. If you are unsure about how to do any of these things, please see me and I would be happy to talk to you. Furthermore, since this is a class about arguments, you are expected to provide and cite evidence in every assignment you are given. Regardless of whether or not the assignment explicitly asks you to include citations or quotes, do it anyway. If you make a claim about how someone is using language, provide me with an example of where in the text and how they are doing so. If you do not, this will negatively affect your grade.

**TENTATIVE SEMESTER SCHEDULE**

Following is a daily plan of projects and due dates. While there is a particular curriculum we need to cover within the semester, every class is different, and sometimes we will have to change plans. Therefore, you should view the semester outline as just that—an outline, with details to be arranged as the class progresses and various changes to be made as the need arises. If there are any major changes in course requirements, I will hand out written revisions in a timely manner. Students are responsible for assignments handed out in class as well as for those indicated on the project outlines, so absent students should check with classmates in order to be prepared for class.

Additional readings assigned as needed.

January 13:

- Introduction to course and syllabus.
  - Homework: Read Faber, Chapter 1 (Available on Blackboard)

January 15:

- What is an argument? Discussion of Faber.
  - Homework: Assignment 1 on Blackboard (Thinking about the Faber reading, identify a recent controversy in the media, online, or locally. What would you say made the issue controversial? What stories were the different sides telling themselves? What assumptions
were underlying these stories? How could the different sides communicate with each other more effectively?)

January 17:

- More on rhetorical situations and kairos.
  - Homework: Assignment 2 on Blackboard. (Think back to assignment 1 and the controversial issue you selected. Think about the rhetorical situation. Why did the various sides choose to argue for what they did? What was at stake? What were the different groups attempting to persuade you, or another reader/audience member to do? What motivated them to do this?)

January 22:

- The importance of audience. Inventing an audience.
  - Homework: Assignment 3 on Blackboard. (Research the Mitt Romney clip from class to find out more about the rhetorical situation. Who was Romney addressing at the time? Why would the comments he made appeal to that audience? Why do you think others were not persuaded by Mr. Romney's arguments? What about his rhetorical choices was ineffective when presented to another audience, rather than his intended audience?)

January 24:

- Introduction to rhetorical devices: Pathos, Ethos, Logos, Fallacies, and much much more.
  - Homework: Assignment 4 on Blackboard. (Watch the assigned clip, being sure to take notes. Think about the intended audience, the rhetorical situation, as well as any uses of rhetorical devices. In a short response, address two questions: what was the purpose of this rhetorical act, and what are the underlying assumptions? Second, did you find the act effective? Why or why not? Be sure to refer to specific features of the video in your explanation).

January 27:

- Logical argument, organization, topoi and use of evidence.
  - Homework: Complete assigned reading on Logos. Assignment 5 on Blackboard. (Review the provided article on TED talks. Why does the author take issue with the website/organization? How does this relate to our conversations in class?)

January 29:

- Logical fallacies
  - Homework: Assignment 6 on Blackboard. (Review the provided website on logical fallacies. While you are looking through the list, select three fallacies. For each, provide a scenario in which you have noticed someone use the fallacy. This could be on the news, somewhere online, or in your day-to-day conversations with friends. Provide a short description of the scenario, and explain why their reasoning or argument was ineffective, as well as how it could be more effective).

January 31:
• Workshop day. Begin work on fallacy presentations. See provided handout.
  ◦ Homework: Continue working on fallacy presentations.

February 3:
• Fallacy presentations

February 5:
• Fallacy presentations

February 7:
• Fallacy presentations

February 10:
• Explanation of Writing Project 1; Pathos, connotation, denotation, metaphor.
  ◦ Homework: Assignment 7 on Blackboard. (Do some research on your own, and locate a rhetorical artifact that makes heavy use of pathos, as discussed in class. This could be something like an advertisement, a piece of political commentary or a speech, an argument made online, or any number of other types of work. After finding your artifact, rhetorically analyze the work in terms of pathos and emotional appeals. What is the goal of the artifact? What motivated its creation? Is it an effective piece of rhetoric? Why? Be sure to provide concrete examples and quote the work if necessary. If the work is primarily visual, be sure to reference relevant features and explain their significance.)
  ◦ Begin research for WP1.

February 12:
• Ethos, credibility, scholarly and journalistic sources and citation.
  ◦ Continue researching for WP1.

February 14:
• What is a controversy? Remaining time: Open work day for questions and collaborative planning.
  ◦ Homework: Assignment 8 on Blackboard. (Provide me with a proposal for what type of controversy you will rhetorically analyze. A good proposal will effectively identify the rhetorical situation, the parties involved, why the topic would be interesting/important to analyze, and why there is disagreement between the interested parties).

February 17:
  ◦ Homework: Work on WP1.

February 19:
• Case Studies in Controversy: Examples.
Homework: Work on WP1. Assignment 9 on Blackboard. (Practice Rhetorical Analysis. Choose a text, but make it something relatively short. An ad, short speech, article or news clip would all be good choices. Rhetorically analyze your text in terms of the terms we have discussed thus far. Include a thesis and defend it with examples from the text. This assignment should look a lot like your final for WP1, only much shorter. This is to give you practice and let you receive feedback on a similar assignment, so that you understand how I will be grading WP1).

February 21:
• Round-Robin Peer-Review. Sign up for individual conferences.
  ◦ Homework: Prepare for conferences by completing a draft of your WP1.

February 24:
• Class Canceled for Conferences.
  ◦ Homework: Revise WP1.

February 26:
• Class Canceled for Conferences.
  ◦ Homework: Revise WP1.

February 28:
• Class Canceled for Conferences.
  ◦ Homework: Revise WP1.

March 3:
• Types of Arguments

March 5:
• Types of Arguments

March 7:
• Writing Project 1 Due at midnight. Explanation of Writing Project 2 and Review Assignment Sheet.
  ◦ Homework: Begin Research for WP2.

March 17:
• Further Explanation of WP2, examples. Defining infospheres.
  ◦ Homework: Go online, interacting with the sites and services you would use normally. Note how they connect, the order you visit them, etc. Confirm WP2 topic with me.

March 19:
• Sketch your infosphere, share. Discuss relation to WP2.
  ◦ Homework: Assignment 10 on Blackboard. (Read the collection of readings related to Twitter and activism. Which positions do you see developed in the readings? Which do you
think are better argued, and where do you fall in the debate? Why do you feel this way? Did your views change after the readings?)

March 21:
- Discussion of role of social media in activism. Combining social media with other forms of activism.
  - Homework: Assignment 11 on Blackboard. (Given your chosen topic, which forms of social media and other sites do you intended to utilize as you become a digital activist? How do you plan on integrating other media to your primary platform? How might you bring in images, in addition to written artifacts? What sources do you plan on using to stay current with the conversations relevant to your topic?) **Create your activism Twitter handle.**

March 24:
- Cultivating a desirable ethos online for your advocacy project. Example Twitter feed.
  - Homework: Work on WP2. Assignment 12 on Blackboard. (Make a list of questions you have or problems you'd like to work through as a class. Bring that list to class on Monday, but turn it in here as well.)

March 26:
- Open workshop day.
  - Homework: Work on WP2

March 28:
- Satire and argument.
  - Homework: Read “Having an Experience”

March 31:
- Satire and argument continued.
  - Homework: Assignment 13 on Blackboard. (Before your conference, send a link or copy of one of your rhetorical artifacts to me through Blackboard. You don't need to be done, but you do need to show substantial progress toward completing at least one artifact prior to meeting for our conferences.)

April 2:
- Class canceled for conferences.

April 4:
- Class canceled for conferences.

April 7:
- Class canceled for conferences.

April 9:
- Visual rhetoric/devices/fallacies
• One rhetorical artifact with theoretical analysis due.

April 11:
• Visual rhetoric continued.
  ◦ Homework: Assignment 14 on Blackboard. (What are you planning for your next rhetorical artifact? Which medium or site will it be on? How does it connect to your previous artifact and your topic overall? Where do you see yourself going from here?)

April 14:
• Rhetoric in advertisement.
  ◦ Assignment 15 on Blackboard. (Find an image related to your advocacy project. What type of image is it? Ad? PSA? What is the central argument? Who is it directed to? What features stand out to you? Is it an effective artifact?)
  ◦ One rhetorical artifact with theoretical analysis due.

April 16:
• Lecture and exercise as needed.

April 18:
• Lecture and exercise as needed.

April 21:
• Writing Project 2 due at midnight. Lecture and exercise as needed.

April 23:
• Peer Review Sessions

April 25:
• Peer Review Sessions

April 28:
• Peer Review Sessions

April 30:
• Reflecting on Experiences
  ◦ Homework: Assignment 16 on Blackboard. (Continue the reflection we started on in class. What interactions in your projects have been most meaningful to you? What skills have benefited you the most from this course? How do you think you will use the things you learned in this class, if at all? Does this course relate to your major? How so? What is the value of a course like this one?)

May 2:
• Writing Project 3 Due. Final thoughts, discussions, course evaluations.
Writing Project One

For this project, you will perform what is known as a “rhetorical analysis”. Essentially, that means that you will analyze a particular text in terms of how it addresses its audience, utilizes logos, pathos, ethos, kairos, and other rhetorical devices we have discussed, and how the use of these concepts informs its attempt to persuade this target audience. However, in this case, you will specifically be analyzing a controversy. By this, I mean an issue that has generated arguments from multiple parties each after different goals.

To begin, you might ask:

- Who is the intended audience of each argument?
- What is the author of this text trying to convince the audience of?
- How does the author go about this task?
  - How do the rhetorical concepts of logos, pathos, ethos and kairos play into this?
- Is the argument successful? Why, or why not?
- What are the assumptions underlying these arguments? How do they influence the rhetorical choices of the author?

You will be able to choose your own topic for this project. However, it is required that you analyze at least two texts: an initial text, which should represent the beginning of a controversy, and at least one other text which “responds” either directly or indirectly to the initial text. When I say text, I mean that quite broadly. A television show, advertisement, article, photo, or any number of other things could be considered a text. It is important to me only that the text makes an argument of some kind, and that the secondary text responds in a meaningful way. In order to make sure you have chosen appropriate texts, you will be required to submit a proposal to me before beginning the project.

Evaluative Criteria:

- Essay is based on at least two texts: a source of controversy and a text responding to the initial text.
- Identifies the primary argument of each text.
- Firmly defends interpretation with various types of evidence.
- Identifies particular uses of logos, pathos, ethos, kairos and fallacies, and other rhetorical devices, and explains their effect on the reader or intended audience.
- Offers a thoughtful conclusion as to the effectiveness of each argument based on the use of these rhetorical principals.
- Explains the assumptions underlying each text and how these assumptions shape the arguments offered.
- Evidence is provided in the form of citations from the text and carefully analyzed visual and written components.
- Exhibits a clear and logical organizational structure.
- Follows conventions of formal written English.
- Meets length requirement of 7 full pages, double spaced.
Writing Project Two

This project may be a bit different from others you have completed in the past. In this project, you will become a digital activist in the service of a cause. You will develop a digital “portfolio” of work in the service of this cause over the course of the semester. Furthermore, you will be responsible for developing a system to keep up to date with your chosen topic, and demonstrate engagement with that issue through various media. You are also responsible for theoretically analyzing the “media artifacts” that you create by applying course discussions and concepts, as well as comparing the rhetorical strategies you have employed with other similar (or different) media artifacts.

Step #1: **Research a cause to advocate for the rest of the semester:** You have a lot of options, so make sure you care deeply about the cause for which you are advocating. Options include, but are not limited to: class in America, body image, disability, cheating in sports, net neutrality, vegetarianism, cyber-bullying, women’s health services, marriage equality, and much more!

Step #2: **Create a Twitter account specifically for your project:** This will serve as a sort of “homebase” for your project, and will allow us to follow one another's work. You can think link us to your other artifacts.

Step #3: **Create three pieces of original content:** Once you have an exciting/fulfilling cause to advocate for, you will now begin producing and analyzing “media artifacts” in the service of that cause. You will produce 3 different artifacts: a social media website (or sites), a blog site or website, an image or infographic (which can include a series of memes), or any other digital spaces that interest you. You do not have to have any prior knowledge of the technologies that you employ to develop your artifacts—a big part of the assignment is just exploring! So take a look at examples, create accounts on whatever sites you think will work best, and go to town!

P.S., It’s a big help to find others in the class who are using similar sites/technologies or advocating for similar causes at any given time. Start collaborating as soon as you can, and you’ll find it eases your classroom tasks immensely!

Step #4: **Create a piece of criticism:** In addition to creating original artifacts, you must produce one additional artifact that functions as a critique. By this, I mean you create a blog entry, Facebook post or other artifact that critically analyzes another artifact such as an article or image. This does not count as one of the three “original content” pieces you create.

Step #5: **Create theoretical analysis pieces:** For each of your four main pieces, provide a 500 word explanation of your rhetorical reasoning, goals and audience. Who was your intended audience? What is the rhetorical situation? What were you trying to convince them of? How did you intend to do this? What rhetorical devices did you use? How did you develop your ethos?

Step #6: **Compose a reflection:** At the end of your project, take a moment to reflect on your experiences. What is the most interesting interaction you had online? Did you generate a lot of attention? Who interacted with you? Did you anticipate your audience well? What might you have done differently?
I'd like to give credit to Trevor L Hoag for this assignment.

Evaluative Criteria:

- Twitter feed shows evidence of long-term and thoughtful engagement with the topic.
- All rhetorical artifacts demonstrate effort, thought and engagement with course topic.
- Original content pieces are relevant to the wider topic, are well-researched, argued, and cited.
- Content pieces are appropriate to the site or service they were composed for.
- Visual element shows evidence of engagement with class principals and discussion.
- Criticism piece responds thoughtfully in some way to another rhetorical artifact.
- Theoretical pieces effectively explain rhetorical tactics of each artifact.
- Reflection is thorough and engaging.

Writing Project Three

In this project, you will move away from analyzing the arguments of others, and instead have the chance to construct you own argument. While this project will incorporate collaborative work, each student will be asked to present their argument advocating for a specific measure, change or course of action, to an audience who can actually initiate that change. But, there is one catch: you must have an experience. This may mean different things to different people: it could be as simple as mailing a letter or as involved as attending a protest. But the point remains the same: I want you to take your engagement with your issue beyond the classroom or internet. You need to, in some way, make your argument a public act. Possible genres for this project are varied, but may include persuasive letters, calls for petitions, or other multi-modal projects. Multi-modal or primarily visual projects will require a written artist's statement explaining the rhetorical choices behind the text. This project can, and is designed to easily integrate into Writing Project 2. For example, if you create a call for action and start a change.org petition, you could easily link those artifacts to your media platform and utilize this project as an artifact in your second writing project.

Evaluative Criteria:

- The artifact is, in some way, based on an out-of-class experience.
- The chosen issue is manageable and realistic.
- Advocacy is directed toward an appropriate audience with the power to enact the desired change.
- Out of class experience is integrated thoughtfully into the artifact.
- Project utilizes rhetorical principals and argument types effectively.
- Written in standard conventions of formal English, or subverts convention with purpose.
- Sources are cited in a responsible manner, appropriate to the genre.
Steps for Writing Project 2

• Create and populate your Twitter feed. Make sure to include:
  ○ Picture/Avatar
  ○ Tweets of original content/linking to original content
  ○ Relevant hashtags
  ○ Relevant retweets and responses

• Create a piece of original content on a media platform other than Twitter.
  ○ Create a 500 word analysis piece explaining your rhetorical choices and audience.

• Create a 2nd piece of original content on a media platform other than Twitter.
  ○ Create a 500 word analysis piece explaining your rhetorical choices and audience.

• Create a 3rd piece of original content on a media platform other than Twitter.
  ○ Create a 500 word analysis piece explaining your rhetorical choices and audience.

• Create a critique piece that analyzes another piece of media. Your goal is to argue that the piece is good/bad/effective/ineffective/in general just say something interesting about that piece of content.
  ○ Create a 500 word analysis piece explaining your rhetorical choices and audience.

• Write a thorough reflection piece synthesizing your experiences and the relevance of those experiences to your goals, etc.

• OPTIONAL: Integrate WP3 into your project. To do so, take part in a real world experience and somehow meaningfully integrate it into your existing WP2 goals. Use it either as a supplement to your other original content pieces. WP3 is required even if you choose not to integrate it into WP2.

You will be graded on the following criteria:

Evaluative Criteria:
• Twitter feed shows evidence of long-term and thoughtful engagement with the topic.
• All rhetorical artifacts demonstrate effort, thought and engagement with course topic.
• Original content pieces are relevant to the wider topic, are well-researched, argued, and cited.
• Content pieces are appropriate to the site or service they were composed for.
• Visual element shows evidence of engagement with class principals and discussion.
• Criticism piece responds thoughtfully in some way to another rhetorical artifact.
• Theoretical pieces effectively explain rhetorical tactics of each artifact.
• Reflection is thorough and engaging.
ENG 217: Writing Reflective Essays  
Spring 2014 Syllabus

Section 10397
Class meets: Tuesday and Thursday 10:30-11:45am  
Classroom: BAC 9  
Schoology Access Code: 46NJF-42RX6  
Teacher: Steven Hopkins  
  Office: LL 205  
  Office hours: Wednesday 1:00-3:00pm or by appt. (send me an email to schedule)  
  Email: stevenwhopkins@gmail.com  
Writing Program Website: http://english.clas.asu.edu/writingprograms  
Writing Programs Office: 480-965-3853 (Call here to leave me a message)

Course Description: This course is designed to give you experiences and practice in reading and writing reflective essays, which are meant to help you make sense of life and to help you to learn how to comment on the human condition. In these essays you will write with the purpose of expanding your own understanding of the situations, experiences, trends, etc. that you live while at the same time creating writing that others will enjoy reading and benefit from.

Most of the learning you will do in this class will be from what you take in on your own as you attempt to write reflectively and read the attempts of others to do the same. To accomplish this learning, this class will use a “grounded theory approach” as we find and use our theories and methodologies of non-fiction prose writing. In our first unit we will establish a practical set of ideas around what we find to be the qualities of readable, engaging non-fiction prose by writing a short piece and reading the works of others to determine a list of practices, techniques, structures, and methods to use and ones to avoid. We will refer back to this list throughout the semester and see if it continues to hold true through all of our projects and readings.

The other three units will be focused on the production of three larger writing assignments, a personal narrative that incorporates outside research, a reflection on recently lived experience, and telling someone else’s story, and using the techniques you’ve learned to help someone else reflect on their own experience, or else a focused memoir. These four main assignments will count as ⅔ of your grade. These will be accompanied by a freewriting activity each day of class, readings and other media, and a short presentation on a non-fiction author of your choice.

Because of my teaching style, and because we are learning as we go, I like to keep the schedule of this class flexible in order to allow for inspiration to guide us. If you are more comfortable with a rigid schedule, you might want to look for another section of this class, or another class altogether.

At the end of this semester you should be able to confidently write reflectively in a way that will benefit your own understanding, as well as engage, entertain, and educate your audience. Also, after completing all of these assignments, you should feel confident in locating and smoothly incorporating credible sources into your personal writing.
Required Text: To help us get to know a spectrum of non-fiction prose writers, styles, techniques, etc., we will be reading the 2013 collection of Best American Essays. This is available for purchase at most bookstores, or online, for under $17. You will need to purchase this book as soon as possible. It is also available as an ebook for under $9. Either format will be acceptable.

We will have readings from other sources that I will make available electronically through Blackboard or as a handout in class.


Note: Information in this syllabus, other than grade and absence policies, may be subject to change with reasonable notice.

Assignment sequence
You will be given an assignment sheet with further details as we approach each new writing assignment, but here are some details to get you oriented on what to expect.

January Assignment - 150 points
The Shoulds and Shouldn’ts of Reflective Writing
This assignment is meant to help us to get our bearings about what makes readable, engaging reflective writing. First, everyone will write a one-page, single-spaced piece of reflective writing and submit it anonymously with enough copies for everyone in the class. Everyone will read everyone else’s piece and then make a list of 7 shoulds and 7 shouldn’ts for reflective writing, with representative examples. I will compile everyone’s lists into a master list which will serve as a rubric that will work on for the rest of the semester.

February Assignment - 225 Points
Tell Your Own Story Really Well
For this assignment you will tell a meaningful personal story, and then find and include sources that confirm, elaborate on, complicate, and contextualize your experience. 1500-2000 words.

March Assignment - 250 points
Do Something Out of the Ordinary Every Day for a Month and Write About Your Experience
Some creative media producers, like author A.J. Jacobs and documentarian Morgan Spurlock, have, to a large extent, made their careers out of submitting themselves to all sorts of crazy experiments, just so they can catch it on camera and/or write about it. For this assignment you will be doing something similar. You will do something out of the ordinary every day for a month, keep a journal about your experience, and turn your journal writings into a 2000-2500 word reflective essay.

April Assignment - 325 points
For the April assignment, you can choose between two projects
Tell Someone Else’s Story and Help Them Reflect On It
For this assignment you will find a person with an engaging story and tell that story for them. As part of this assignment you will also need to find and interview as many people as you need to in order to confirm, elaborate on, complicate, and contextualize the story. Like we will hear in the *This American Life Podcast* we will listen to, your goal should be to tell the story as completely as you can, searching out and portraying the most engaging and readable aspects of the story. You will also need to help the person whose story you tell to reflect on the experience. 2500+ words.

OR

Focused Memoir
For this assignment, you will thoroughly explore one aspect of your life. 3500+ words.

Other assignments

Daily Freewrite

9 or 12 points each, 30 Opportunities out of 260 points
At the beginning of the semester we will collect three freewriting prompts from everyone and keep them in a bag. At the beginning of every class we will pull one out and write for ten minutes. After we finish writing, three people will be chosen randomly to read what they have written. You will receive 9 points for participating and 12 points for reading.

Presentations

Lead a “Vote With Your Body” Activity

80 points (full points for both partners for leading the activity)
With a partner you will prepare a list of seven to ten polarizing true or false statements. I would prefer that the questions have to do with writing or education, but you are free to pick from whatever topic you wish as long as you can argue that the topic is appropriate for this class. One end of the classroom will represent agree, and the other end of the classroom will represent disagree and each member of the class will have to position their body where they feel like they fall. It will then be your responsibility as activity leaders to question class members why they put their bodies where they did. A group will lead the activity each Thursday.

Or

Non-fiction Author Presentations

80 Points
On your own, you will find a non-fiction author that you like. You will need to read some of their work and give the class a Pecha-Kucha style presentation on the author, who they are, what kind of work they do, why you like them, etc. You should also tell how the author exemplifies or challenges our Shoulds and Shouldn’ts of Reflective Writing List. A pecha-kucha style presentation means that you must only have 20 slides and each slide must last for only 20 seconds.
March and April This American Life Podcast Listening  
**11 points each, 8 Opportunities out of 80 Points**  
As preparation for the April assignment, I want you to listen to the most current episode of the *This American Life Podcast* each week. This program consistently produces extremely well-made stories in the same vein as what you will be doing for the final project. Episodes are always released on Monday mornings, you can listen on your computer, tablet, or smartphone and then turn in something to me on Schoology that shows that you listened to it. This is mainly run on the honor system, so don’t cheat and say that you’ve listened when you really haven’t. Also, these episodes will most likely be incorporated into class discussions, so if you don’t listen you will not be able to participate in those conversations.

Best American Essay Readings  
**13 points each, 11 opportunities out of 130 points**  
For each reading, you will need to engage your classmates in a discussion both on Schoology and in class about the reading. That means that you should ask and answer questions in the Schoology discussion provided for each reading. The online discussion should be completed before the class discussion; online entries completed after the classroom discussion will receive half credit. In order to receive points, you must make your presence and opinion known in these discussion forums and in class. If you do not participate online and are absent from class when we discuss the reading, you will lose points. If you consistently are not participating in online or in class discussion, you will lose points.

Formatting  
For the sake of consistency, each assignment that doesn’t come with it’s own formatting requirements should: include a name, date, and word count in the top left corner; have a centered title; be in Times New Roman, 12-point, double-spaced font; and include a works cited page in correct MLA format (if any works are cited).

Tardiness  
I expect you in class on time. Every class period will begin with a writing prompt, if you are not in class and ready when the prompt is read, you lose out on those points. See attendance policy below.

Digital Difficulties  
I am not very sympathetic to files that are lost on USB drives, or erased because of viruses or power outages, etc. There are plenty of free, cloud-based programs out there that will eliminate the possibility of losing work in this manner (Google Drive, Evernote, etc.) and there are a lot of options for creating redundant systems for backing up your work. Therefore, If you lose work because of digital difficulties, the same late work policies will apply.
Calendar

Dates to Remember
Classes begin: January 13
Classes End: May 2
Finals week: May 5-10
100% refund deadline: January 19
MLK day (no school) January 20
Spring Break: March 9-16
Withdrawal Deadline: April 6
Final grades available after: May 13

January

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading (Read before coming to class)</th>
<th>Homework (Due at the beginning of class unless otherwise noted)</th>
</tr>
</thead>
<tbody>
<tr>
<td>14 (Tu)</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>16 (Th)</td>
<td>-Best American Essays (BAE) 1 “Free Rent at the Totalitarian Hotel”</td>
<td>Free Write, VWYB, Assignment Sheet, Discuss Reading</td>
</tr>
<tr>
<td>21 (Tu)</td>
<td>-Listen to This American Life Podcast current episode -BAE 2 “Pigeons”</td>
<td>-Anonymous, one-page, single-spaced reflective Essay: bring 25 copies.</td>
</tr>
<tr>
<td>23 (Th)</td>
<td>-BAE 3 “The Exhibit Will Be So Marked”</td>
<td>-Presentation time (VWYB or Author Presentations)</td>
</tr>
<tr>
<td>28 (Tu)</td>
<td>-BAE 4 “Field Notes on Hair”</td>
<td>-List of Shoulds and Shouldn’ts</td>
</tr>
<tr>
<td>30 (Th)</td>
<td>-February Assignment Assignment Sheet</td>
<td>-Presentation time</td>
</tr>
</tbody>
</table>

February

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 (Tu)</td>
<td>-Listen to This American Life Podcast current episode</td>
<td>-Interview Someone and produce something short from the interview</td>
</tr>
<tr>
<td>6 (Th)</td>
<td>BAE 5 (TBD)</td>
<td>-Assignment Proposal -Presentation time</td>
</tr>
<tr>
<td>11 (Tu)</td>
<td>-Listen to This American</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Reading</td>
<td>Homework</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>13 (Th)</td>
<td>&quot;I think You’re Fat&quot; by AJ Jacobs (Available online)</td>
<td>-Presentation time</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-First draft of Narrative</td>
</tr>
<tr>
<td>18 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td>-March Assignment Proposal</td>
</tr>
<tr>
<td>20 (Th)</td>
<td>No Class / Student-teacher conferences</td>
<td>-Rough Draft with sources</td>
</tr>
<tr>
<td>25 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td>-Revised rough draft (bring to class a hard copy)</td>
</tr>
<tr>
<td>27 (Th)</td>
<td></td>
<td>-Final Draft Due Feb 28 by the end of the day</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Presentation time</td>
</tr>
</tbody>
</table>

**March**

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
<th>Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td></td>
</tr>
<tr>
<td>6 (Th)</td>
<td>“The Pitchman” by Malcolm Gladwell (Available online)</td>
<td>-Presentation time</td>
</tr>
<tr>
<td>11 (Tu)</td>
<td>Spring break</td>
<td>Spring break</td>
</tr>
<tr>
<td>13 (Th)</td>
<td>Spring break</td>
<td>Spring break</td>
</tr>
<tr>
<td>18 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td>(You should be done with your month by today or tomorrow)</td>
</tr>
<tr>
<td>20 (Th)</td>
<td>BAE 7 (TBD)</td>
<td>-Rough Draft -Presentation time</td>
</tr>
<tr>
<td>25 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td></td>
</tr>
<tr>
<td></td>
<td>=No Class / Student-teacher Conferences</td>
<td></td>
</tr>
<tr>
<td>27 (Th)</td>
<td></td>
<td>-Final Draft Due Mar 28 by the end of the day</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Presentation time</td>
</tr>
<tr>
<td>Date</td>
<td>Reading</td>
<td>Homework</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>1 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td>Project proposals Due for April Assignment</td>
</tr>
<tr>
<td>3 (Th)</td>
<td>BAE 8 (TBD)</td>
<td>-Presentation time</td>
</tr>
<tr>
<td>8 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td></td>
</tr>
<tr>
<td>10 (Th)</td>
<td>BAE 9 (TBD)</td>
<td>-Presentation time</td>
</tr>
<tr>
<td>15 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td></td>
</tr>
<tr>
<td>17 (Th)</td>
<td>BAE 10 (TBD)</td>
<td>-First Draft Due</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-Presentation time</td>
</tr>
<tr>
<td>22 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode =No Class / Student Teacher Conferences</td>
<td></td>
</tr>
<tr>
<td>24 (Th)</td>
<td>BAE 11 (TBD)</td>
<td>-Presentation time</td>
</tr>
<tr>
<td>29 (Tu)</td>
<td>-Listen to <em>This American Life Podcast</em> current episode</td>
<td>-Rough Draft due</td>
</tr>
<tr>
<td>1 (Th)</td>
<td></td>
<td>-Presentation time</td>
</tr>
<tr>
<td>Finals Week</td>
<td></td>
<td>-Final Draft due at the beginning of the period</td>
</tr>
</tbody>
</table>
Standard Writing Programs Policies

1. Policy on class attendance

Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only two weeks’ worth of absences (see below) will be allowed for the semester, regardless of reason, including documented illness or emergency. Students who exceed two weeks’ worth of classes will fail the course, unless they withdraw (see http://students.asu.edu/drop-add).

- **For Fall and Spring semesters**, classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6); for classes that meet two days a week, the maximum number is four (4); for classes that meet once a week, the maximum number is two (2). For classes that meet on other schedules, the number of absences allowed should reflect a similar ratio (two weeks worth of class meetings).
- **Note**: Students who participate in university-sanctioned activities and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.

- **Note**: Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs’ standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students’ religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.

2. Attendance: first week of classes

According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

3. If I am absent

If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15
minutes have elapsed (from when class is to start), please assume that class is cancelled, and check e-mail frequently afterwards for further instructions.

4. Grading
Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+ = 4.3 (only used internally at ASU)
- A  = 4.0
- A-  = 3.7
- B+ = 3.3
- B  = 3.0
- B-  = 2.7
- C+ = 2.3
- C  = 2.0
- D  = 1.0
- E  = 0.3
- No paper = 0.0

5. The public nature of writing and discussions
Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

6. Technological Distractions
Please refrain from any unauthorized usages of technology during our class sessions. In this usage, 'unauthorized' means unrelated to the tangible learning activity or activities taking place during the class period.

7. Late Writing Projects
If you do not have a copy or copies of your Writing Project in to me in the medium I expect (either hard copy or electronic copy) by the assignment deadline, you will lose one letter grade from your final Writing Project grade. I will not accept any work after two class periods after the original due date.

8. All writing for this class must be written for this class
To pass this class all major writing assignments must be submitted, and note that all writing for this class must be written for this class. Resubmitting a paper from another class or elsewhere
constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

9. Academic Dishonesty
Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see http://provost.asu.edu/academicintegrity.

10. Disruptive, Threatening, or Violent Behavior
Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of “W” or “E” when the student’s behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see http://www.asu.edu/studentaffairs/safety/definitions.html) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at http://students.asu.edu/srr/code.

11. Accommodations for Students with Disabilities
Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/drc. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

12. End-of-Semester Portfolio Collection
All students will submit a portfolio of their work to the Writing Programs Portfolio Archive at the end the semester. This portfolio will consist of the final drafts of all major writing projects. This portfolio will be submitted digitally as a single PDF containing the major project final drafts in chronological order. Additional information and instructions for submission will be provided before the end of the semester.
13. Disposition of Papers/Grade Appeals
Students should keep all graded assignments for this course until the term is officially over and final grades are posted. If students believe their final grade is inaccurate or unfair, they must present all graded work in order for the grievance committee to review their case. Students should not solely rely on the documents remaining electronically available on Blackboard, if submitted there, but should also maintain their own digital copies.
ENG 217: Writing Reflective Essays
Fall 2013 (74036)

Instructor: Ms. Chabot
Office location: LL 3
Office phone: 480-965-3197 (messages only)
Email: saChabot@asu.edu
Meeting times: T & Th 10:30 – 11:45 AM
Office hours: T & Th 12:00 – 2:00 PM
Line #: 74036

Required Textbooks and Materials:
- Notebook or binder
- Computer access for Blackboard and for drafting all course projects

Course Description and Objectives:
English 217 is an advanced interdisciplinary writing course emphasizing theories, methodologies, and issues of composing non-fiction prose. This course is designed as a creative exploration of self and of others, of memories past and of our present surroundings. We will read, study and practice a variety of nonfiction prose forms, including biography, autobiography, memoir, the personal essay, and the use of visual rhetoric. Following an introduction to appropriate theories and methodologies, we will focus on writing and response to various creative nonfiction forms in a workshop atmosphere.

Throughout this course, we will:

- Significantly improve our reflective nonfiction prose writing;
- read critically and analyze rhetorically various non-fiction prose works, and use them to develop critical approaches and frame our own discourses;
- explore and evaluate the methods of persuasion used in the construction of a public persona;
- understand and effectively employ various forms of persuasion;
- understand and deploy effective rhetorical strategies in reflective discourse; and
- write in the different forms and styles of a non-fiction prose discourse.
**Course Requirements**
The policies and procedures listed here are a supplement to those listed in the Writing Programs homepage: [http://english.clas.asu.edu/writingprograms](http://english.clas.asu.edu/writingprograms)

**Attendance**
I expect you to attend all classes and to arrive on time; consistent attendance is the only way to make the most of the class. If you miss more than four classes, you will fail the course—this is Writing Programs policy. Being more than 10 minutes late to class, being 5-10 minutes late to class two times, or leaving class early without permission will each count as an absence.

Several times during the semester we may hold group or individual conferences in the place of regularly scheduled classes; if you miss the workshop, you will be counted absent for each day that class would have been held during the conference period. (Example: if we replace two days of regular class to hold conferences and you miss your conference, that ‘counts’ as **two absences**.)

**Classroom Environment**
Most of our class time will be devoted to discussions and workshops, with the occasional lecture, announcements, and other in-class activities. You are expected to be prepared, to listen, to contribute, and to participate in an appropriate fashion. Among other rules of standard classroom etiquette, this means personal communication devices (cell phones, beepers, and other devices) must be turned off for the entire class period. We should all give the class and each other our full attention for the duration of the session. If you answer a phone, text message, or use other media during class, you may lose participation credit for that day and I reserve the right to ask you to leave the class.

Please note that some course content may be sensitive. As we engage in creative exploration of ourselves, each other and the world around us, we will often entertain many different opinions about a topic or text; please be considerate of others’ contributions and viewpoints. An environment of respect will allow all of us the opportunity to participate and learn.

**Participation Work**
Participation work includes oral and written responses to readings and other course material, in class writing, group work, drafts, revision work, and anything else we do in the course of the writing process for each project. I will not accept make-up work for participation work that is done in class, so you need to attend regularly keep work and grades up-to-date.

Assigned readings are due at the beginning of class unless otherwise stated. Be aware that **absence is not an excuse for not being prepared for class. If you are absent, you should still be prepared for the next class that you attend.** Participation activities will equal 15% of the course grade. It all adds up, so make every effort to come to class and keep up with assignments.

**Writing Collaboratively**
Each student will be assigned to a writing group for the whole semester. Depending on enrollment, there will be 4 students in each group. You should exchange telephone numbers and email addresses within your group. Be prepared to share information between yourselves should
any person in your group be absent. Please be aware that as individuals each one of you is responsible for your work in this class. Your assigned group is there to assist you in developing your writing by providing feedback. Completing written assignments and turning them in on time does not excuse you from class participation in your group or consistent attendance.

Writer's Journal
As part of our exploration, we will keep a Writer’s Journal of notes, freewriting, topic explorations, method practice, reading response, essay analysis, prewriting and drafting activities. Individual entries will not be turned in or graded; rather, you will be asked to submit your Writer’s Journal at the end of the semester for evaluation and a letter grade. Grades for this assignment will be based on specific criteria that includes a minimum number of entries, quality and thoughtfulness of responses and analyses, and evidence of prewriting for each of the four writing projects in this class.

Paper Format
All final drafts of projects must be typed and double-spaced, with 12-point font (I prefer Times New Roman) and 1-inch margins. Please number your pages. Place your name, my name, course title, date and title of the paper at the top of the first page. We will use standard MLA format for all writing projects. Unless specifically requested, all other assignments may be handwritten.

Portfolio
KEEP ALL OF YOUR WRITING for this course, including in-class and out-of-class working notes, drafts, revisions, and final drafts, reader responses, peer response comments, self-reflection pieces and in-class entries. At the end of the semester, you will review your portfolio to analyze and evaluate your progress. Keep backup copies of your work on the thumb drive required for the course—and/or on a secure server. You should also keep hard copies of all of your papers.

Brief Descriptions of Writing Projects

There are four writing projects in English 217. For the most part, paper length should be approximately 1200-1500 words. We will do one preliminary and one final draft for each paper. **You must submit all writing projects to pass the course.** Please note that computer problems are not a valid excuse for late work, so plan accordingly.

**Project #1: Memoir as Exploration of Self**
In this paper, you will tell the story of a significant event or moment from your life, an experience that taught you an important lesson or that allowed you an insight into your own personality. Possible topics include a memorable “first,” a “threshold,” a “revelatory moment,” or an “initiation” moment. Your task will be to write the experience in first person, as a story, while describing the experience in such a way that your readers can envision and connect with it on some level.
Project #2: Personal Essay as Exploration of Self and Others
This paper asks you to create a sketch of a person who has impacted your life in a meaningful way. This person may be a relative or ancestor, perhaps even someone you’ve never met, or a friend, coach or teacher who made a difference. This assignment may require you to conduct some research into this person’s life through interviews, historical documents, etc., in order to gain the information necessary to bring this person to life on the page. Your task will be to help your readers to see this person through the use of detail, showing them how this person fits with places and other people, as well as the meaningful way in which you personally connect with her or him.

Project #3: Lyric Essay as Exploration of Self and Outer World
We exist within the world, and thus we influence the people and places around us just as they influence us. This paper asks you to write an essay in which you parallel your interpretation of a particular artwork, film, song, or book with events unfolding in your own life. For this essay, your task is to choose a lyric essay form that expresses the product of your exploration in a personal way. This assignment asks you to write an essay in which the focus is on the quest, the unknown, rather than on definitive answers.

Project #4: Personal Essay as Exploration of Self and Inner World
In this paper, you will explore an idea or concept related to an experience or situation in your own life. Topics may include education, love, assimilation, a specific emotion, and so on. Your exploration of this topic may take you places you don’t expect, or situate you firmly in the familiar. Either way, your task is to provide your readers with a themed paper that is both personal and concrete.

Final Reflection and Portfolio:
This final essay will be a short work of creative non-fiction intended to accompany your collected work from the semester. Your task is to reflect upon your experience in the course, the gains you have made in your writing, and the goals you would like to continue to address. This reflection will be submitted in lieu of a final exam.

Grading

The course grade is composed of the following:

<table>
<thead>
<tr>
<th>Project 1:</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 2:</td>
<td>15%</td>
</tr>
<tr>
<td>Project 3:</td>
<td>20%</td>
</tr>
<tr>
<td>Project 4:</td>
<td>20%</td>
</tr>
<tr>
<td>Writer’s Journal</td>
<td>10%</td>
</tr>
<tr>
<td>Participation, including drafts:</td>
<td>15%</td>
</tr>
<tr>
<td>Final Reflection and Portfolio:</td>
<td>5%</td>
</tr>
</tbody>
</table>

Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:
Percentage Range on 4.0 scale Letter grade
101+ 4.01+ A+
95 – 100 3.70 – 4.00 A
90 – 94 3.50 – 3.69 A-
87 – 89 3.30 – 3.49 B+
83 – 86 3.00 – 3.29 B
80 – 82 2.70 – 2.99 B-
76 – 79 2.30 – 2.69 C+
70 – 75 2.00 – 2.29 C
60 – 69 1.00 – 1.99 D
59 and below .99 and below E

Standard Writing Programs Policies

1. Policy on class attendance

Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent small- and large-group activities into lessons, students who are absent affect not only their own learning, but that of their fellow students. Therefore, only two weeks’ worth of absences (see below) will be allowed for the semester, regardless of reason, including documented illness or emergency. Students who exceed two weeks’ worth of classes will fail the course, unless they withdraw (see http://students.asu.edu/withdrawal).

- **For Fall and Spring semesters**, classes that meet three days a week (MWF, for example), the maximum number of allowed absences is six (6); for classes that meet two days a week, the maximum number is four (4); for classes that meet once a week, the maximum number is two (2). For classes that meet on other schedules, the number of absences allowed should reflect a similar ratio (two weeks worth of class meetings).

- **Note:** Students who participate in university-sanctioned activities and/or who will be unable to meet the attendance requirements for a particular section should move to another section where their activity schedules will not interfere with their classroom obligations (students can freely switch sections during the first week of the semester). To accommodate students who participate in university-sanctioned activities, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think that this course may conflict with a university-sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.

- **Note:** Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs’ standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students’ religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.
2. Attendance: first week of classes
According to university policy, students who are registered but do not attend any of the first week of classes may be dropped.

3. If I am absent
If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is cancelled, and check e-mail frequently afterwards for further instructions.

4. Grading
Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

- A+  =  4.3 (only used internally at ASU)
- A    =  4.0
- A-   =  3.7
- B+   =  3.3
- B    =  3.0
- B-   =  2.7
- C+   =  2.3
- C    =  2.0
- D    =  1.0
- E    =  0.3
- No paper = 0.0

5. The public nature of writing and discussions
Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to perspectives other than your own. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly, contemplating the possible effect on others. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.

6. Technological Distractions
Please refrain from any unauthorized usages of technology during our class sessions. In this usage, ‘unauthorized’ means unrelated to the tangible learning activity or activities taking place during the class period. Please put all hand-held electronic devices away. I will expect computers and laptops to be used for classroom activities only. Failure to abide by these guidelines may have a negative impact on a student’s participation grade. Repeat offenders may be seen as disruptive and asked to leave class.
7. Late Writing Projects
Note that if you do not submit your final Writing Project by the assignment deadline, you will lose one letter grade from your final Writing Project grade for each calendar day the assignment is late.

8. All writing for this class must be written for this class
To pass this class all major writing assignments must be submitted, and note that all writing for this class must be written for this class. Resubmitting a paper from another class or elsewhere constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

9. Academic Dishonesty
Students are expected to write and submit original work in Writing Programs classes, and to incorporate others’ words, images, or ideas into their writing using standard attribution practices. Academic dishonesty in any form (see http://provost.asu.edu/academicintegrity/policy/StudentObligations) will not be tolerated, and students are expected to be familiar with all relevant university policies. The Academic Integrity Policy is located at http://provost.asu.edu/academicintegrity.

10. Disruptive, Threatening, or Violent Behavior
Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of “W” or “E” when the student’s behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see http://www.asu.edu/studentaffairs/safety/definitions.html) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at http://students.asu.edu/srr/code.

11. Accommodations for Students with Disabilities
Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. If students wish to request accommodation for a disability, they must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC in advance of the request. Additional information can be found at the DRC website: http://www.asu.edu/studentaffairs/ed/drc/.

12. End-of-Semester Portfolio Collection
All students will submit a portfolio of their work to the Writing Programs Portfolio Archive at the end the semester. This portfolio will consist of the final drafts of all major writing projects. This portfolio will be submitted digitally as a single PDF containing the major project final drafts in chronological order. Additional information and instructions for submission will be provided before the end of the semester.
13. Disposition of Papers/Grade Appeals
Students should keep all graded assignments for this course until the term is officially over and final grades are posted. If students believe their final grade is inaccurate or unfair, they must present all graded work in order for the grievance committee to review their case. Students should not solely rely on the documents remaining electronically available on Blackboard, if submitted there, but should also maintain their own digital copies.
Tentative Schedule – Fall 2013

Following is a daily plan of projects and due dates. While there is a particular curriculum we need to cover within the semester, every class is different, and sometimes we will need to make changes to our plans. Therefore, you should view the semester outline as just that - an outline, with details to be arranged as the class progresses. If we make any major change in course requirements, I will post written revisions to Blackboard in a timely manner. Students are responsible for assignments posted on Blackboard as well as for those indicated on the project outlines, so absent students should check Blackboard frequently in order to be prepared for class.
ENG 217 Course Calendar (T Th)  
Spring 2013 (74036)

Should I need to adjust this course calendar, I will announce changes in class and post these changes in writing on Blackboard.

**Week 1**

**Thursday, August 22**  
In class:  
- Introductions and course orientation  

Homework:  
- Read “Introduction,” *Tell It Slant*

**Week 2**

**Tuesday, August 27**  
In class:  
- Discussion: Creative nonfiction as exploration  
- Journal exercise: Describe an experience from last week  
- Introduction to Writing Project 1

Homework:  
- Read Chapter 1, “The Basics of Good Writing in Any Form” AND  
- Read Beard, Jo Ann, “The Fourth State of Matter” pp. 234-249

**Thursday, August 29**  
In class:  
- Discussion: Scene, Character, Dialogue and Point of View  
- Journal exercise: Revisiting our last entry  
- Discussion: The basics of peer review  
- Peer review workshop

Homework:  
- Read Chapter 2, “The Particular Challenges of Creative Nonfiction” AND  
- Read Didion, Joan, “Goodbye to All That” pp. 263-271  
- Begin drafting Writing Project 1

**Week 3**

**Tuesday, September 3**  
In class:  
- Peer review workshop follow-up  
- Journal exercise: Shifting perspectives  
- Discussion: Ethics, Cueing and “Revenge Prose”
Homework:
✓ Read Chapter 9, “The Personal Essay” AND
✓ Read Sedaris, David, “The Drama Bug” pp. 387-394

Thursday, September 5
In class:
  o Discussion: Connecting scene to self
  o Discussion: The basics of collaborative writing
  o Collaborative writing workshop

Homework:
✓ Read Chapter 3, “The Body of Memory”
✓ Read Cooper, Bernard, “The Fine Art of Sighing” pp. 261-262
✓ Rough Draft Writing Project 1 Due Friday, September 6 by midnight

Week 4

Tuesday, September 10
In class:
  o In-class conferences

Homework:
✓ Revise and expand your rough draft based on feedback from your conference.

Thursday, September 12
In class:
  o Discussion: The basics of editing and revision
  o Editing and revising workshop
  o In-class conferences (as needed)

Homework:
✓ Writing Project 1 Due Sunday, September 15 by midnight

Week 5

Tuesday, September 17
In class:
  o Journal exercise: Reflecting on the writing process
  o Introduction to Writing Project 2

Homework:
✓ Read Chapter 4, “Writing the Family” AND
✓ Read Kingston, Maxine Hong, “No Name Woman” pp. 348-358
Thursday, September 19
In class:
  - Journal exercise: It’s all relative
  - Discussion: Issues and hurdles when writing about family

Homework:
  ✓ Read Chapter 6, “Gathering the Threads of History” AND
  ✓ Read Baldwin, James, “Notes of a Native Son” pp. 208-225
  ✓ Begin drafting Writing Project 2

Week 6

Tuesday, September 24
In class:
  - Tutorial: Reviewing Instructor feedback on Blackboard
  - Discussion: Historical selves
  - Journal exercise: Where were you when…?

Homework:
  ✓ Read Chapter 11, “The Basics of Personal Reportage” AND
  ✓ Read Williams, Terry Tempest, “The Clan of One-Breasted Women” pp. 426-433
  ✓ Continue drafting Writing Project 2

Thursday, September 26
In class:
  - Discussion: Using research in creative nonfiction writing
  - Collaborative writing workshop

Homework:
  ✓ Rough Draft Writing Project 2 Due September 27 by midnight

Week 7

Tuesday, October 1
In class:
  - In-class conferences
  - Peer review workshop

Homework:
  ✓ Revise and edit your paper based on feedback from our conference

Thursday, October 3
In class:
  - In-class conferences
  - Peer review workshop (continued)
Homework:
- Revise and edit your paper based on feedback from our conference

**Week 8**

**Tuesday, October 8**
In class:
- Editing and revision workshop

Homework:
- Continue to polish your paper

**Thursday, October 10**
In class:
- Writing day (details TBA)

Homework:
- Read Chapter 10, “The Lyric Essay” AND
- Read Atwood, Margaret, “Nine Beginnings” pp.199-204 AND
- Read Rider, Bhanu Kapil, “Three Voices” pp. 382-383
- Writing Project 2 **Due Friday, October 11 by midnight**

**Week 9**

**Tuesday, October 15**
- **No Class** – Fall Break

**Thursday, October 17**
In class:
- Discussion: Lyric forms
- Journal exercise: Writing the journey
- Introduction to Writing Project 3

Homework:
- Read Chapter 5, “‘Taking Place’: Writing the Physical World” AND
- Read Berry, Wendell, “An Entrance to the Woods” pp. 250-260

**Week 10**

**Tuesday, October 22**
In class:
- Class will meet for observation/writing exercises outside. Location TBA.
Homework:
✓ Read Chapter 7, “Writing the Arts” AND
✓ Read Gordon, Mary, “Still Life” pp. 314-324

Thursday, October 24
In class:
  o Museum day. Details TBA.

Homework:
✓ Read Chapter 8, “Writing the Larger World” AND
✓ Read Seltzer, Richard, “The Knife” pp. 395-402

Week 11

Tuesday, October 29
In class:
  o Discussion: Exploring your personal expertise of a subject
  o Journal exercise: What do you know?

Homework:
✓ Read Price, Jennifer, “A Brief Natural History of the Pink Plastic Flamingo” pp. 374-377

Thursday, October 31
In class:
  o Collaborative writing workshop

Homework:
✓ Rough draft Writing Project 3 Due Friday, November 1 by midnight

Week 12

Tuesday, November 5
In class:
  o In-class conferences
  o Peer review workshop

Homework:
✓ Continue working on WP3

Thursday, November 7
In class:
  o Editing and revision workshop
  o In-class conferences (as needed)

Homework:
✓ Read Morabito, Fabio, “File and Sandpaper” and “Screw,” pp. 363-368
✓ Writing Project 3 Due Sunday, November 10 by midnight

Week 13

Tuesday, November 12
In class:
  o Journal exercise and discussion: Writing everyday objects
  o Introduction to Writing Project 4

Homework:
✓ Read Walker, Alice, “Becoming What We’re Called” pp. 416-419 AND
✓ Read Woolf, Virginia, “The Death of the Moth” pp. 434-436

Thursday, November 14
In class:
  o Journal exercise: The abstract
  o Discussion: Authority vs. expertise

Homework:
✓ Read Chapter 12, “The Writing Process and Revision”

Week 14

Tuesday, November 19
In class:
  o Discussion: Creating stronger prose
  o Group activity: Global revision

Homework:
✓ Read “Epilogue: Last Words”
✓ Begin drafting Writing Project 4

Thursday, November 21
In class:
  o Collaborative writing workshop

Homework:
✓ Finalize your Writer’s Journal - Due in class Tuesday, November 26
✓ Continue drafting Writing Project 4

Week 15

Tuesday, November 26
In class:
  o Journal exercise: Last words
  o Peer review workshop
  o **Writer’s Journal DUE**

Homework:
  ✓ Rough Draft Writing Project 4 **Due Wednesday, November 27 by midnight**

**Thursday, November 28**
No Class – Thanksgiving Break

**Week 16**

**Tuesday, December 3**
In class:
  o Introduction to Portfolio assignment
  o In-class conferences
  o Editing workshop

Homework:
  ✓ Continue polishing Writing Project 4
  ✓ Assemble Portfolio

**Thursday, December 5**
In class:
  o Publishing Circle

Homework:
  ✓ Writing Project 4 **Due Sunday, December 8 by midnight**
  ✓ Portfolio **Due Sunday, December 8 by midnight**
Writing Project 1: Memoir as Exploration of Self

In *Tell It Slant*, Miller and Paola encourage us to find our own voices in creative nonfiction, reminding us that although creative nonfiction writing “can focus on either private experience or public domain…in either case, the inner self provides the vision and the shaping influence to infuse the work,” a self that “gives the text its heart blood, its language, its life” (4).

Your task in this first essay is to explore that self by writing a personal essay about a significant event, moment or experience from your life. This experience should be one that taught you an important lesson or that allowed you an insight into your own personality. Possible topics include a memorable “first,” a “threshold,” a “revelatory moment,” or an “initiation” moment.

Requirements

- First person
- Chronological order
- 1200-1500 words, double spaced, with one inch margins
- 12 point Times New Roman font
- MLA format (no title page, 4 line heading upper left of first page, last name/page # in upper right of each page)

Audience

You’ll submit your essay to me and to the members of this class.

Grading Criteria:

- Essay recounts a significant event, moment or experience as a story, in first person.
- Essay describes the experience in such a way that readers can envision and connect with it on some level. Elements including (but not limited to) sensory details, dialogue, characterization and writing scene must be present and used effectively.
- Essay organization adds to the effectiveness of the paper. The writer includes effective structural cues to help readers to follow the organization of ideas. The introduction is engaging and appropriate; the conclusion emphasizes the focus and provides closure.
- Essay is edited and polished to meet expectations of a college audience.
- The paper follows the MLA’s basic formatting conventions, including a works cited page (if outside sources are used).
- The paper effectively meets the project’s page requirement 1200-1500 words, double-spaced.
Writing Project 2: Personal Essay as Exploration of Self and Others

This paper asks you to create a sketch of a person who has impacted your life in a meaningful way. This person may be a relative or ancestor, perhaps even someone you’ve never met, or a friend, coach or teacher who made a difference. Your task will be to help your readers to see this person through the use of detail, showing them how this person fits with places and other people, as well as the meaningful way in which you personally connect with her or him.

This assignment may require you to conduct some research into this person’s life through interviews, historical documents, etc., in order to gain the information necessary to bring this person to life on the page. Additionally, you are free to choose an appropriate form for your essay, as long as the overall assignment requirements are met.

Requirements

- 1200-1500 words, double spaced, with one inch margins
- 12 point Times New Roman font
- MLA format (no title page, 4 line heading upper left of first page, last name/page # in upper right of each page)

Audience

You’ll submit your essay to me and to the members of this class.

Grading Criteria

- Essay creates a sketch of a person whose impact on or significance to your life is evident and clearly drawn
- Essay describes this individual in such a way that readers can envision and connect with him or her on some level.
- Essay shows this individual as an integral part of the people, place and/or time in which she or he lived.
- Essay organization adds to the effectiveness of the paper. The writer includes effective structural cues to help readers to follow the organization of ideas. The introduction is engaging and appropriate; the conclusion emphasizes the focus and provides closure.
- Essay is edited and polished to meet expectations of a college audience.
- The paper follows the MLA’s basic formatting conventions, including a works cited page (if outside sources are used).
- The paper effectively meets the project’s page requirement 1200-1500 words, double-spaced.
Writing Project 3: Lyric Essay as Exploration of Self and Outer World

We exist within the world, and thus we influence the people and places around us just as they influence us. This paper asks you to write an essay in which you parallel your interpretation of a particular artwork, film, song, or book with events unfolding in your own life.

For this essay, your task is to choose a lyric essay form that expresses the product of your exploration into the arts in a personal way. This assignment asks you to write an essay in which the focus is on the quest, on the unknown, rather than on definitive answers.

Requirements

- Lyric form
- 1200-1500 words, double spaced, with one inch margins
- 12 point Times New Roman font
- MLA format (no title page, 4 line heading upper left of first page, last name/page # in upper right of each page)

Audience

You'll submit your essay to me and to the members of this class.

Grading Criteria

- Essay provides readers with a unique interpretation of a particular artwork, film, song or book.
- Essay parallels this interpretation with events unfolding in your own life.
- Essay organization adheres to one or more lyric forms discussed in class, effectively personalized to match the voice and tone of the work.
- Essay organization adds to the effectiveness of the paper. The writer includes effective structural cues to help readers to follow the organization of ideas. The introduction is engaging and appropriate; the conclusion emphasizes the focus and provides closure.
- Essay is edited and polished to meet expectations of a college audience.
- The paper follows the MLA’s basic formatting conventions, including a works cited page (if outside sources are used).
- The paper effectively meets the project’s page requirement 1200-1500 words, double-spaced.
Writing Project 4: Personal Essay as Exploration of Self and Inner World

In this paper, you are asked to explore an idea or concept related to an experience or situation in your own life. Topics may include education, love, assimilation, a specific emotion, and so on, but it must represent an abstract of some kind. Due to the nature of this assignment, your exploration may take you places you don’t expect, or it may situate you firmly in the familiar. Either way, your task is to provide your readers with a themed paper that is both personal and concrete.

This assignment may require you to conduct some research in order to gain the information necessary to contextualize your concept and provide an appropriate degree of historical or situational information. You are free to choose any appropriate form for your essay, as long as the overall assignment requirements are met.

Requirements

- 1200-1500 words, double spaced, with one inch margins
- 12 point Times New Roman font
- MLA format (no title page, 4 line heading upper left of first page, last name/page # in upper right of each page)

Audience

You’ll submit your essay to me and to the members of this class.

Grading Criteria

- Essay connects a single abstract concept or idea to an experience or situation from your own life, past or present.
- Essay describes the experience in such a way that readers can envision and connect with it on some level, providing appropriate facts and information as needed.
- Essay employs techniques of scene, characterization, dialogue and sensory detail as appropriate.
- Essay organization adds to the effectiveness of the paper. The writer includes effective structural cues to help readers to follow the organization of ideas. The introduction is engaging and appropriate; the conclusion emphasizes the focus and provides closure.
- Essay is edited and polished to meet expectations of a college audience.
- The paper follows the MLA’s basic formatting conventions, including a works cited page (if outside sources are used).
- The paper effectively meets the project’s page requirement 1200-1500 words, double-spaced.
Unit One Writing Project: Rhetorical Analysis

Project Guidelines

Every argument uses the same three rhetorical appeals — *logos*, *pathos* and *ethos* — to respond to a given situation. This is not to say that every argument is the same: each of the appeals can manifest in hundreds of different ways and every rhetor shapes and privileges the appeals to suit his or her needs and the needs of the situation or *kairos*. Marcus Tullius Cicero defended one of his clients in court with a blistering attack on the prosecution’s star witness in *Pro Caelio* while Martin Luther King defended his actions in the *Letter from the Birmingham Jail* with calm reasoning and precedent; different though the two arguments may have been, the question of *ethos* is a major component of each. In studying and dissecting other people’s arguments, we can gain a better sense of how our own writing might be improved. For this writing project you will analyze how a writer attempts to make a case for his or her point of view in a written argument.

You will choose any one of the texts from the PDF reader I have provided you with and do a thorough analysis of the rhetoric in play in that text. Your task is two-fold: first, you will have to determine what kind or kinds of persuasive techniques the writer is using and how those choices on the part of the author characterize the argument’s style as a whole. Second, you must evaluate whether or not the argument is effective for the time and place in which it was made. This does not mean it would necessarily be effective for you, but it does require you to consider the *kairos* in some depth. If so, explain why in detail; if not, which additional steps would have been necessary to improve it.

A word of caution: rhetorical analysis requires you to make a distinction between an author’s perspective and the argument designed to defend or articulate it. I am not interested in hearing whether an author is right or wrong; I am interested in hearing how they try to make their case. *Do not respond to the argument*; dissect it to see how it works.
Requirements

- **Length:** 1750-2300 words (5-7 pages)
- **Format:** MLA format (no title page, 1" margins, double-spaced, Times or Times New Roman 12 point font, last name and page number in upper right corner of each page)
- **Audience:** First-year college students who have just begun studying rhetoric

Grading Criteria (may not all be weighted equally)

- **Rhetorical Appeals:** The essay demonstrates an understanding of the rhetorical terms covered in class and in the textbook. Not all appeals need be addressed, but those that are must be clearly explained and appropriately used.
- **Evidence:** The essay includes well-chosen examples from the article to further its argument. All examples are clearly explained and integrated into the overarching argument.
- **Central Claim:** The essay makes a strong central claim focusing on an interesting or unique aspect of the chosen article’s rhetorical moves. It does not merely list the rhetorical devices and their occurrences. While no explicit “thesis statement” is required, papers without a perceptible central claim are unlikely to pass.
- **Trajectory:** The essay demonstrates a clear sense of purpose, each part of it building on previous ideas and moving the argument forwards.
- **Organization:** The essay is organized in a sophisticated and logical manner, utilizing structural cues to further the connections being made.
- **Audience:** The essay uses an appropriate tone and diction for its audience and the context in which it is written.
- **Manuscript Preparation:** The essay has been thoroughly edited so that it is readable and appropriate for its audience. Grammar and compliance with MLA formatting are considered here.
- **Process:** The writer has considered and responded thoughtfully to feedback on earlier drafts to improve the final project.
Questions to get you started

- Is the argument, generally speaking, persuasive? Why or why not?
- Does the author apply any of the techniques we have discussed during class? Where? Which rhetorical appeal would you group them under? Why?
- What kind of audience is the author writing for? How can you tell? Does the author take into account his or her audience’s expectations?
- When was the text written? How can you tell? Is the text’s message appropriate for its own time? How might the argument (need to) change if it were to be presented right now, right here in this class, with you as its audience?
- Is there a specific thing that you think the author wants to achieve with this text? How can you tell? Do you think that the author is likely to succeed? Why or why not?

N.B.: These questions are provided as a way to point you in the right direction. You do not need to answer every one of them, merely consider them as you get started. Additional questions that you may find helpful are on pages 149-50 of the textbook.

Deadlines

- Full Draft: Friday, September 9
  A full draft needs to be complete in the sense that it presents a full argument that fulfills all requirements for the assignment. It is not, however, complete in the sense that it is ready for submission: some revision and reworking of the draft after our conference will be necessary.
- Conference: Monday, Wednesday & Friday, September 12, 14 & 16
  We will be holding one-on-one conferences about your first papers during the fifth week of classes. You should come prepared with a few concrete questions about how to improve your paper. Failure to attend your conference will result in your being marked absent for the entire week.
- Final Draft: Friday, September 23
  Submit your paper to Blackboard through SafeAssign under the Writing Projects tab in a DOC or PDF format no later than the beginning of class on Friday.
Unit Two Writing Project: 
The Proposal Argument

Project Guidelines

Now that we have gotten a grounding in rhetorical principles, it is time to start putting those principles into practice with a written proposal. The proposal argument is among the most common arguments you are likely to encounter or write; for your second writing project, you will need to find a specific problem related to ASU and propose a solution to it. You will be writing for an audience of your choice — a specific branch of the administration, the student body, etc. — to promote your solution. The proper selection of audience is crucial: since the proposal by its very nature represents an attempt to produce a change of some sort, you will have to make sure that correctly gauge your audience so that you can build a good ethos. A paper that outlines a problem (or a perceived problem) and then simply demands a given action is unlikely to go far with any audience; a paper that plays to its audience’s values and desires is much more likely to be successful.

Your first task with any proposal is to establish that there even is a problem that needs solving in the first place. Most people are quite content to accept the status quo as the best possible state of affairs; you will need to convince them that the issue exists to be addressed and that it affects a large enough portion of the population to make it a pressing concern. Once you have done that, your second task is to convince the reader that you have a practical solution for this problem. In both stages of proposal writing, you will need to do some research, whether it consist of pre-existing documentation or new studies that you administer yourself. Your research will allow you to better establish the problem in your audience’s mind as well as providing a sense of what other possible solutions might be available and what the advantages or disadvantages of each are. Only by familiarizing yourself with these facts will you be able to write a solid proposal that can get you the change you desire.

Ideally, your finished proposal could be submitted for consideration to the relevant audience — be it the administration, the student body or some other group — outside of this class.
Requirements

- **Length:** 1750-2800 words (5-8 pages)
- **Format:** MLA format (no title page, 1" margins, double-spaced, Times or Times New Roman 12 point font, last name and page number in upper right corner of each page)
- **Audience:** A person or organization capable of taking action on the chosen issue in order to help your proposal go through
- **Research:** 3+ sources, preferably from reliable scholarly sources but potentially also in the form of independent research — surveys, interviews, etc. If you choose to do independent research I will want to see copies of all materials collected.

Grading Criteria (may not all be weighted equally)

- **Problem:** The essay presents the issue fairly, taking into account the circumstances that have led to this problem in the first place and presenting researched evidence where necessary. *A mere list of grievances does not constitute a statement of a problem;* you must always consider why things are the way they are.
- **Solution:** The essay presents a practical solution to the problem and makes it clear how the target audience can facilitate that solution, presenting researched evidence where necessary. *A mere demand for change does not constitute a solution;* you must always consider the ramifications of that solution.
- **Central Claim:** The essay makes a strong central claim establishing a problem and making a workable suggestion towards how it might be fixed. While no explicit “thesis statement” is required, papers without a perceptible central claim are unlikely to pass.
- **Trajectory:** The essay demonstrates a clear sense of purpose, each part of it building on previous ideas and moving the argument forwards.
- **Organization:** The essay is organized in a sophisticated and logical manner, utilizing structural cues to further the connections being made.
- **Audience:** The essay uses an appropriate tone and diction for its audience and the context in which it is written.
- **Manuscript Preparation:** The essay has been thoroughly edited so that it is readable and appropriate for its audience. Grammar and compliance with MLA formatting are considered here.
- **Process:** The writer has considered and responded thoughtfully to feedback on earlier drafts to improve the final project.
Questions to get you started

- As you walk around Tempe or the ASU campus, what sorts of things irritate you? Are these dislikes specific to you or do you think others might share in them? Can you find a single source for these concerns or are they caused by many things?

- What steps would have to be taken to solve or at least reduce the problem? How difficult would it be to actually implement those steps? If your solution were implemented, what kinds of consequences would it have? How would things improve? What kinds of new problems would emerge?

- Do any precedents exist for your solution? Has it or something similar been tried before, either here or in similar situations? If there are alternate solutions, why is your solution superior to them?

- Who would benefit from a change in the current state of affairs? Who benefits from them staying the same? Why should the person or organization you are addressing follow your advice? How do they profit by it? What risks do they take?

N.B.: These questions are provided as a way to point you in the right direction. You do not need to answer every one of them, merely consider them as you get started. Additional questions that you may find helpful are on pages 318-19 and 322 of the textbook.

Deadlines

- Topic Proposal: Monday, October 3

  At this stage in the writing process for a proposal paper, you need to know three things: a problem, a solution and a designated audience. Write up a 200+ word description of a topic for the proposal paper that you would like to work on. Take into account what kind of evidence you will be able to find and what kind of assumptions are in play in this discussion.

- Partial Draft: Monday, October 17

  I won’t be requiring you to submit a full draft for this paper. Instead, you should plan on submitting at least 900 words, followed by a 50+ word outline of how you intend to proceed. The 900 words do not need to be the first 900 words of the finished draft, merely a continuous section.

- Peer Review: Monday, October 24

  A peer review is like the conferences we held on the first paper, but instead of meeting with me you will be meeting with a group of your peers. Bring one hard copy for yourself and one copy for each member of your group. Peer review letters are also due on this day.

- Final Draft: Wednesday, October 26

  Submit your paper to Blackboard through SafeAssign under the Writing Projects tab in a DOC or PDF format no later than the beginning of class on Wednesday.
Unit Three Writing Project:  
The Collaborative Research Paper

Project Guidelines

All of you are doubtlessly familiar with the genre of the report. The report is the most common form of research paper assigned in high schools: students find information on a given topic in books or websites and then summarize that information for their teacher and/or classmates. At the university level, we want to go one step farther and produce something new from the mass of information and research we accumulate. This requires us to collect and critically evaluate a multitude of perspectives so that we can get a sense of where the conversation has come from before we enter into the discussion ourselves. You may want to imagine your research paper as a paragraph in the larger “paper” being continually written by the academy on your topic: like a paragraph within a paper, your paper should help move the discussion forwards rather than merely remaining in place.

For this paper, you will be working in groups of four to produce a single long research paper on a topic pertaining to the theme of the course, the institution of the university, with each of you writing approximately one quarter of the final product. Your collective task is to present a thoughtful, carefully reasoned argument about a specific aspect of this topic. Good research is vital for this kind of work; you will need to establish your ethos as someone who is knowledgeable about the field in order to make a good case for your argument. Additionally, you should use your research to give you a lens through which to examine the issue, applying the ideas and/or methodologies you discover in your research to the topic at hand. Much of academic work is based in drawing connections between previously disconnected ideas; this is your opportunity to bring a fresh perspective to the table.

Choose your partners carefully: while I’ll be taking each individual’s revision process into account when assigning a grade for the paper, your grade will be heavily dependent on the success of the paper overall.
Requirements

- **Length:** 4750-5500 words (14-16 pages)
- **Format:** MLA format (no title page, 1" margins, double-spaced, Times or Times New Roman 12 point font, last name and page number in upper right corner of each page)
- **Audience:** The academy as a whole
- **Research:** 7+ scholarly sources drawn from either the ASU library’s physical holdings or from the online databases it subscribes to

Grading Criteria (may not all be weighted equally)

- **Research:** The essay includes well-chosen examples from secondary research to outline the point of inquiry, illustrate specifics and provide support for its claims. All sources must be documented properly both in the Works Cited page and with in-text citations where appropriate. Wikipedia and other online-only sources will not be accepted.
- **Synthesis:** The essay develops the ideas and data provided by the research into an original concept or perspective. The essay should, in other words, produce new knowledge of some sort.
- **Central Claim:** The essay makes a strong central claim on the chosen research topic. While no explicit “thesis statement” is required, papers without a perceptible central claim are unlikely to pass.
- **Trajectory:** The essay demonstrates a clear sense of purpose, each part of it building on previous ideas and moving the argument forwards.
- **Organization:** The essay is organized in a sophisticated and logical manner, utilizing structural cues to further the connections being made.
- **Audience:** The essay uses an appropriate tone and diction for its audience and the context in which it is written.
- **Manuscript Preparation:** The essay has been thoroughly edited so that it is readable and appropriate for its audience. Grammar and compliance with MLA formatting are considered here.
- **Collaboration:** The different sections of the paper support and flow into one another stylistically so that the essay represents a cohesive whole.
- **Individual Process:** The writer has made a concerted effort to respond to his or her partners’ feedback on earlier drafts to improve the final project.
Questions to get you started

- What kinds of ideas have been presented about this aspect of the university in the last few years? In the last few decades? In the distant past?
- Have you found yourself in particular disagreement or agreement with a text that we have read this far in the semester? Why? Do you think that further work should be done on this topic?
- What kinds of historical/literary/intellectual theories have developed around the issue you want to write about? Does one of them feel as though it needs to be expanded upon? Reshaped a little? Refuted entirely?
- What kinds of perspective does your major field of study have on the topic? Is that perspective frequently represented in the recent literature? Why or why not?

N.B.: These questions are provided as a way to point you in the right direction. You do not need to answer every one of them, merely consider them as you get started.

Deadlines

- Topic Proposal: Monday, November 7
  
  Submit a joint topic proposal to me no later than November 7. What line or lines of inquiry do you want to pursue for this paper? What kind of research is available to you on this topic? Having a specific central claim already in place may be premature at this point, but you should plan on including a general sense of why you feel it is important to investigate this topic further. Plan on writing 300+ words.

- Conference: Friday, Monday & Wednesday, November 18–23
  
  You will come to a single conference as a group to discuss your current progress on your paper. The first part of the conference will consist of a presentation to me of your research thus far and a sense of what kind of central claim you intend to make. (If you are still unsure as to a single central claim, you may present multiple possible ones.) Expect to spend about fifteen minutes or so on your presentation. In the second part of the conference, we will discuss possible directions your work may take from here. Be prepared to submit an annotated bibliography.

- Group Workshop: Monday, November 28
  
  Bring copies of your rough drafts for the final paper and be prepared to provide feedback for one another on different sections.

- Presentation: Friday, December 2
  
  As a group, prepare a five-minute presentation of your research paper to the class. It should sum up your major findings and give a sense of your central claim for this paper. Be prepared to answer questions from your peers afterwards.

- Final Draft: Monday, December 5
Submit your paper to Blackboard through SafeAssign under the Writing Projects tab in a DOC or PDF format no later than the beginning of class on Monday.
English 215: Strategies for Academic Writing
Syllabus and Course Guidelines
Fall 2012
Line # 71651 – Tuesdays and Thursdays 9:00-10:15am

Instructor: Jennifer Russum
Office: LL 320, Tempe Campus
Email: jennifer.russum@asu.edu
Office Hours: Tuesdays 12:00-2:00 (drop-in) and Thursdays 10:30-1:30 (by appointment and online)
Writing Programs: http://english.clas.asu.edu/writingprograms

Required textbook:

Course description:
This is an advanced interdisciplinary writing course emphasizing critical reading and thinking, argumentative writing, library research, and documentation of sources in an academic setting. Students will study and practice selected rhetorics of inquiry (for example, historical, cultural, empirical, and ethnographic) employed in academic disciplines and acquaint themselves with the different systems of writing they will encounter throughout their academic lives.

Course Goals:
Through this course, students will:
- significantly improve their academic writing
- develop an understanding of how members of a particular discipline conceive of and engage in the rhetorical practices of that discipline
- demonstrate understanding of the key conversations, forms, and conventions of writing in a particular discipline
- gain experience in the construction of knowledge within a discipline and practice using its discourse
- read critically and analyze rhetorically writings from a particular discipline and use those lenses to frame their own discourses
- write in the different forms and styles of a particular discipline
- develop techniques for conducting research

Attendance:
You are allowed to miss this class four (4) times. If you miss more than four times, you will automatically fail the course according to Writing Programs policy. There are no “excused” absences in Writing Programs classes, so please don’t ask me if an absence is excused or try to bring me a doctor’s note. I expect you to be on time to class and if late arrivals become a problem, I reserve the right to implement a tardy policy at any point during the semester. However, if you are more than 15 minutes late to class or if you leave early, it will count as an absence.

Homework:
Homework includes: reading assignments and responses, leading class discussion, tracking and recording research, drafting, peer responses, and any other activities done at home or online.
Participation:
Participation includes: involvement in class discussions, small group work, attendance and anything else we do in class that requires your attention and engagement. If you are absent, you will lose participation points for the day.

I do not accept ANY late work, so you need to attend class consistently to keep work and grades up-to-date. Computer and printer problems are not valid excuses for late work. I also do not accept e-mailed assignments unless prior arrangements have been made due to extenuating circumstances. This means that being absent is not an excuse to turn work in late. I will not take it, unless you have made arrangements with me before your absence. If you are absent, you should still be prepared for the next class that you attend. Homework and participation will account for 30% of your course grade, so make every effort to come to class and keep up with all assignments.

Writing Projects:
There are a series of writing projects in this class, and each one builds off the previous one. Throughout the course you will go from reading journals and articles in your discipline to crafting your own research proposal and writing a full research paper for a topic of interest to you within your field of study. Note: You must submit all writing projects to pass the course. All projects must be ready for collection at the beginning of class on the day they are due. For each calendar day that a project is late, I reserve the right to deduct one letter grade from the final grade on the project. All drafts of the writing projects should be typed, double-spaced and stapled.

Project One: The Journal Review. You will analyze and evaluate three different issues of an academic journal in order to get a sense of current scholarship taking place in your field.

Project Two: The Article Reviews. You will then give an overview of three different articles within your field, seeking to identify the style, methods, and practices of researchers in your discipline.

Project Three: The Annotated Bibliography. You will now choose your own research question and begin reading about your topic. You will produce a bibliography that includes summaries for at least ten sources.

Project Four: The Research Proposal. You will create a document that introduces your research question and justifies why your subject needs to be researched further. You will then share your method(s) for your study and what you hope to accomplish through your research.

Project Five: The Research Paper. You will then craft a thoughtful and thorough research paper to answer your research question.

Grading:
The course grade is composed of the following:

10% Participation
20% Homework:
10% Journal Review
10% Article Reviews
15% Annotated Bibliography
15% Research Proposal
20% Research Paper
Peer Workshops:
Reading and responding to each other's writing is one of the most important things we will do in this
course. I expect you to take peer revision seriously by giving thoughtful feedback to your classmates' work,
both verbally and in writing. I will give you a participation grade each time you revise with a partner or in a
group, so make sure you stay on task and discuss each group member's paper thoroughly.

Extra Credit:
I will never offer “special” extra credit to one person and not to the rest of the class, so please don’t ask if
there is anything you can do for extra credit at the end of the class when your grade is not as high as you
would like. If you find yourself in this position, chances are you did not take advantage of extra credit
earlier in the semester and did not make an effort to get one-on-one help on writing assignments. That
being said, there are two opportunities everyone has for extra credit in my class:

1) Volunteer a draft. Throughout the semester, I will sometimes ask for a volunteer to submit his or her
work-in-progress paper. We will put the draft up on the overhead in class and talk about what that writer
has done well and also offer feedback on what could be changed, improved, or clarified. Basically, you get
extra credit AND lots of helpful advice from your classmates (and me), which often results in a stronger
final draft.

2) Attend office hours. You can visit me as often as you like to receive help, but I will give you extra credit for
one (1) office visit per writing project (mandatory conferences don’t count).

*Because I offer extra credit during the semester, I will never round up grades at the end of the semester
as your grade might already include some bonus points.

STANDARD WRITING PROGRAMS POLICIES:
1. Policy on class attendance
Students are expected to attend all class sessions. Because Writing Programs courses incorporate frequent
small- and large-group activities into lessons, students who are absent affect not only their own learning,
but that of their fellow students. Therefore, only two weeks’ worth of absences (see below) will be allowed
for the semester, regardless of reason, including documented illness or emergency. Students who exceed
two weeks’ worth of classes will fail the course, unless they withdraw (see
http://students.asu.edu/withdrawal).

- Technical problems online: While these do occur either at home or from an on-campus
connection, they are usually not valid reasons for failing to fulfill the requirements for attendance
on that day. Students are responsible for allocating enough time to complete online assignments,
and they should include the possibility of technical "glitches." Thus students need to allow enough
time to try again later or to travel to a campus computer lab or alternative location to complete the
assignment and therefore avoid an absence for the missed deadline. Exceptions may be made by
the instructor in the event of widespread computer viruses or some other large-scale event
affecting ASU’s computer network, but exceptions will not be made for routine computer
problems.

- Note: Students who participate in university-sanctioned activities and/or who will be unable to
meet the attendance requirements for a particular section should move to another section where
their activity schedules will not interfere with their classroom obligations (students can freely
switch sections during the first week of the semester). To accommodate students who participate
in university-sanctioned activities, ASU Writing Programs offers sections of many courses online
and at various times of the day and week. We have asked advisors across campus to help students
enroll in appropriate sections. If you think that this course may conflict with a university-
sanctioned activity in which you are involved—athletics or the debate team or another—please see me immediately.

- Note: Writing Programs is sensitive to the religious practices of the various religious faiths represented in the student body of the university community. Writing Programs’ standard attendance policy listed here provides reasonable accommodation for individual religious practices. Students who anticipate absences due to religious reasons should plan their absences in the course accordingly. To accommodate students’ religious practices, ASU Writing Programs offers sections of many courses online and at various times of the day and week. We have asked advisors across campus to help students enroll in appropriate sections. If you think this course may conflict with your religious practices, please see me immediately.

2. Attendance: first week of classes
According to university policy, students who are registered but do not attend any of the first week of classes may be dropped. Students enrolled in hybrid/online courses must make every reasonable attempt to attend class or contact the instructor during the first week. After the first week those who do not show up either in person or by calling or e-mailing the instructor may be dropped.

3. If I am absent
If I need to cancel class for any reason, I will contact you via e-mail. If possible, I will also try to get someone to post a sign. However, if you come to class and I have not arrived by the time 15 minutes have elapsed (from when class is to start), please assume that class is cancelled, and check e-mail frequently afterwards for further instructions.

4. Grading
Grading is based on specific assignment criteria, and will follow English Department standards for content, organization, expression, and mechanics. To compute final course grades, the following values are assigned to the standard letter grades of A through E:

A+ = 4.3 (97-100%)
A  = 4.0 (93-96%)
A-  = 3.7 (90-92%)
B+  = 3.3 (87-89%)
B   = 3.0 (83-86%)
B-  = 2.7 (80-82%)
C+  = 2.3 (77-79%)
C   = 2.0 (70-76%)
D   = 1.0 (60-69%)
E   = 0.3 (1-59%)
No paper = 0.0

5. The public nature of writing and discussions
Please consider every piece of writing you do for this class to be "public property." Remember that you will often be expected to share your writing with others, so avoid writing about things that you may not be prepared to subject to public scrutiny, or things you feel so strongly about that you are unwilling to listen to other perspectives. This does not mean that you are not entitled to an opinion but that you adopt positions responsibly; please be considerate of others’ contributions and viewpoints. This course may contain content (assigned readings, in-class discussions, etc.) deemed offensive by some students. If you have concerns about any course content, please bring these concerns to the attention of your instructor.
6. Technological Distractions
Refrain from any unauthorized usages of technology during our class sessions. Please put all hand-held electronic devices away. I will expect computers and laptops to be used for classroom activities only. If I sense you are distracted by technology in class, you will lose participation credit for that day and I reserve the right to ask you to leave the room.

7. Late Writing Projects
For each calendar day that a project is late, I reserve the right to deduct one letter grade from the final grade on the project.

8. All writing for this class must be written for this class
To pass this class all major writing assignments must be submitted, and note that all writing for this class must be written for this class. Resubmitting a paper from another class or elsewhere constitutes academic dishonesty. If you wish to further pursue a project begun in another class or develop ideas you have written about in another class, please discuss your plans with me first.

9. Academic Dishonesty
Students are expected to write and submit original work in Writing Programs classes, and to incorporate others' words, images, or ideas into their writing using standard citation practices. Academic dishonesty in any form (see http://provost.asu.edu/academicintegrity/policy/StudentObligations) will not be tolerated, and students are expected to be familiar with all relevant university policies. The Academic Integrity Policy is located at http://provost.asu.edu/academicintegrity.

10. Disruptive, Threatening, or Violent Behavior
Students, faculty, staff, and other individuals do not have an unqualified right of access to university grounds, property, or services. Interfering with the peaceful conduct of university-related business or activities or remaining on campus grounds after a request to leave may be considered a crime. A disruptive student may be withdrawn from a course with a mark of "W" or "E" when the student’s behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Disruptive behavior in any form (see www.asu.edu/studentaffairs/safety/definitions.html) will not be tolerated, and students are expected to be familiar with all relevant university policies. ASU Student Rights and Responsibilities are located at students.asu.edu/srr/code.

11. Accommodations for Students with Disabilities
Qualified students with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. If students wish to request accommodation for a disability, they must be registered with the Disability Resource Center (DRC) and submit appropriate documentation from the DRC in advance of the request. Additional information can be found at the DRC website: http://www.asu.edu/studentaffairs/ed/drc/.

12. End-of-Semester Portfolio Collection
All students will submit a portfolio of their work to the Writing Programs Portfolio Archive at the end the semester. This portfolio will consist of the final drafts of all major writing projects. This portfolio will be submitted digitally as a single PDF containing the major project final drafts in chronological order. Additional information and instructions for submission will be provided before the end of the semester.
WEEKLY SCHEDULE

Reading Reflections: Typically, there will be one or two reading assignments each week. Once you finish your reading assignment, you should post a reflection on the discussion board before the next class begins {anytime the syllabus says “read and respond”). This reflection might relate to the writing project you are currently working on, how one of the readings impacted you or challenged your perspective, whether or not you agreed or disagreed with a reading and why, etc. You should end each reflection with a question for your classmates to answer. You might ask class members to help clarify a part of the reading that confused you or you can pose a question for your classmates to consider about the text or ask about their own experiences regarding the subject at hand. These responses can be brief, but they should be thoughtful and prove to me that you worked to understand the text(s) assigned. After you post your own response, you must thoughtfully respond to one other classmate’s reflection before the next class begins as well.

I realize this is a rigorous schedule of reading and responding, so you are allowed to skip two reading responses during the semester. There are eighteen reading assignments for the course, but you only need to complete SIXTEEN of them for full credit for this portion of your grade. Use your skips wisely!

WEEK ONE
8/23 Thursday – Introductions and overview of syllabus and class website // Read and respond for the next class meeting: Real Texts pp. 2-15

WEEK TWO


WEEK THREE
9/4 Tuesday – Class [discussion of “Texts of Our Institutional Lives”] and sign-ups for class discussion leaders. Introduction to Journal Review Assignment // Read and respond for our next class: “A Stranger in Strange Lands” [link to article on website].

9/6 Thursday – NO CLASS MEETING ☹ Please peruse academic journals in your field and pick your top three choices for your journal review project. The journal must be peer-reviewed.

WEEK FOUR
9/11 Tuesday – Class discussion #1. Sign up for journals. // Read and respond for the next class meeting: Real Texts pp. 437-441 “Citing Sources and Avoiding Plagiarism”

9/13 Thursday – Sample of a journal review in class. Discuss citations and plagiarism. Overview of OWL website. // Read and respond for our next class: Real Texts pp. 79-81 “Writing Effective Thesis Statements” and “Inventing the University” [link to article on website]
WEEK FIVE
9/18 Tuesday – Class discussion #2. Journal review Q&A time. // For our next class meeting: Finish a full draft of your journal review and bring a printed copy to class on Thursday.

9/20 Thursday – Volunteer draft workshop. Peer revision and work time. // Read and respond for our next class: “Work Habits of Productive Scholarly Writers” [link on class website]. Finish the final draft of your journal review and bring a printed, stapled copy to turn in on Tuesday.

WEEK SIX
9/25 Tuesday – JOURNAL REVIEW DUE AT THE START OF CLASS. Class discussion #3. Intro to Article Review assignment. // Read and respond for our next class: Real Texts pp. 257-261 on reading articles “inside out”.

9/27 Thursday – Discuss how to read articles then do an in-class skimming practice. // Read and respond for our next class meeting: “Thinking in Print” [link on class website].

WEEK SEVEN
10/2 Tuesday – Class discussion #4. Article review model and Q&A. // No reading. Work on your article reviews and bring a printed copy of your review drafts to class in Thursday.

10/4 Thursday – Volunteer draft(s) of article review. Discuss crafting a research question. Read and respond for our next class: Real Texts “Limiting a Research Topic” pp. 109-11 and “From Topics to Questions” [link on class website]. Finish article reviews and bring a printed, stapled copy with you to class on Tuesday to turn in. Also, please post in the thread titled “Research Question” by writing out your potential research question(s) that you will investigate for the rest of the semester and then write a paragraph about why you are interested in this topic. I will respond to each person’s research question individually over the weekend, so make sure you check back and read my feedback on your idea.

WEEK EIGHT
10/9 Tuesday – ARTICLE REVIEWS DUE AT THE START OF CLASS. Class discussion #5. Continued work on crafting a research question. // Read and respond for our next class: “From Questions to a Problem” [link on class website].

Also, bring a revised, printed copy of your research question to hand in on Thursday.

10/11 Thursday – RESEARCH QUESTION DUE. Class discussion #6. Introduction to Annotated Bibliography assignment. // Read and respond for our next class: “What’s a College Major Worth?” and “I Won’t Hire People Who Use Poor Grammar” [links on class website].

WEEK NINE
10/16 Tuesday – FALL BREAK! No class meeting! 😊

10/18 Thursday – Discuss whether American colleges should eliminate majors based on the needs of the job market and whether or not grammar be taught in college writing classes? Model of an annotated bibliography. Look at resources on library website // Read and respond for our next class: Real Texts pp. 148-150 on balanced arguments and “From Problems to Sources” [link on class website].
WEEK TEN
10/23 Tuesday – Class discussion #7. Also, discuss finding a gap and looking at both sides of an argument. // For Thursday: No reading. Work on your annotated bibliography and bring three completed entries with you to class on Thursday.

10/25 Thursday – Volunteer draft workshop. Peer revision and work time. // Read and respond for our next class: Real Texts pp. 328-329 on summarization and “What’s Love Got to do with It?” [link on class website]. Finish your final draft of your annotated bibliography and bring a printed, stapled copy to turn in on Tuesday. Also, bring a copy of your research question on Tuesday. This will be for your own reference, so you can bring a digital version if you want to save paper.

WEEK ELEVEN
10/30 Tuesday – ANNOTATED BIBLIOGRAPHY DUE AT THE START OF CLASS. Class discussion #8. Intro to research proposal assignment. Analyze and revise research question if needed. // No homework. Take a breather, but bring a copy of your annotated bib to class again on Thursday. This will be for your own reference, so you can bring a digital version if you want to save paper.

11/1 Thursday – Look at an example of a research proposal. In-class write. Get into research groups. // Read and respond for our next class: “Engaging Sources” [link on class website].

WEEK TWELVE
11/6 Tuesday – Class discussion #9. Work on methods and contributions/limitations section of proposal in class. // For Thursday: Put together a complete draft of your research proposal. It’s okay if it still needs additions/changes, but make sure every part is included by this point, even if it’s in rough form. Bring three (3) printed copies with you to class.

11/8 Thursday – Volunteer draft workshop. Exchange papers with group members and go over peer workshop guidelines for feedback. // Read and respond for our next class: Real Texts pp. 292-292 and “Connecting with Your Reader” [link on class website]. Also, bring a complete draft of your research proposal to class on Tuesday.

WEEK THIRTEEN
11/13 Tuesday – Class discussion #10. Peer workshops. // For our next class: Revise your research proposal based on the feedback you received in your workshop today and bring a printed, stapled copy to turn in on Tuesday.

11/15 Thursday – RESEARCH PROPOSAL DUE AT THE START OF CLASS. Intro to research paper. Create outline and timeline. // Read and respond for our next class: “Drafting Your Report” [link on class website]. You should begin drafting your research paper. Bring any work you have completed so far to class on Tuesday.

WEEK FOURTEEN
11/20 Tuesday – Class discussion #11. Research Q&A and work time. // No homework over break, but feel free to work on your research paper if you have time 😊
11/22 Thursday – THANKSGIVING BREAK 😊

WEEK FIFTEEN
11/27 Tuesday – Sample research paper. Sign up for conferences. // Read and respond for our next class: Real Texts pp. 362-364 and “Introductions and Conclusions” [link on class website]. Begin working on a draft of your research paper.

11/29 Thursday – Individual conferences with Professor Russum {see your scheduled time}. // Revise your paper after your conference according to the feedback you receive. Feel free to swap papers with one of your group members via email or Schoology for a final proofread/edit. Papers are due next Thursday!

WEEK SIXTEEN
12/4 Tuesday – Individual conferences with Professor Russum {see your scheduled time}. // Revise your paper after your conference according to the feedback you receive. Feel free to swap papers with one of your group members via email or Schoology for a final proofread/edit. Papers are due on Thursday!

12/6 Thursday – RESEARCH PAPERS DUE AT THE START OF CLASS. Final reflections and conclusions.

* Have a great winter break! *
Journal Review Project
ENG 215

For your journal review, you will examine three of the most recent issues available of a peer-reviewed journal in your discipline. Your goal is to provide an overview of the current topics and methods that are published in this journal.

- First, study the submission guidelines and editorial policy of the journal. (These are usually located near the front cover, although sometimes these are printed in the back.) Examine what kinds of topics and methods are recommended to potential contributing authors.

- Second, skim several issues of the entire journal to get a feel for the topics and methods published in that journal.

- Consider how many articles are typically published each issue. What sections does the journal include? (Are book reviews published? Comment and responses? Annotated bibliographies? Etc.)

- Read/skim the articles in each issue. Note the range of topics and methods used in the published articles. What are the objects of study that the articles focus on (people, texts, theories, practices, experiments, material artifacts, etc.)? What types of methods are the researchers using? Theoretical, historical, archival, empirical, comparative, experimental, hermeneutical, operation, observation, or some other category?

- Consider the audience targeted for the journal. Is this published for scholars? Researchers? Teachers? Or some combination?

- Consider the purpose of most, if not all, of the articles. Are these contributing new knowledge? Applying knowledge to a practice (pedagogical or clinical)? Extending or challenging other research? Integrating scholarship (e.g., reviews of literature or annotated bibliography)?

The suggestions listed above are meant as guidelines, not straightjackets. You may come up with other questions or aspects of the journal to examine as you begin your analysis. Your goal is to familiarize potential readers (scholars and/or teachers) with the journal you choose.

Two-page summary: Write a two-page summary of your findings about the journal (the kinds of articles it publishes, how often it is published, and any other information you think is useful to know about this journal).
Article Reviews

For your article reviews, you will now examine three different scholarly articles in your field. One article can be from the journal you used for your journal review, but the other two articles must be from different journals (three journals must be represented). Your goal is to become more familiar with the types of research and the styles of writing being used in your discipline.

• First, read each article thoroughly, taking notes as you go. Who is the author? What is the purpose of the study or what gap in current research is the author trying to fill? What methods were used? Who or what was the research subject? What were the findings? Why are the findings significant?

• Second, write up three bibliographic entries, one for each article. You will include: full bibliographic information in the documentation style most appropriate for your discipline, a summary of the article (purpose, method, findings, etc.), and then a reflective paragraph on what you personally learned from the article or how the article might relate to your future research or career.

Outline for each article entry:
Full citation first (just like you would on a works cited or references list)
Paragraph #1: Summary of article
Paragraph #2: Reflection on how the article relates to you and your field/future career.

Due dates:
Draft – Thursday, Feb. 27th
Final – Thursday, March 6th
ANNOTATED BIBLIOGRAPHY

A review of literature (prior scholarship in the area(s) covered by your research question) helps you to identify what has been done regarding your topic and how it has been done, as well as what remains to be done in your research area. It can help you:

- limit and define your research problem more clearly
- transform a tentative problem into a detailed and concise plan of action
- gain insights into methods, materials, participants, and approaches
- locate suggestions for future research
- locate other research relevant to your research problem
- identify factors that have not been previously considered by scholars (a “gap” in the research)

Assignment:

You will peruse sources regarding your topic and eventually choose at least ten texts that help you gain background on your specific research question. These sources might give you an understanding of the history of your topic, they might implement a method that is similar to the one you plan to use for your research, they might support the claim you are trying to make, or they might make an argument that you disagree with and plan to refute with your own research.

You will create an annotated bibliography for the sources you choose. From your broader reading and skimming, you will choose at least ten texts and create a bibliography that includes proper documentation for each text, as well as a one paragraph summary of what the source is about and how it relates to your research.

- Each source should be clearly documented in a citation style that is common to your field.
- Every source should be followed by a paragraph that gives an accurate summary of the article and explains why it is important to your own research project.
- You must find ten sources in addition to the articles you chose for your article review assignment, but if any of the articles from the previous assignment relate closely to your question, then add them to the annotated bibliography (meaning you might have more than ten sources on your list).
- At least seven of your ten sources must be scholarly articles, but up to three sources can be other types of text such as newspaper or magazine articles, webpages, blog posts, videos, interviews, etc.

Due dates:

First draft is due on Thursday, April 3rd.
Final draft is due on Thursday, April 10th.
RESEARCH PROPOSAL
Final project for ENG 215

Part I: Introduction/Purpose
The first few pages of your proposal should introduce your topic and explain why it’s important or relevant within your field. At the end of this section you will state your purpose in conducting your research. What do you hope to find and what’s the “so what” of your project?

Part II: Research Question(s)
Usually your research questions are listed out in their own section either before or after the literature review, although if you’d like to include them in the introduction that’s fine too. You might have one or two questions that your project will try to answer, or you might have one overall question with three to five related sub-questions.

Part III: The Literature Review
Synthesize the literature that provides important background for your paper. This will include most or all of the sources from your annotated bibliography, your article reviews, and any other relevant articles you’ve stumbled upon since then. Your lit review should explain how your sources support or counter your own argument, they should explain any debates or questions that exist regarding your topic, or they might also provide historical context for your issue. You might just briefly mention some of the articles, and then give an in-depth summary of the ones that are most important to your project.

Part IV: Methods
How will you conduct your study or gather your data? Will you be analyzing textbooks, reading journal articles, conducting interviews or surveys, or observing a classroom or a therapy session? (These are just a few options; there are countless methods out there.) Explain your method (or you might combine two or more methods) and give an example from another journal article on how this method has been used in an existing study in your field.

Part V: Contributions and Limitations
In this section, you will give an overview of how your study will contribute to your field. What new information will you add or how will you challenge existing beliefs? You will also talk about any limitations your study will have, such as you are only able to find a sample group of twenty people, so a larger scale study should be done in the future, or you are only able to observe a private school classroom, so a similar study should be conducted in a public school classroom to see if the findings differ in various settings.

Part VI: Conclusion
Briefly re-cap your project by stating your goals or what you hope to discover, and restate why your project is important to your field.

Due:
First draft – Bring to individual conference week of April 21st-25th
Final draft - Thursday, May 1st (printed copy due on last day of class)
The Research Question(s)
ENG 215

Guidelines for crafting a research question:

- Must be open ended… meaning it’s worth writing a whole paper about. The answer to the question can’t be yes, no, or an exact figure (i.e., How many people live in the U.S.? Answer: 314,544,741)
- Must also be limited in scope. You need to be able to cover your topic thoroughly in approximately 20-30 pages. Don’t pick a topic that is too broad.
- It needs to be a new question that no one, as far as you can tell by reviewing past research, has answered before. However, you can respond to, add to, or challenge previous research with your own question(s).
- Must be significant to your field. How will the answers to your question help extend research in your discipline or help improve the practices within your field?

This assignment has three parts…

First, write a paragraph reflection on how you chose your research question. You might consider addressing the following questions:

- What led you to this question(s)?
- What are your assumptions concerning the question?
- What you are finding or not finding as you begin to explore the question(s) in the research literature?
- Why you are interested in this question?

Secondly, just as it was discussed in the “From Topics to Problems” chapter, write your own overview of your question using the following formula:

*Topic:* I am studying __________________________,
*Question:* because I want to find out what/how/why __________________________,
*Significance:* in order to help my reader understand __________________________.

Finally, write out your question or list of related question(s) in complete sentences? No more than five related questions please.

The three parts to this assignment should be posted to the discussion board by Tuesday, March, 18th at 10:00pm. You will later go back and revise your question based on my feedback.*Remember, your questions might change slightly as you continue reading about your topic, but formalizing your research questions now should give you a good starting point for your research.
Purpose, Methods, and Audience:
The **purpose** of a synthesis paper is to thoughtfully integrate information and arguments from two readings with your own point of view. Your paper should explore the facts, data, and information available on your subject and then put this information together (synthesize) in a way that will help your readers to make sense of the issues at stake, to understand why and how thoughtful people disagree about this, and to appreciate your position on the issue.

**Methods:** Find and read two peer-reviewed articles that take different positions on an important subject related to a historical event, person, movement, or era. Take time to outline where the articles agree or disagree, and consider whether they disagree about facts, ethics/morals, policies, solutions to the problem, or some/all of these. Carefully consider each writer’s use of facts and persuasive strategies as you develop your thesis. Your thesis should consist of a thoughtful argument of your own that supports one of the two essays, takes a middle position, suggests that research is not yet complete in this area, etc.

After your introduction, you may wish to organize your paper by briefly summarizing each article, then discussing each of the key points at issue. Use summary and/or short quotations to provide evidence of the writers’ positions or arguments. Please keep paraphrasing to a minimum.

Your **audience** consists of intellectually curious young adults like yourself. Assume that although your readers may have a passing knowledge of your subject, they probably haven’t read as carefully about it as you have.

Requirements:
- Your name, my name, your course number/class time, and the date are typed on the upper left hand side of the first page. Paper has an interesting title.
- Paper uses no more than two print sources. Both sources must be peer reviewed, and must be from the ASU Libraries databases. **Print sources must be turned in with final copy of your paper.**
- Paper must demonstrate correct techniques for paraphrase, summary, and quotations from each print source. All material must be correctly cited using MLA format.
- Body of the essay must demonstrate awareness of each article’s main arguments, rhetorical context, and reasoning. Paper should have its own distinct thesis that differs in scope or degree from each of the source articles.

Hints/Suggestions:
Think of this paper as an opportunity to “teach” others about the controversies within the subject you have chosen, including what is at stake for each writer, and why they see this problem in this way. Remember, you do not have to agree with either writer’s “take” on the issue—but you should be able to present their position (and the main points they use to support that position) fairly.

Evaluation Criteria:
- Your knowledge of the subject is clear; paper uses examples, detail and description to engage readers
- The paper offers a creative or unique angle on the subject
- The paper addresses audience questions or concerns
- There are few, if any, errors in correctness
Dr. Gillette

English 215: Strategies for Academic Writing
Paper #2: Field Observation Report
3-5 pages

Assignment:
Field observation reports have been required by academic disciplines such as archaeology for years, though they are increasingly being used in education, nursing, speech pathology, and other fields. The purpose of a field observation report is to help writers make crucial connections between purely academic work (focused on theory or basic content) and practical applications of that work within future professions.

Purpose:
The purpose of a field observation is to experience firsthand some activity pertinent to your field of academic study, and to
- Think critically about your observations
- Report your observations and your opinions on your findings, while weighing advantages and disadvantages
- Demonstrate observational and analytical skills
- Forge critical connections between theory and practice as you attempt to frame your observations relative to background knowledge acquired through outside readings
- Effectively communicate details with an audience who has not often witnessed the same activity you have

Methods:
Because the goal of the field observation report is to make connections between theory and practice, it is important to begin by thinking through what particular theory or methodology you wish to investigate. For example, you might investigate how a given place complies with the ADA (American Disability Act), evaluate the prevalence of flirting behaviors or interactions at a particular venue, assess the developmental stage of students at a given school based upon psychological theories (Erikson) and your observation of their behaviors, and so forth. It is important to begin with a particular theory, premise, or law that you wish to investigate and to plan the location of your field observation accordingly. In some cases, it may be necessary to obtain permission before conducting observations. Be respectful of procedures, restrictions, and/or sensitivities that need to be attended to at any given site.

In order to write an effective field observation report, you must take careful notes. Record as many details as possible about the actual appearance of the site, the people involved, the tone or “feel” of the site, the interactions that you notice, the activity or activities that take place, etc. The more detailed notes you have, the easier it will be to write your observation. Be sure to confirm all necessary names, with proper
spellings, and contact information should you need it for your report or for follow-up questions.

This type of paper allows you to use the first person (“I”) and works best with a range of strong, active verbs.

Note that this type of paper may have multiple audiences: your subject(s), professor(s), fellow students, site members whom you observed. Be sure to consider these potential audiences as you prepare your report; include accurate, focused information with sufficient examples.

**Evaluation Criteria:**

- Paper offers clear, recorded details of what you observed
- Paper demonstrates a critical analysis of those details, especially in relation to certain principles or theories
- Paper contains an evaluation or assessment of the value and/or effectiveness of the location or activity observed
- Paper shows clear, documented connections to academic theory, research, or studies
- Paper incorporates a minimum of one, and a maximum of three academic sources as its theoretical framework (textbooks, scholarly articles, research material)
- Documentation of sources is in APA style
- Paper includes a conclusion reflecting your overall experience
- (Possibly) recommendations for improvements or changes at the site.