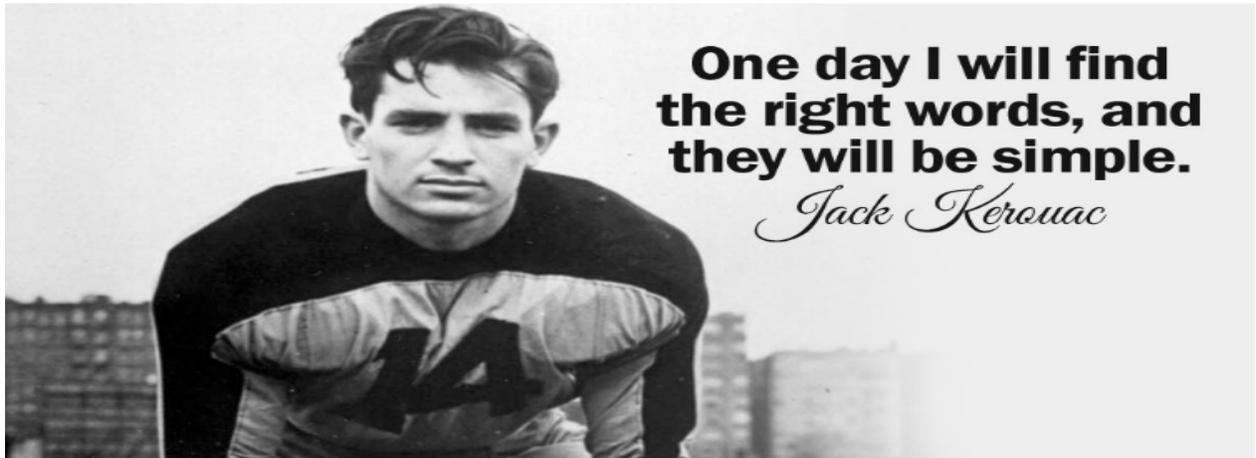


ENGL 3330: Advanced Composition



Spring 2021

Modality: This is a blended online course with synchronous meetings via WebEx on Tuesdays from 11:00 a.m.-12:15 p.m. and asynchronous activities throughout the week.

Instructor: Dr. Bruce Bowles Jr.

E-mail: bruce.bowles@tamuct.edu

Office: Warrior Hall 420A or WebEx Meeting

Office Hours: Walk-in or Email for an Appointment

Course Description: ENGL 3330: Advanced Composition enhances students' proficiency in critical reading and thinking, rhetorical concepts/awareness, the writing process, academic argument, scholarly research, and productive revision practices. Through intensive writing workshops and critical engagement with a variety of interdisciplinary texts, students hone their writing abilities to meet the demands and expectations for different writing contexts with a particular focus on writing for academic audiences.

For WI Courses: This is a Writing Instructive (WI) course so writing will be an integral part of the instruction and the interactions between teacher and student as well as among students. Writing will also be a fundamental way that student mastery of course content is measured. WI means that you will have several opportunities to work on improving your writing skills throughout the semester.

For this class, writing is the subject matter of the class. As such, all of our readings will deal with the study of composition, theories of rhetoric, or different genres of writing. Most of class time will be dedicated to crafting your writing skills as well. Additionally, for each of the major projects, you will have the opportunity to engage in a workshop with your peers for your initial

draft and then revise before you submit your final draft. You will also be given several opportunities to reflect upon your writing and writing process, both formally and informally. And, lastly, your final project of the semester will ask you to revise one of your three major projects.

Course Outcomes:

By the end of the semester, students who successfully complete this course will be able to:

- Comprehend, and apply to their composition practices, key composition and rhetorical concepts through composing a variety of texts for different audiences/purposes
- Locate, evaluate, and synthesize both primary and secondary sources (scholarly journal articles, essays, journalistic sources, books, data, etc.) to support and bolster their claims and arguments
- Formulate rhetorically and logically sound academic arguments by employing solid reasoning and supporting evidence
- Understand, and adhere to, various disciplinary conventions for academic writing, including understanding the epistemological rationales behind such conventions
- Reflect on their writing and writing processes in sophisticated ways by drawing upon key terms and concepts from the discipline of Rhetoric and Composition
- Engage with and apply criticism and feedback from both peers and their instructor in order to improve their writing and view writing as a social process
- Develop their writing through multiple drafts by refining their composition practices and employing successful revision and editing strategies

Required Textbooks and Materials:

- *Writing about Writing (4th Edition)*, edited by Elizabeth Wardle and Doug Downs, ISBN (13) # 9781319195861
- *The Bedford Handbook (11th Edition)*, Eds. Diana Hacker and Nancy Sommers, ISBN (13) # 9781319182694
- Various .pdf articles and selections from texts (available through Canvas)
- Access to a Computer (the university provides a number of computer labs)

Technology Requirements:

This course will use the A&M–Central Texas Instructure Canvas learning management system. We strongly recommend the latest versions of Chrome or Firefox browsers. Canvas no longer supports any version of Internet Explorer.

Logon to A&M-Central Texas Canvas [<https://tamuct.instructure.com/>] or access Canvas through the TAMUCT Online link in myCT [<https://tamuct.onecampus.com/>]. You will log in through our Microsoft portal.

Username: Your MyCT email address; Password: Your MyCT password

Grading Scheme: Various activities and discussion boards, three major projects, and a substantial revision of a previous assignment will comprise students' grades. The weights for each component are as follows:

Activities and Discussion Boards= 10%

“Whose Genre is it Anyway? Performing a Genre Analysis to Provide Insights on Writing”= 20%

“Knowing, and Changing, Hearts and Minds! Composing an Audience Analysis and a Persuasive Editorial”= 20%

“Going Native! Researching and Communicating about a Discourse Community”= 30%

“Nothing is Over! Revising a Text Like a Champion”= 20%

Activities: As this is a blended online course, you will have various asynchronous activities to complete and—on certain weeks—discussion boards in which to participate. The activities you are asked to complete will vary substantially depending on the content being covered in class. However, you are expected to read the instructions for the activity carefully and complete all of the requirements of the activity within the parameters set forth. Your activities will be graded on a 0-100 scale. Mere participation does not ensure a 100—you are expected to offer quality work in order to receive an exemplary grade.

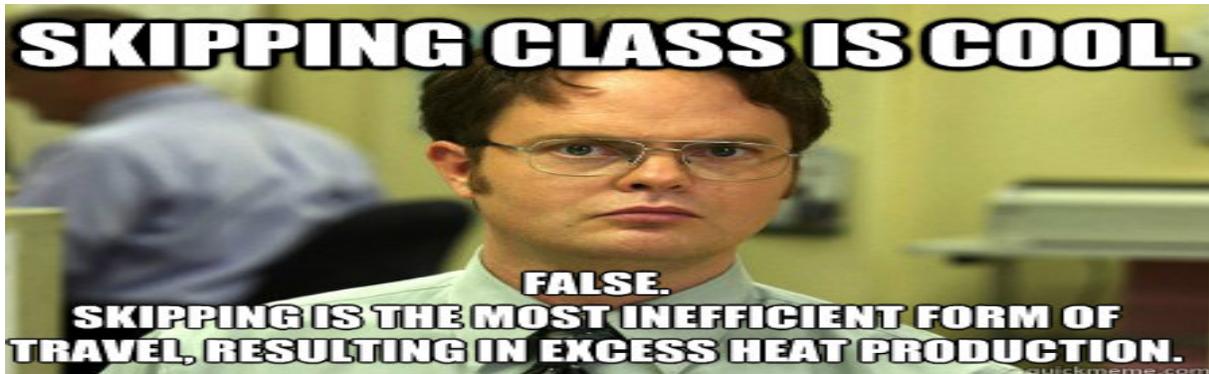
Discussion Boards: You will participate in discussion boards at other times as well. Most often, the initial discussion board topics and/or questions will be predetermined. At times, though, they will be more wide open.

Throughout the week, you should contribute a total of at least three times (or as many times as the prompt indicates) to the discussion board throughout the week, including making your first post by the date indicated. Your contributions should be roughly two to three paragraphs each, yet I will evaluate this across all of your posts. Thus, you can write longer posts and couple them with shorter posts, reply more succinctly to five or six classmates, etc. Furthermore, make sure to directly engage with what other students in the class are discussing and questioning. Your discussion board posts should form a cohesive thread and narrative with the discussions of your classmates. As with your activities, grades will be awarded on a 0-100 scale and will account for both your initial post as well as your contributions throughout the week.

Class Attendance Policy: Attending class is vital if you are to get the most out of this course and to build a productive community of engaged learners. As a result, I do require that you have **no more than two uninformed absences** throughout the semester for the Tuesday class meetings. You will lose points for every uninformed absence thereafter.

The distinction between uninformed and informed absences is critical here. An uninformed absence occurs when you do not contact me ahead of class (or immediately after) to alert me to your absence, do not provide a reasonable rationale for the absence, and do not discuss how you will engage with the material from the class that day in order to account for the absence. If you inform me of your absence, though, provide a reasonable rationale for the absence (in rare instances, I may ask for documentation), and discuss with me how you will engage with the material you missed, your absence will be considered an informed absence and will not be

counted against you. I am more than willing to work with you if you miss class. **However, these issues cannot be dealt with retroactively at the end of the semester. This is your one and only warning.**



If you have more than two uninformed absences by the end of the semester, your grade will be penalized 10 points—an entire letter grade—for each unexcused absence beyond two. I will inform you when you have two uninformed absences; additionally, I will inform you each time you receive a 10 point penalty. You may contest any uninformed absence, yet you will need to provide tangible evidence as to how you informed me or why you were unable to inform me.

Lastly, incompletes should be reserved for unexpected, life altering situations that develop after the drop deadline. Students should drop a course should something happen that prevents them from completing the course ahead of the drop deadline. Failure to do so may result in failing grades on assignments or the course if missing work is not completed and submitted before the last day of the semester. Please let me know immediately if serious health or life issues prevent you from attending class or submitting assignments.



Class Civility Policy: This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately.

Disruptive behavior includes the use of cell phones, pagers, or any other form of electronic communication during the class session (email, web-browsing, etc.). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member

of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

However, please do feel free to engage in constructive criticism and debates. This policy is not meant to discourage disagreement or passionate conversation. We will be engaging in discussions and/or debates about a host of potentially controversial topics; it is not my intention to censor your opinions. Yet, I do feel it is important to foster an environment conducive to learning where no one feels threatened and/or not entitled to their opinion.

Remember, if you disagree with someone (including myself), always remember to argue against the **IDEA** the person is presenting—not the individual.

Late Work: While I understand that circumstances may arise that could prevent you from turning an assignment in on time, **I penalize late work severely! You will lose 10 points from your grade for each day that the assignment is late.** Here is a breakdown of how the penalties will be applied:

1 minute–24 hours late= -10 points
24 hours, 1 minute–48 hours late= -20 points
48 hours, 1 minute–72 hours late= -30 points
72 hours, 1 minute–96 hours late= -40 points
96 hours, 1 minute–120 hours late= -50 points
120 hours, 1 minute–144 hours late= -60 points
144 hours, 1 minute–168 hours late= -70 points
168 hours, 1 minute–192 hours late= -80 points
192 hours, 1 minute–216 hours late= -90 points
216 hours late or more= 0 for the assignment

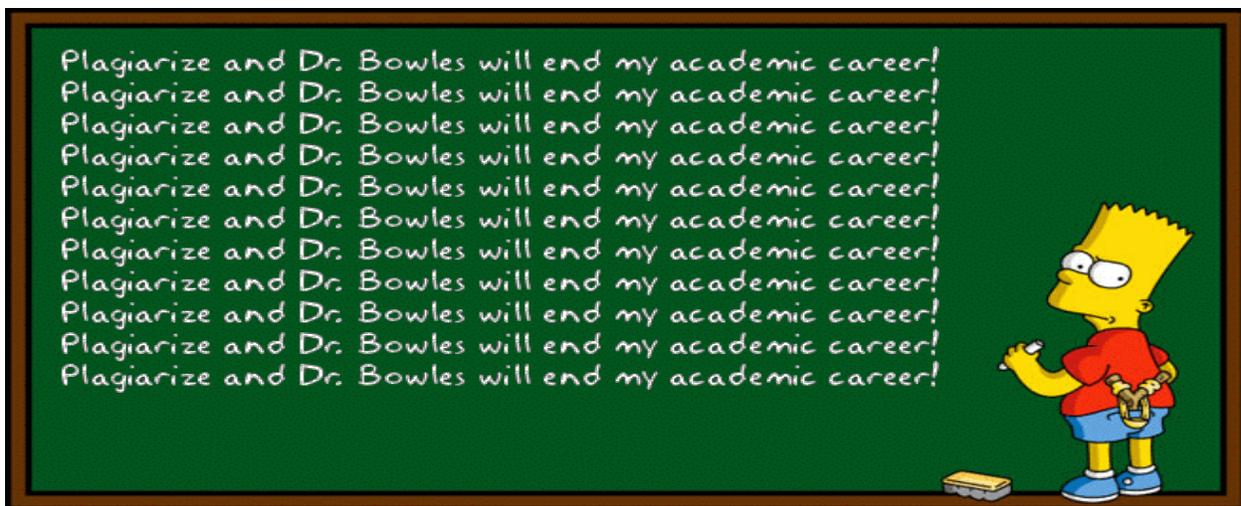
However, **I am always willing to discuss extensions ahead of time.** If you have a reasonable reason why you believe you should be entitled to an extension, either come see me after class, arrange to visit me in my office or the UWC, or e-mail me. **Once an extension is agreed upon in writing, the due date of the extension will become your new due date. Penalties will then only be incurred predicated off of the new due date.**

Academic Integrity: Texas A&M University–Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M–Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Academic integrity is defined as a commitment to honesty, trust, fairness, respect, and responsibility. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. Academic misconduct is any act that improperly affects a true and honest evaluation of a student’s academic performance and includes, but is not limited to, cheating on an examination or other academic work, plagiarism and improper citation of sources, using another student’s work, collusion, and the abuse of resource materials. All academic misconduct concerns will be reported to the university’s Office of Student Conduct. Ignorance of the university’s standards and expectations is never an excuse to act with a lack of

integrity. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action.

Class Plagiarism Policy: As an instructor, I operate by the WPA (Council of Writing Program Administrators) definition of plagiarism: “In an instructional setting, plagiarism occurs when a writer **deliberately** uses someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source.” The key here is deliberate—I do not want you to be so paranoid about plagiarism that it inhibits your creativity.

To that extent, any instance of “plagiarism” that **does not appear to be deliberate in intent** will be dealt with “in house.” You may be asked to revise; I may even deduct from your grade if this was a result of negligence. However, unless intentional, you will not fail merely as a result of plagiarism nor will you be brought up on plagiarism charges.



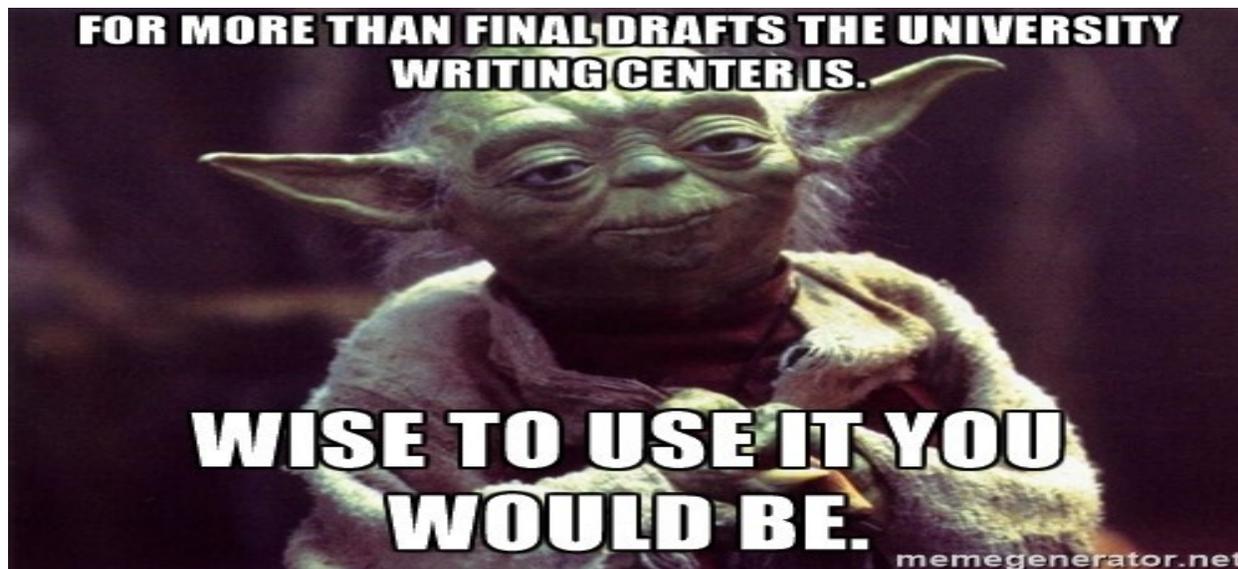
That being said, **deliberate plagiarism will not be tolerated in any manner.** If you willfully steal someone else’s language, ideas, or other original (not common-knowledge) material without acknowledgment, or submit an assignment for this class that you submitted for another (without previously discussing it with me), **be forewarned—you will receive a 0 for the assignment, and I will pursue plagiarism charges with the utmost zeal!** Such behavior hinders your learning, is unfair to your classmates, is a violation of my trust, and—above all else—is highly unethical. **This is your one and only warning—you would be wise to heed it!**

University Writing Center: The University Writing Center (UWC) at Texas A&M University–Central Texas (TAMUCT) is a free service open to all TAMUCT students. For the Spring 2021 semester, all services will be online as a result of the COVID-19 pandemic. The hours of operation are from 10:00 a.m.-5:00 p.m. Monday thru Thursday with satellite hours Monday thru Thursday from 6:00-9:00 p.m. The UWC is also offering hours from 12:00-3:00 p.m. on Saturdays.

Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. By providing a practice audience for students’ ideas and writing, our tutors highlight the ways in which they read and interpret students’ texts, offering guidance and support throughout the

various stages of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!

Students may arrange a one-to-one session with a trained and experienced writing tutor by making an appointment via [WConline](https://tamuct.mywconline.com/) [https://tamuct.mywconline.com/]. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC and/or need any assistance with scheduling.



Tutoring: Tutoring is available to all A&M-Central Texas students, on a remote online basis. Visit the Academic Support Community in Canvas to view schedules and contact information. Subjects tutored on campus include Accounting, Advanced Math, Biology, Finance, Statistics, Mathematics, and Study Skills. Student success coaching is available online upon request.

If you have a question regarding tutor schedules, need to schedule a tutoring session, are interested in becoming a tutor, success coaching, or have any other question, contact Academic Support Programs at (254) 501-5836, visit the Office of Student Success at 212F Warrior Hall, or by emailing studentsuccess@tamuct.edu.

Chat live with a tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M-Central Texas students to log in and receive online tutoring support at no additional cost. This tool provides tutoring in over 40 subject areas except writing support. Access Tutor.com through Canvas.

University Library: The University Library provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 250,000 eBooks and 82,000 journals, in addition to the 85,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at A&M-Central Texas are available through our website to help

students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.

Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place on Skype or in-person at the library. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.

Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other events. For more information, please visit our [Library website](http://tamuct.libguides.com/index).
[http://tamuct.libguides.com/index]

For Spring 2021, all reference service will be conducted virtually. Please go to our [Library website](http://tamuct.libguides.com/index) [http://tamuct.libguides.com/index] to access our virtual reference help and our current hours.

911 Cellular: Emergency Warning System for Texas A&M University – Central Texas
911Cellular is an emergency notification service that gives Texas A&M University-Central Texas the ability to communicate health and safety emergency information quickly via email, text message, and social media. All students are automatically enrolled in 911 Cellular through their myCT email account.

Connect at 911Cellular [<https://portal.publicsafetycloud.net/Texas-AM-Central/alert-management>] to change where you receive your alerts or to opt out. By staying enrolled in 911Cellular, university officials can quickly pass on safety-related information, regardless of your location.

Canvas Support: Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select “Chat with Canvas Support,” submit a support request through “Report a Problem,” or call the Canvas support line: 1-844-757-0953. For issues related to course content and requirements, contact your instructor.

Technology Support: For technology issues, students should contact Help Desk Central. 24 hours a day, 7 days a week:

Email: helpdesk@tamu.edu

Phone: (254) 519-5466

Web Chat: <http://hdc.tamu.edu>

When calling for support please let your support technician know you are a TAMUCT student. For issues related to course content and requirements, contact your instructor.

Drop Policy: If you discover that you need to drop this class, you must complete a Drop Request Form:

https://www.tamuct.edu/registrar/docs/Drop_Request_Form.pdf

Professors cannot drop students; this is always the responsibility of the student. The Registrar's Office will provide a deadline on the University Calendar for which the form must be completed, signed, and returned. Once you return the signed form to the Registrar's Office, you must go into Warrior Web and confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits.

Academic Accommodations: At Texas A&M University–Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier free education. The Department of Access and Inclusion is responsible for ensuring that students with a disability receive equal access to the University's programs, services and activities. If you believe you have a disability requiring reasonable accommodations please contact the Department of Access and Inclusion at (254) 501-5831. Any information you provide is private and confidential and will be treated as such.

For more information please visit our [Access & Inclusion](#) Canvas page (log-in required):
<https://tamuct.instructure.com/courses/717>

Important information for Pregnant and/or Parenting Students: Texas A&M University–Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit the [Student Affairs](#) web page: <https://www.tamuct.edu/student-affairs/index.html>. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these [requirements and guidelines](#) online, please visit the website: <http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf>.

Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender—including pregnancy, parenting, and all related conditions. A&M-Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University's Title IX Coordinator.

A Note about Sexual Violence at A&M-Central Texas: Sexual violence is a serious safety, social justice, and public health issue. The university offers support for anyone struggling with these issues. University faculty are mandated reporters, so if someone discloses that they were sexually assaulted (or a victim of Domestic/Dating Violence or Stalking) while a student at TAMUCT, faculty members are required to inform the Title IX Office. If you want to discuss any of these issues confidentially, you can do so through Student Counseling (254-501-5955) located on the second floor of Warrior Hall (207L).

Sexual violence can occur on our campus because predators often feel emboldened, and victims often feel silenced or shamed. It is incumbent on ALL of us to find ways to actively create environments that tell predators we don't agree with their behaviors and tell survivors we will support them. Your actions matter. Don't be a bystander; be an agent of change. For additional information on campus policy and resources visit the [Title IX webpage](https://www.tamuct.edu/departments/compliance/titleix.php): <https://www.tamuct.edu/departments/compliance/titleix.php>.

COVID-19 Safety Measures: To promote public safety and protect students, faculty, and staff during the coronavirus pandemic, Texas A&M University-Central Texas has adopted policies and practices to minimize virus transmission. All members of the university community are expected to adhere to these measures to ensure their own safety and the safety of others. Students must observe the following practices while participating in face-to-face courses, course-related activities (office hours, help sessions, transitioning to and between classes, study spaces, academic services, etc.) and co-curricular programs:

- **Self-monitoring**—Students should follow CDC recommendations for self-monitoring. Students who have a fever or exhibit symptoms of COVID-19 should participate in class remotely and should not participate in face-to-face instruction. Students required to quarantine must participate in courses and course-related activities remotely and must not attend face-to-face course activities. Students should notify their instructors of the quarantine requirement. Students under quarantine are expected to participate in courses and complete graded work unless they have symptoms that are too severe to participate in course activities.
- **Face Coverings**—Face coverings must be worn inside of buildings and within 50 feet of building entrances on the A&M-Central Texas Campus. This includes lobbies, restrooms, hallways, elevators, classrooms, laboratories, conference rooms, break rooms, non-private office spaces, and other shared spaces. Face coverings are also required in outdoor spaces where physical distancing is not maintained. The university will evaluate exceptions to this requirement on a case by case basis. Students can request an exception through the Office of Access and Inclusion in Student Affairs.
 - If a student refuses to wear a face covering, the instructor should ask the student to leave and join the class remotely. If the student does not leave the class, the faculty member should report that student to the Office of Student Conduct. Additionally, the faculty member may choose to teach that day's class remotely for all students.
- **Physical Distancing**—Physical distancing must be maintained between students, instructors, and others in the course and course-related activities.

- **Classroom Ingress/Egress**—Students must follow marked pathways for entering and exiting classrooms and other teaching spaces. Leave classrooms promptly after course activities have concluded. Do not congregate in hallways and maintain 6-foot physical distancing when waiting to enter classrooms and other instructional spaces.

The university will notify students in the event that the COVID-19 situation necessitates changes to the course schedule or modality.

Artifact Collection: To ensure the learning outcomes are met in the B.A. in English program, there is a program-wide artifact collection process. To that end, artifacts from ENGL 3330: Advanced Composition this semester may be used for programmatic assessment. Please note that all efforts will be made to keep your identity anonymous; as such, all identifying markers will be removed from your work if used for programmatic assessment. If you have any questions or concerns, please contact Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu.

Syllabus Change Policy: Except for changes that substantially affect implementation of the grading scheme, this syllabus is a guide for the course and is subject to change with advance notice.

ENGL 3330: Advanced Composition

Major Projects

“Whose Genre is it Anyway? Performing a Genre Analysis to Provide Insights on Writing”
(5 pages double-spaced accompanied by a 1-2 page double-spaced reflection)

Genre is one of those terms that everyone believes they know and understand but rarely thinks about with any depth. Furthermore, many conceptualizations of genre tend to treat it as a matter of categorization, a way of sorting texts. Yet, this class is smarter than that! Through your readings, you have come to realize that genres are social actions; they perform actions and help writers to accomplish goals; they are shaped by the writers that use them but also shape the writers that use them. Genre plays a fundamental role in how we engage with one another through language.

For your first project, you are going to perform an analysis of a specific genre of writing. Your first step will be to select the genre you wish to analyze. However, this is not as easy as it may appear. First off, I do not want you to pick traditional classification systems for popular culture such as movies, music, etc. Your genre should be one that incorporates alpha-numeric text in a significant way. In spite of this caveat, the possibilities are limitless. You may wish to analyze certain scholarly texts such as journal articles in a particular field or conference presentations. Your interests may be more aligned with fiction genres such as fantasy, mystery, romance, etc. You could possibly be inclined toward nonfiction texts such as biographies, history, political analysis, or even creative nonfiction. Some of you may be intrigued by every day, mundane texts such as instructions, emails, memos, etc. And you may be surprised by how interesting government documents such as applications, form letters, legal documents, military documents (e.g. After Action Reports), etc. can be. The choice is yours but make it wisely—you will be delving into this genre rather deeply.



After you have chosen your genre, you will want to conduct research. This research is going to be across a couple of different areas. You will want to continue reading about genre in a broader sense as the class has been doing, finding further sources to place in conversation with your own evolving understanding of genre. Scholarship about your particular genre will be helpful as well to expand the discussion. Finally, you will also want to research examples of the genre, so that you will have artifacts by which to make your claims.

Next, you will want to begin structuring and composing your genre analysis. There is a plethora of ways you can go about doing so, and no one way is the “right” way. That being said, you are going to want to address certain key questions in your analysis. What is your genre used for? How did it emerge? What evolutions has it undergone over time? Who tends to write in such a genre? Who is the audience for the genre? Does it manifest itself differently in different contexts? What are the conventions of the genre? Why have they evolved this way? Etc. Please use these questions as a heuristic; you do not need to answer them all nor are you limited to them.

As you answer these questions, you should be drawing upon both genre scholarship as well as example artifacts from the genre. You will need to support your claims with evidence, demonstrating how the genre operates. Furthermore, your genre analysis should be building toward larger claims about genre and about writing. You want your genre analysis to move beyond merely explicating the features of the genre. What does your research on this genre have to tell us about genre theory more generally? How can we understand writing better as a result of exploring your genre?

Your genre analysis should be approximately five pages double-spaced. You should have four to five sources at minimum, with at least three of them being scholarly. As far as your citations are concerned, you should use MLA style and follow it consistently and include a works cited page.

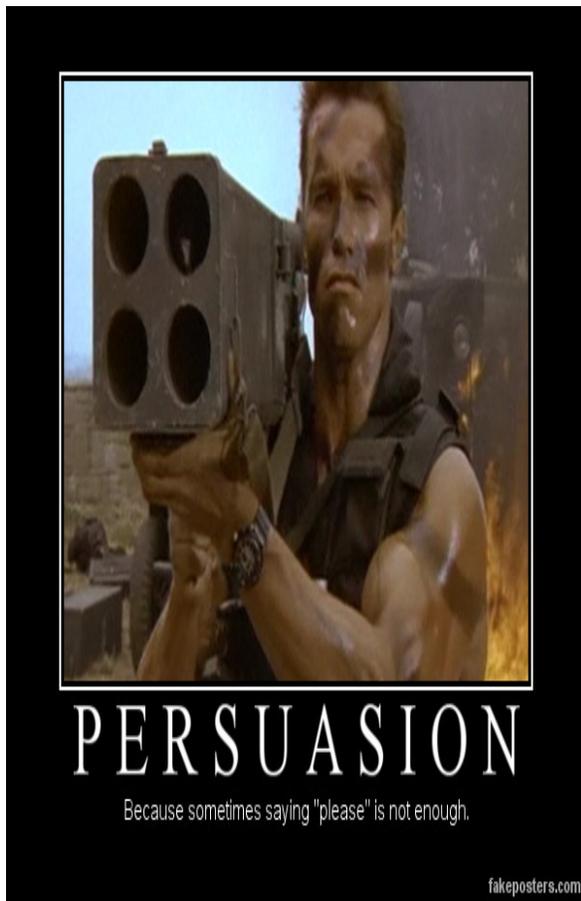
In addition to your genre analysis, you will also submit a one to two page double-spaced reflection primarily focusing on your writing process. How did you go about conducting research for your genre analysis? Why did you choose to arrange it in the manner that you did? What was the rationale for choosing the particular genre examples you chose for your analysis? Overall, you want to provide me with as much insight as possible into your writing process.

Assessment of your “Whose Genre is it Anyway? Performing a Genre Analysis to Provide Insights on Writing” project will be predicated upon how well you explicate the genre you are analyzing and its features, the effectiveness of your organizational structure, the strength of the arguments you make regarding how your particular genre operates and what it has to teach us about writing, the quality of the sources you use and the evidence you provide to support your claims, and how well you polish your text (grammar, spelling, proper citation and formatting, etc.). When I am finished reading your genre analysis, the main question I will ask myself is: *How effective was this student’s genre analysis in depicting this genre and why it operates in the particular fashion that it does in order to make intriguing, evidence-based claims about the nature of genre and writing?*

“Knowing, and Changing, Hearts and Minds! Composing an Audience Analysis and a Persuasive Editorial”

(4 page max double-spaced editorial accompanied by a 2 page double-spaced audience analysis)

Unlike traditional journalism, editorials do not seek to remain objective and unbiased. Instead, they present an argument for embracing a particular view on an issue and/or advocate for a certain course of action in response to a certain issue. For your second assignment, you will compose an editorial for a particular newspaper or magazine persuading readers to adopt a particular stance towards an issue you are passionate about and/or advocating for a specific course of action or policy in regard to that issue. You can write on any issue that intrigues you; however, your editorial must be aimed at a specific publication (e.g. *The Atlantic*, *The Chicago Tribune*, *Fox News*, *Harper’s*, *The New York Times*, *Vanity Fair*, *Vox*, etc.) and at a particular audience that would read such a publication.



Thus, your first step in composing this editorial will be to identify the publication you will be writing for and the audience you will be trying to reach. Although you are given substantial freedom in this regard, you may not “shoot fish in a barrel,” so to speak. Thus, you cannot write a pro-life editorial for *Fox News* nor can you write a pro-choice editorial for *The Huffington Post*. However, you could argue for a specific course of action for such audiences—e.g. promoting adoption over attempting to change legislation.

Once you have identified your publication and intended audience, you will need to contemplate the best methods for persuading your audience by considering the style, tone, organizational structure, rhetorical strategies, types of evidence, etc. that will be most likely to convince your audience. What are the political, philosophical, and epistemological leanings of your audience? For example, if you are writing about a political issue, is your audience more

liberal, conservative, or perhaps centrist leaning? What assumptions does your audience perhaps already subscribe to that you can draw upon? Do they have any potential biases that might make them reluctant to accept your point of view? Will your intended audience possess certain background knowledge about this particular topic or will you need to frame the issue in a more in-depth fashion for them? What types of evidence/rhetorical strategies are they most likely to be influenced by? Are they more empirical in nature or will a more emotionally-driven approach work best?

After you have identified your publication and intended audience, and contemplated your rhetorical approach, you will compose an editorial that will be a maximum of four double-spaced pages in length. Your editorial should provide the appropriate background information necessary for your audience to understand the specific issue you are addressing, make a clear and compelling argument for the position or stance you want your audience to adopt and/or the course of action you would like them to take, and draw upon effective rhetorical and compositional strategies for the task at hand.

You will also need to compose another document for this project—an audience analysis. For this analysis, you will want to provide an in-depth description of the audience you are attempting to reach. Use the heuristic questions about audience mentioned beforehand to help you. Describe the audience you are writing to in detail providing as many characteristics as you can. From there, you will also need to explain how you tailored your editorial to meet the demands of this particular audience. Did you employ particular rhetorical strategies for this audience? Why do you believe they will be effective? What background information did you include and what did you omit? How do you expect the audience to receive your editorial? Do you intend them to be receptive all the way, or are you trying to work against their resistance in a much slower, more methodical fashion? Etc. Take the time to detail who your audience is and why you approached them in the manner that you did. Your audience analysis should be approximately two pages double-spaced.

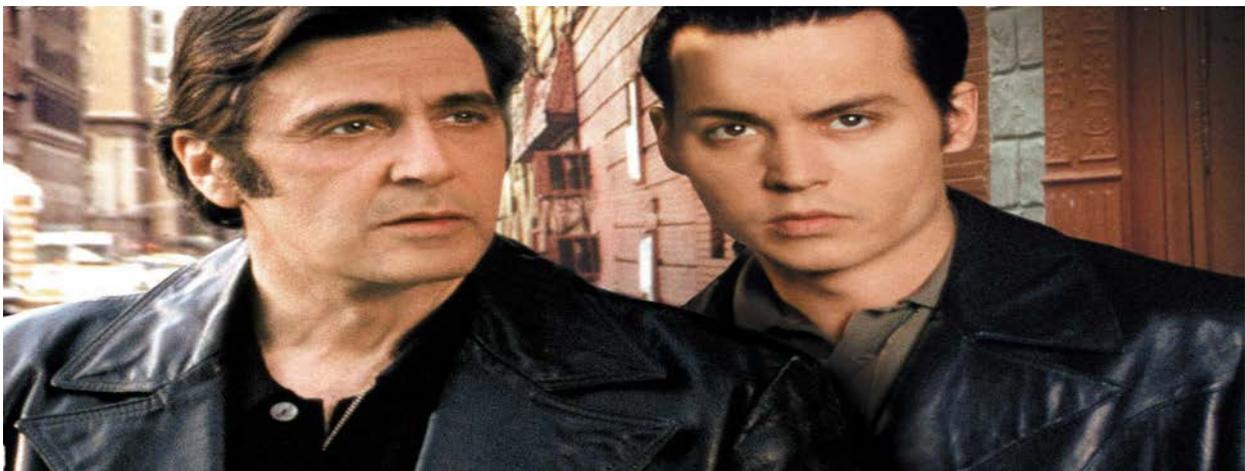
Since this is an editorial, you will not be citing your sources in a traditional academic sense (unless your chosen publication is academic). Instead, you will rely on the journalistic convention of naming your source in your text so that they receive attribution. As far as your audience analysis is concerned, you are not required to cite any sources. However, if you wish to cite your textbook or other sources, please employ MLA format.

Evaluation for your “Knowing, and Changing, Hearts and Minds! Composing an Audience Analysis and a Persuasive Editorial” will primarily be based on how effectively you tailor your piece to the particular audience you are aiming for, the rhetorical and logical strength of your argument and/or explanation, how successfully you organized your argument to meet your goals, the manner in which your editorial conforms to the expectations of the audience and publication you are writing for, and the polished nature of your final project (remember, grammatical and spelling errors zap your ethos!). The primary questions I will ask myself when I assess your work will be: *If I were a member of this student’s intended audience, how likely would I be to be persuaded by their argument? Additionally, if I were an editor at this publication, what are the chances that I would be willing to accept this editorial for publication?*

**“Going Native! Researching and Communicating about a Discourse Community”
(7-8 pages double-spaced accompanied by a 1-2 page double-spaced reflection)**

Traditionally, an ethnography is viewed as the scientific description of the customs of a group of people. Ethnographies study the way that a group operates—customs, traditions, norms, values, etc. For your final major project, you are going to conduct an ethnography of a particular discourse community, yet you will have a more specific focus than a traditional ethnography, which can be quite extensive in nature. Your ethnography is going to be focused primarily on the role language plays within the discourse community you are observing.

Your first step will be to choose the discourse community you wish to observe. You have two primary options here that will lead to a multitude of potential discourse communities. Your first option is to study a discourse community you engage with frequently or of which you are a member. This will give you the advantage of insider knowledge; however, it may be more difficult to remain unbiased. As such, you actually may struggle to see the significance of language within the community. Alternatively, you can choose to observe a discourse community with which you are not familiar. While this will not allow you to draw upon any previous knowledge, you will probably be able to observe from a more unbiased position and will potentially have more intriguing insights. Regardless of your approach, several types of discourse communities tend to work well for this assignment. Some examples of discourse communities students have used include: clubs, churches, gaming groups, the military, non-profit organizations, political parties, sports teams, and workplace environments.



Or the mafia, if you are really bold!

Once you have chosen the discourse community you wish to study, you will observe your particular discourse community for a minimum of six hours (usually either three two hour sessions or two three hour sessions). While the number of times you observe your community is up to you, realize that one observation will not give you a true feeling for how language is used within that particular community. You can rely on previous interactions with the community as well, especially if you regularly engage with this community or are a member of this community, but couple this with actual observations—you will be surprised by what you see when you are looking closely. When you observe, take detailed notes on a variety of elements. What kind of language is used? Is writing critical to your discourse community? How does one’s language use

reflect their status within the community? What kind of traits and language usage typify the ideal member? Remember, you are an observer, not an active participant. You should maintain a distance from the group, even if you are a member and usually engage in their activities. Try to remain as objective as possible.

After observing, you will conduct a brief interview with a member of that group. This member can be an influential person in the group but could also be a less celebrated or newer member. Who you interview will be up to you; however, make sure that your choice for an interview is situated within the intentions of your assignment. If you want to study how high school freshmen are hazed when they begin their sporting career, interviewing a freshman might be appropriate. Yet, if you want to understand the power structure within a church group, you might be better suited conducting your interview with one of the group's priests or ministers. Your observation notes and interview questions and answers will be handed in along with your written assignment, so make sure they are completed in a legible and appropriate format. If your observation notes were handwritten, type them out so that I will be able to understand them.

Once your observations and interview are complete, you will want to conduct scholarly research on your discourse community. Search through scholarly databases to see what has been written about this particular group or similar groups. Look on organizational websites. Overall, you want to gain a scholarly understanding of the group that will compliment your primary research gained through observations and an interview.

When you are ready to begin constructing your ethnography, you are going to want to think through your approach. Who will be your audience, and what will they stand to gain from reading your ethnography? What background knowledge can you assume this audience has in relation to the group? What is your thesis and/or the main idea you want to communicate to your readers? How do you want to lead your audience to this conclusion? Did you find any divisions as to how language was used in your community? If so, in what order will you present these different levels of analysis? In what ways will you incorporate your observations, interviews, and outside sources? There is no ideal way to set up your ethnography; the choices you make will need to be in relation to the audience you are writing for and the community you are writing about.

While there is no ideal way to approach this assignment, there are a few parameters. First and foremost, your ethnography needs to be seven to eight pages double-spaced. Also, as mentioned above, you need to submit your observation notes and interview with your assignment. I will not grade your assignment without this. Additionally, you need to have five outside sources—three of which must be scholarly—to go along with your observations and interview. You will also need to cite your sources in either APA or MLA format and include a references or works cited page.

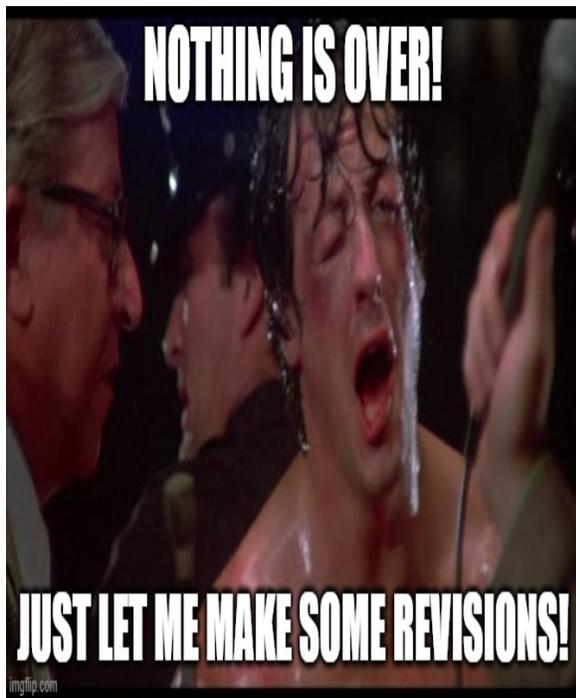
You will also need to include a one to two page double-spaced reflection with this assignment. This reflection should focus on a variety of issues. Who was your audience for this ethnography? What were you trying to convey to them? How did you adjust your rhetorical approach as a result? Furthermore, you will want to address your writing process. What types of experiences did you have during your observations? How did your observations, interview, and

outside sources affect how you composed the text? Why did you choose the organizational strategy that you did?

The primary emphasis of my assessment of your “Going Native! Researching and Communicating about a Discourse Community” project will be on the manner in which you communicate the relevant information and background knowledge about your discourse community for your audience, the success of your organizational structure in communicating your ideas about the discourse community, the overall effectiveness of your arguments pertaining to how language is used in your discourse community, the impact your arguments will have on your selected audience, the manner in which you productively integrate both your primary and secondary sources into your ethnography, and the polished nature of your work (e.g. grammar, spelling, citations, integration of sources, etc.). The main question that will inform my assessment is: *If I were a member of this student’s intended audience, would I find this ethnography informative, intriguing, and engaging and—additionally—would it offer me new insights into this discourse community?*

“Nothing is Over! Revising a Text Like a Champion”
(an annotated and clean version of a revision of one of your first two major projects along with a 2-3 page double-spaced reflection on your revision process)

Great texts are not created immediately—they are crafted through thorough and diligent revision! For your final assignment, you have the opportunity to revise one of the first two projects you completed for this class (i.e. “Whose Genre is it Anyway? Performing a Genre Analysis to Provide Insights on Writing” or “Knowing, and Changing, Hearts and Minds!



Composing an Audience Analysis and a Persuasive Editorial”). Additionally, you will provide a two to three page reflection detailing how you revised this text and why you believe these revisions improve the text substantially.

Your first step will be to decide which project you wish to revise. Be careful, though. This project will not substitute for your prior grade. Rather, I will regrade the project in cohesion with your reflection while taking into account that you have had an additional draft to improve this project. Thus, if you got an A- on the project, it does not mean that you will get an A- or better on this project. The expectations have been raised for this assignment.

Next, you will want to identify the areas of the project which need the most improvement and the revisions you can make to improve them.

Review your text and see where you believe the most problematic issues occurred. Contemplate how you can improve them. Draft a revision plan and decide upon how you will tackle your revision. Once you have completed revisions for the higher-order concerns, you will then want to work on polishing your text. Make sure that you have strong grammar and correct spelling. Correct any issues you had with citations previously. Review your text for clarity.

You will need to submit two separate versions of your revised text: a clean version that appears as you would like readers to see it and an annotated version that visual represents the major changes you made between the previous version you submitted and the revised version you are now submitting. You can do this any number of ways: track changes and comments in Word, a color coding scheme, etc.

Along with the two versions you submit, you will also need to compose a two to three page reflection detailing the specific revisions you made and offering insight into why you made these revisions in order to improve your text. This is your opportunity to demonstrate what you have learned in this class and how you can apply it to revising your texts in the future. Draw upon the key terms and concepts we have discussed during the course. Reflect in-depth about your revision process and how it helped you to create a superior text to the original.

Assessment of your revisions and reflection for your “Nothing is Over! Revising a Text to Take It to the Next Level” project will emphasize the overall quality of the revised document, the impact your specific revisions had on your document, your ability to reflect upon the changes you made in an in-depth fashion that engages the content of the course, the manner in which you articulate the rationales behind the revisions you made, and the overall polish of your work (grammar, spelling, citations, etc.). When I am finished reading your revised text and reflection, the main questions I will ask myself will be: *How substantially did this student improve the project they revised and articulate these revisions to me in an engaging manner while providing insight and nuance toward the discussion of their revisions? Considering the student has had an extra draft to revise, what grade would I give this project using the prior assessment criteria for that project?*