

English 302.H16—Advanced Composition, Humanities Focus

Spring 2010—TR 3:00-4:15, IN 319

Professor E. Shelley Reid

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Course Goals

This is a course designed to build on the writing and research skills you have learned in English 101 and other college courses, and to introduce you to advanced problem-solving strategies for academic and post-academic writing. As a General Education course, English 302 is designed to improve critical thinking skills that will be useful to you in many academic and professional settings.

Humanists are readers and composers of many genres, with many purposes, often with a wide range of audiences and performance venues. This course will emphasize **learning how to determine for yourself** what is required of you as a writer in a range of academic and professional scenes. When you write for people in a particular discipline or profession, you need to attend to several elements:

- defining the *context*: for whom, why, and in what situation are you writing?
- identifying the *discipline* and *genre* expectations
- taking the right *approach*: will you summarize, explain, argue, work from a template?
- supporting your points with appropriate *evidence* and *development* strategies
- *presenting* your writing using effective *style* and *media* choices

English 302 is a course in **developing a range of flexible writing and revising strategies** so that you can meet those expectations without compromising your own voice, convictions, or style.

Pre-Requisites

All students, regardless of discipline, who register for English 302 must

have completed a minimum of 45 credit hours,
have earned credit for (or been exempted from) English 100 or 101 or equivalent, and
have completed, if required by your program, at least 3 credits of gen-ed literature

This course is designed for students in Humanities disciplines: arts, communication, literature, languages, music, performance, philosophy, theater, and sometimes aspects of historical or cross-disciplinary studies. If you are majoring in another field of study, you will be

expected to find out what kinds of contexts, evidence, and approaches are relevant to that field. If you have not completed a prerequisite listed above, or you have questions about the relevance of your discipline to this class, please see me as soon as possible.

Tools

- Texts:** *The Complete Persepolis* (Satrapi)
The Bedford Researcher, Third Edition (Palmquist)
- Wiki:** This is a **Wiki-based course** with an intensive online component: you don't need any previous experience working with a wiki, but you'll need to have regular out-of-class access to an Internet-linked computer in order to meet assignment deadlines. And you'll need a little patience, like anyone working on a new technology!
- Other:** You'll need at least one plain **pocket folder** for class materials, and it's a good idea to have a flash-drive (memory stick) to help you store and move files.

Basic Grading Outline

20%	40 points	Persepolis Project	Due 2/18
40%	80 points	Research Project	Due 4/1
15%	30 points	Collaborative Disciplines Project	Due 4/27
15%	30 points	Presentations: "Decoder," "Sentences," & "The Ask"	
10%	20 points	Peer Review, Homework, & Participation	

Instruction and Classwork Overview

The interlinked skills of active reading, researching, drafting, revising, and analyzing are best learned through repeated cycles of instruction, practice, feedback, and reflection. Most of our class sessions, face to face or online, will be **highly interactive** and involve a significant amount of focused student discussion, collaboration, and writing. You will be encouraged to find ways to connect class assignments with your other interests and activities. Since you will be involved in collaborative efforts to read, analyze, draft, and revise, other students will be depending on you during class.

This course also has an **online component** using our class Wiki, to provide you with peer and instructor support when you are not in the classroom, to motivate you to complete your writing assignments in regular steps rather than all-night brain-burners, and to prepare you for online and other public writing tasks beyond the classroom.

Good writing is more frequently a result of **time and patience** than of inborn talent. Students who attend regularly, keep up with the small assignments, and block off extra time each week for thoughtful drafting and focused revising usually succeed in this class.

If you start to fall behind or feel overwhelmed, please let me know as soon as possible, so that we can find any necessary support or consider alternate approaches.

Other Grading Policies

Completion Policy: All three main projects must be accompanied by a draft, and must demonstrate significant revisions from early to final draft(s). You must complete those projects to earn a "C" or higher as a final grade.

Participation: This is a hands-on, minds-on, laboratory-like class, with time devoted each meeting to collaborative discussion and practice. Your regular, active, and civil participation, in class and on-line, is considered as part of your final grade.

Final Grades

In this class, assignments will be tallied on a 200 point final-grade scale:

194-200	A+
186-193	A
180-185	A-
174-179	B+
166-173	B
160-165	B-
154-159	C+
146-153	C (If you earn less than a "C," you must re-take 302.)
140-145	C-
134-139	D+
120-133	D

At term-end, I round all half-points up. If at that point you are ***within 1 point (no more) of a higher grade***, and I have seen clear evidence of you "going the extra mile" throughout the semester—making improvement as a writer, taking extra care with peer workshops, breaking a sweat with your revisions, enlivening class or online discussions—I reserve the right to give you the higher grade. There is no persuading me to do this with pleas or sad stories at the very end of the term or after the grade is recorded; my decision, once made, is non-negotiable.

Explanation of Evaluations used for Homework & Review Assignments

Homework, prep-work, and peer-review assignments will be rated H, S, U, or 0.

An "H" or *Honors* rating = 100%.

An "S" or *Satisfactory* rating = 80%.

A "U" or *Unsatisfactory* score will be used mostly for competent work turned in late (60%)

All turned-in-on-time assignments that are at least close to the mark will earn H or S. If you average more H's than S's, you'll be in the A- to B+ range overall.

Homework and prep-work assignments are **time-sensitive**—they are designed to prepare you for the tasks at hand, or provide a peer with feedback he or she needs quickly—so late homework will drop one rating for each calendar day late. (An "H" will become an "S" and an "S" will become a "U.") Assignments that are not turned in or are turned in more than two days late without advance arrangements will earn 0 %.

Homework assignments, part of each major project, add up to about **15% of your final grade**. If you turn **something** in, you'll likely earn 80%. If you turn nothing in, or you're frequently late, you could earn zeros and jeopardize your final grade. The first two homework assignments may be revised; others may not be.

Explanation of Evaluations used for Essays & Project Elements

A "C" denotes a competent response to the assignment: the essay or assignment meets, to some degree, all the assignment requirements, and demonstrates that the author has put significant time and effort into communicating his/her ideas to his/her targeted audience. Essays in this range have a steady controlling idea, present some support, move from point to point in an orderly fashion, and contribute some new insights to conversations on the topic. Other projects demonstrate some awareness of the genre conventions and purposes, and some attention to content material and formal details. Final versions have been proofread to catch most major errors.

A "B" marks a strong example of academic writing and thinking. In addition to meeting the "C" level requirements, an essay or project at this level demonstrates insight into the "gray areas" of the topic, provides original or very thorough support that is tightly woven into the overall argument, reads smoothly at both the sentence and paragraph levels, and/or exhibits a personal "voice" or style. It demonstrates that the writer is also a thoughtful reviser and is conscious of his/her writing, his/her audience and purpose, and the generic conventions of the task. It engages the reader, and has few if any grammatical errors.

An "A" identifies essays and projects that are an ease and a delight for the reader—and that probably provided some moments of satisfaction for the writer. Even more than in a "B" assignment, it is easy to see that the author anticipates and responds to possible reader questions, uses a wide range of supporting evidence, engages the reader in a provocative conversation, pays attention to small details, takes risks as s/he writes and revises, provides unexpected insight, and/or uses language with care and facility. The apparent effortlessness of these pieces of writing usually conceals plenty of blood, sweat, tears, and hours that the writer spent drafting, seeking feedback, and revising.

"D" and "F" level assignments do not meet the basic expectations of the assignment, and/or fail to meet the basic expectations of college-level writing overall.

Optional Revision Policies:

Major elements of the Persepolis Project, Discipline Project, and Research Project may be re-revised after being graded for a possible new grade—either through a Complete Revision or a Revision Memo.

1. Before undertaking a **Complete Revision**, you must **schedule a Revision Conference** with me. You should come to this conference—face to face or electronic—prepared to explain and ask questions about your plan for your revisions.
2. **Complete Revisions** must themselves **demonstrate substantial change** to the focus, support, approach, or organization of the text in addition to comprehensive error correction, or they will be returned with no grade change. Substantial change may be thought of as change to at least 15-20% of the essay's text; you must address **widespread issues** as well as providing small fixes. Revised essays must, however, retain the original text's topic and approach; revision does not mean "write a new essay."
3. **Complete Revisions** will result in a new assignment grade: thoughtful revisions usually result in a 5-10% improvement, though some grades may improve by 10-20%.
4. You may instead choose to write a **Revision Memo**, to earn up to 1 point (2-3%) on a grade. You must use standard memo form and style. In about 250 words, you should include actual examples of improvements you would make ("For instance, in paragraph 3 I would add two sentences about the research article I found on zebras") along with explanations of why the changes would improve your writing. Memos that only repeat my comments or that provide vague ideas will earn no points.
5. **Complete Revisions and Revision Memos** must be **completed within two weeks** of the essay's return to you. You must resubmit the original assignment and instructor comments with the revision or the memo.

Class Participation

This is a collaborative, workshop- and participation-intensive class, so absences—in body or in mind—will affect your grade. (And we'll miss you!)

Activities in each class meeting will be recorded and valued at .5 point per class. Peer review workshops will count double. You will not be able to "make up" any missed participation points. At the end of the term I reserve the right to increase or decrease the final score by up to 2 points in acknowledgment of steadily superior or half-hearted contributions.

You should be **actively present** in face-to-face meetings. Students who are dozing, texting or surfing unrelated websites, working on assignments for other classes, or unprepared for class (etc.) are not actively present and thus may lose class participation points. Any serious breach of good classroom conduct may cause you to lose all points.

Computer classrooms pose endless temptations; please try to resist them. Remember that your screen may distract others who might otherwise be learning something, and be aware that it's really not difficult for me to guess when you're not typing class notes.

Please **plan to be on time** for each face-to-face class. If you are frequently late, or if you are late posting to a Wiki Workshop, you may lose participation points. However, in an emergency ***I would rather have you come late than not at all.***

Late Assignments are those arriving any time after the start of class on the due date. If you need to, you may **email** me a copy before class to avoid the grade penalty, though you may still need to turn in a hard copy or WikiCopy. If you drop off a late assignment to my mailbox in Robinson A 487, send me an email to let me know. Please do not place assignments near, on, or under my office door.

Generally, **late major assignments lose 5% immediately, and then an additional 5% of their value for each calendar day (5pm to 5pm) they are late.** A project due Thursday at the start of class would lose 5% if turned in before 5:00 pm that day, lose 10% if turned in by 5:00 pm Friday, and lose 30% if turned in the following Tuesday. Late assignment drafts for workshop days—face to face or virtual—incur a daily penalty worth 5% of the final assignment's value.

Sometimes, losing 5% of a 10% assignment (= 1/2% of your final grade) in English 302 is a better choice than failing your calculus exam or driving 90 MPH on the interstate shoulder or having a nervous breakdown at 1:00 am. See also Crisis Pass, below.

Lateness due to Rare, Uncontrollable Natural Disasters will not usually incur penalties; it is your responsibility to provide explanation/documentation of such occurrences. (A cold is not rare, and a lack of parking spots is not a natural disaster.) Contact me as soon as possible if you are experiencing such a situation.

Computer Crises are neither Rare nor Natural, and most of them can be avoided or controlled with good advance preparation. Lateness due to electronic disasters will earn sympathy but will also earn the grade penalty. Please plan to back up your files, print as needed while in process, and print/post final assignments before the Last Minute.

Crisis Pass: For any **ONE** assignment you may be up to **three calendar days late without penalty** (here, and only here, weekends count as one day). To qualify, you must **state in writing** at the top of the first page of the assignment that you are using your Pass.

University and Composition Program Policies

Students with disabilities

Students with documented disabilities are legally entitled to certain accommodations in the classroom. If you request such accommodation, you must present me with a contact sheet from the Disability Resource Center (703-993-2474). I will be happy to work with students and the DRC to arrange fair access and support.

Dual Submission

The dual submission option permits students to submit a paper written for English 302 to meet the requirements of another course during the same semester (or vice versa). This particular section of 302H could be an ideal place to take advantage of this option. However, be aware: This option requires **prior approval from both instructors**. In addition, I will **require a written proposal** outlining your strategies for adapting your writing from one assignment to another before I will accept a dual-submission draft for a 302 assignment.

Composition Program Policy on Plagiarism

Instructors in the Composition Program recognize that learning to effectively—and ethically—blend one's own ideas and analysis with information and evidence obtained from outside sources is a significant challenge for college writers in the twenty-first century. Students in composition classes must take responsibility for understanding and practicing the basic principles listed below.

To avoid plagiarism, meet the expectations of a US Academic Audience, give their readers a chance to investigate the issue further, and make credible arguments, writers **must**

- put quotation marks around, *and* give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, a textbook, an article, a website, a newspaper, a song, a baseball card, an interview, an encyclopedia, a CD, a movie, etc.
- *completely rewrite*—not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, *and also* give an in-text citation for that information
- give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources and which are not "common knowledge" for the target audience
- give an in-text citation for any facts, statistics, or opinions which the writers *know* but which are not part of the "common knowledge" of their target-audience (this may require research to provide credible outside-source support)
- give a *new* in-text citation for *each element* of information—that is, a single citation at the end of a paragraph of outside-source information is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.

Writers must also include a Works Cited or References list at the end of their essay, providing full bibliographic information for every source cited in their essay.

While different disciplines may have slightly different citation styles, and different instructors may emphasize different levels of citation for different assignments, writers should always begin with these conservative practices unless they are expressly told otherwise. Writers who follow these steps carefully will almost certainly avoid plagiarism. **If writers ever have questions about a citation practice, they should ask their instructor!**

Instructors in the Composition Program support the George Mason Honor Code, which requires them to report any suspected instances of plagiarism to the Honor Council. All judgments about plagiarism and assignation of penalties are made after careful review by the Honor Council.

Prof. Reid's Addendum: I firmly believe that whatever writing you produce on your own in this class will be superior in several ways to writing that you copy from another source. If you don't share this belief, or you find yourself in a bind and copying other writing seems like the best or only way out, please **stop a minute**, breathe deeply, and consider sending me an email. I'd much rather work something out with you up front than file charges afterwards.

Five Wiki Commandments

- **You shall be early:** Be early in logging in, early in posting your writing, early to add a lively comment or provide feedback—don't make everyone else wait on you!
- **You shall treat your peers' documents as classified information:** These documents are entrusted to you and to you alone; you will not share them with others nor keep copies of them for yourself after the workshop is done.
- **You shall treat your peers as intelligent, hardworking, sensitive humans:** Sharing writing is risky business, so while it is important to give specific suggestions and to offer alternate views, remember to critique the idea rather than the person. Remember that humorous teasing—"You're so stupid! Just kidding!"—often doesn't seem that funny when it comes in a class posting on a public page.
- **You shall represent yourself modestly:** While it is tempting, from the safety of your own computer, to proclaim great truths to the masses, you will endear yourself to your peers by indicating that your comments are not to be taken as The Final Word.
- **You shall think twice before you hit "save":** Although the dialogue is "Friday Casual," the wiki is still a public, classroom situation, so if you or any other human could be hurt, embarrassed, or legally liable, don't post those words here.

Three technology reassurances

1. **Give tech a chance:** Be patient, try new things, and stay optimistic wherever possible.
2. **Remember the 10-minute Rule:** If something goes weird, and you spend 10 minutes trying to de-weird it but fail, **STOP**. Call tech support (993-8870) or a friend, or email me, and go to your back up plan for getting most of the work done, sent out, turned in.
3. **Don't Panic!** There's another way, a solution, an option. Together, we'll figure it out.

An Email In Time . . .

I spend a lot of time on email, and would much prefer to answer your question when you have it than to have you forget the question or have it turn into a large frustration! Please, though,

- use or include your **GMU address** in the email; for privacy reasons, I will respond only to that address.
- put the **course number**—"Engl 302"—in the Subject line, along with a short description of your reason for writing.
- take the extra minute to write a **professional** piece of communication (salutation, message, signature, absence of glaring errors, etc.).
- **be specific** in your question or comment: what have you already tried or considered, and what are you now concerned about?

Otherwise, I may send your email back. (Really!) I do read email daily, but I don't always respond immediately in a busy week. If your question is **time-sensitive**—you need a response soon to meet a deadline—please indicate that in your message. If I don't get back to you over a weekend, please send me a quick reminder in case I've forgotten.

Persepolis Project Assignments: 20% of final grade

These assignments are designed to use writing tasks with which you are already familiar to increase your awareness of the active reading, critical-thinking, drafting, revising, and editing steps that are involved in academic writing. You will craft a specific argument and attend to secondary source material. Better awareness will lead to better problem-solving skills with advanced reading, thinking, and writing tasks.

Text Analysis Essay (12% = 24 pts.)

Draft a 1000-1200 word essay that *analyzes* in depth a *small aspect, element, scene, or angle* of the graphic text *Persepolis*. Your analysis must make use of a single secondary source to aid your interpretation, incorporating specific paraphrase/quotation from that source as a *lever*, a *lens*, and/or a *foil*. (We'll discuss these terms in class.) Your essay must make an argument that reasonable readers could disagree with, and should indicate how *seeing this part your way* will affect a reader's understanding of the whole novel.

- Assume your audience has already read/heard/seen this text; you may summarize or describe small bits of it here and there to support your analysis, but try not to spend more than two sentences at a time just giving plot summary
- Advance your own interpretation rather than only repeating or discussing others' ideas
- Use and thoroughly analyze direct quotations or other specific examples
- Use academic vocabulary as necessary, but don't get overly thesaurus-ized
- Include the features of a formal analysis essay: title, intro/conclusion, well-organized paragraphs, in-text citations and works cited page

PrepWork (3% = 6 pts.) (see Wiki: Assignments Page for more information):

Response 1: Personal response (on the wiki: 200-300 words).

Response 2: Gray-area response (200-300 words) and Comment on a Personal Response (100+ wds).

Response 3: Research response (5 questions + 1 answer) and Comment on a Gray-area post (100+ wds).

Conversation analysis (5% = 10 pts.)

Choose one secondary source to use as an interpretive aid in your text analysis essay. To learn as much as possible about this tool before you use it in your own analysis, complete four steps:

- **Annotate** a copy of the article: go beyond highlighter to include actual word-level comments. You may give reactions (*aha! wha? yikes! hmm. wow!*), ask questions or express skepticism, draw connections to other readings or life-events, and/or provide short summaries of key passages ("complex mother-daughter tension"). You should aim for at least **2-3 annotations per page**.
- **Interrogate** a section of the article that you find difficult or disagree with. **Copy out three sentences** from the chosen section, and for each provide 1-2 sentences in which you wrestle with what the author means ("I think this is about X, but maybe he means Y") and/or explain your skepticism.
- **Decode and map** the article's main moves: In about a page, use a loose outline format to describe (in your own words) the author's main claim and 2-4 key sub-claims. Identify different chunks/sections of the article by topic and/or by move (summary, exposition, counterargument) and apply our "decoder" language to note elements of the context, discipline, genre, approach, evidence, development, and/or presentation that stand out: what details/language of the article support your analysis?

- *Respond* to one or more key points of the article: In 300-500 words, respond in a focused, in-depth way to what the author is proposing. What helps you see *Persepolis* better, and how? What arguments seem less useful/relevant, and why? What questions does the article raise for you?

Research Project Assignments: 40% of final grade

Assignments in this folder are designed to build on your critical reading, analysis and argumentation skills as you assemble information and persuasive moves that will help you convince an audience to respond when you ask them for something important. You will find, evaluate, learn from, and mine a range of academic and other credible source material. You will then craft an original, focused argument in support of a specific request or position, integrating source material in order to demonstrate that you understand the ongoing conversation and to support your own arguments and contributions to that conversation.

Researched Argument Essay (30% = 60 pts.)

Draft a 1500-2100 word essay (5-7 pages) that draws on a familiarity with a current conversation/situation in order to persuasively argue a position. You should *choose a topic* that

- has relevance to your major field and/or long-term professional interests
- involves a problem, controversy, complication, interpretation, or resistance
- can be supported at least in part through research in *scholarly* sources
- is narrow and focused enough that you can "dig deep" rather than just touching the surface
- allows you to make a specific argument and address alternate views
- prepares you to write a two-page (or equivalent) "Ask" project directed at a specific audience

Think small: The angle you take and the recommendations you make should be modest in scope, even if the general information you're interested in has national or global connections.

If you propose vague changes ("make the world a better place") or vague audiences ("all adolescents / psychologists / senators / dog-lovers"), you will find it *very* difficult to write successfully. This is not a general-audience "position paper," so generalized topics—particularly topics about which people hold very unchangeable opinions, such as the death penalty, abortion, gun control, environmental protection, violence, freedom of speech, whether Martians have rights, etc.—or topics that most people already agree on (Shakespeare should be taught in schools; nurses should all try to be ethical) are not usually appropriate.

Your essay should cite sufficient source material to be persuasive, including scholarly sources and including at least one credible opposition or alternate-view source. It should follow scholarly expectations and use a citation style appropriate to your field; if plausible for your discipline and topic, it should *include non-textual information*. Eventually, it should be thoroughly proofread and polished.

PrepWork (5% = 10 pts.) (see the Wiki Assignments page for more information):

Proposal: Three formal paragraphs describing your research project—What/why, how/when, what moves?

Research Exercises 1 and 2: Download the exercises from the wiki and complete the steps

Conversation Analysis B: Annotated Bibliography (5% = 10 pts.)

Cite and analyze at least **eight (8) credible sources** (including scholarly sources) relevant to your research.

- For each, provide a 2-3 sentence **annotation**: summarize the *argument* or main idea of the source; note 2-3 specific factors that help you establish the *credibility* of the source; explain exactly how (elements of) this source will be uniquely *relevant and helpful* to your research.
- Write a paragraph or two (200-300 words) in which you **contrast three sources** from your list in terms of their **context, discipline, genre, or approach**: what key differences (give specific examples) do you perceive among them? how do those features make each source more or less useful to you?
- Write a paragraph or two (200-300 words) discussing the **relative value** of 3-4 sources on your list. Which are most useful to you, & why? which seem least useful, & why? (Give examples.) Conclude with a sentence or two about your further research: what do you still need/hope to find, and why?

Disciplines Project Assignments: 20% of final grade

Assignments in this folder are designed to increase your awareness of how disciplinary influences affect thinking and writing and how cross-disciplinary conversations can be fruitful. You will also develop strategies for writing collaboratively, and for designing a multimedia, multigenre resource.

Working with a team, you'll create your own wiki to provide information and/or recommendations about a single issue to an audience of interested nonspecialist peers. Each person will contribute to the wiki-resource based on a perspective from his/her academic discipline: these contributions will require some scholarly as well as some surface-web or popular-source research. As a team, your goal will be to integrate that information into a cohesive site (not just a collection of separate-discipline pages).

Cross-disciplinary Wiki Resource (10% = 20 pts.)

With your team, create a wiki-resource based on a common issue. This is not an "all about" wiki: you should narrow your topic to a particular focus and then clearly have a point, a recommendation, an angle, and/or a lively discussion. ***Your wiki should include, overall,***

- an introduction/overview that explains the issue/concern and gives an overall response/analysis
- at least 3 cross-linked pages, organized by elements of the *topic*, not just by person/discipline
- references to at least one scholarly and one non-scholarly source per team-member (cited)
- links, visuals, graphics, and/or other common elements of online resources (cited as necessary)
- about 1000-1500 words, with information synthesized, fluidly written, edited, and accessible

You and your peers will need to

- choose an issue/question/problem that you can each, from your disciplinary backgrounds, contribute to—and then decide how to integrate those perspectives into a cohesive analysis
- design a plan of action, complete your research, and create and polish your wiki
- analyze the contributions to the wiki & write a final individual report about how the team functioned

Five points of this grade is dependent on your teamwork: If the team wiki is brilliant and earns 15/15, but you get abducted by aliens and are late with all your work, your final grade may be no higher 15/20 (C). Up to an additional 5 points may be deducted if you entirely fail to complete your part of the wiki-work. (Note that someone who *takes over* the team and "does it all herself" may also lose teamwork points.)

PrepWork (5% = 10 pts.) (see the Wiki Assignments page for more information):

Team Plan: A topic/issue/focus note, timeline & list of who-does-what, and contingency plan

Team Analysis: What did different disciplines add to the project? What other writing problems got solved?

Individual Report: Teamwork evaluation paragraph(s), table of actions, and participation pie chart

Conversation Analysis C: Discipline & Genre Comparison (5% = 10 pts.)

Read and annotate a scholarly source that one of your peers found for this project, looking for signs of how writers in that discipline investigate and write about a topic differently from writers in yours. Also review a non-scholarly resource (yours or a peer's) that you found particularly useful/compelling.

Draft a 300-600 word analysis in which you advise a newcomer to your discipline about

- what kinds of questions and research angles s/he should focus on (in contrast to Discipline X)
- what kind of diction, format, style, sources to use (contrast Discipline X and non-scholarly source)
- what key strategies to use when going from scholarly to non-scholarly publication

See additional genre-analysis guidelines on the wiki. Be sure to provide & cite specific examples (paraphrase or short quotes). Your analysis should have a brief-but-functional introduction and conclusion.

Presentations: 15% of final grade

These assignments are designed to help you see—and show your classmates—how your problem-solving and writing skills can be used beyond the English 302 classroom.

Writing Task Decoder and Sentence Specialist Presentations (6% = 12 pts.)

Decoder: In a 3-5 minute presentation, you will use our seven-part decoder strategy to show how a writer might start to solve a writing problem. You may choose a writing assignment from another (current or previous) class or a writing task from your workplace, community, or personal sphere.

- Quickly describe the writing task as it was presented to you
- Using our rhetorical terminology and strategies, briefly explain how a writer might interpret and plan for the *context, discipline, genre, approach, development, evidence, and presentation* of this text. (Not all of these will be equally relevant or useful for each task.)
- Discuss two or three of the more interesting or challenging elements in more depth: what needs most of the writer's attention, what options will the writer have, and what might work best?

Sentence Specialist: In a 2-3 minute presentation, guide us through the key features of two sentences: one from your own writing this semester, and one from a professional/academic text.

- Identify key elements of each sentence: subjects/characters and verbs/actions, independent and dependent clauses, modifier phrases
- Point out a couple of strengths or weaknesses of the sentences
- Demonstrate a revision of one sentence, for better or for worse

Presenters should project a document (doc, pdf, ppt) to assist with each presentation. Presentations may be informal, but they should be clear, concise, and engaging: convince us this is fascinating stuff!

A **Decoder/Specialist Quiz** during the final exam period will let you demonstrate that you can apply these strategies to unfamiliar situations. Since that's the goal of these activities, missing or seriously underperforming on the Quiz could lower your overall grade for this section.

The "Ask" (9% = 18 pts.)

People write important documents outside of college — but they're rarely long researched essays full of quotations and citations, line after line of text discussing the abstract elements of an issue. It's crucial for you to be able to complete extensive research, analyze abstract elements, and identify persuasive arguments, but it's equally crucial for you to be able to represent the final conclusions and best elements of that long thinking-and-reasoning process in a format that is immediately accessible to an audience with the power to take action.

The Ask: Drawing on the work you did for your researched argument essay, create a 300-600 word intensely edited document (or equivalent) asking *a specific, real audience* (specific enough to have a mailing address or fit into a room) for something big, official, and/or difficult but *specific, entirely reasonable, and doable*: money, support, program development, admission, employment, law, policy, and/or other action.

You may draft a letter, flyer, magazine article, oral presentation, web page, report, podcast, white paper, poster, performance, or other "text" that you believe will catch and hold your audience's attention while presenting the strongest arguments and evidence in favor of your request/recommendation.

Your Ask may focus on a single angle of your overall research or address the whole issue. It should be free of credibility-crushing errors. You'll share your Ask with your peers at the exam; they'll vote for Best in Show.

English 302H16 :: Reid :: Spring 2010—Initial Class Schedule

<i>Date</i>	<i>In-class goals</i>	<i>Reading due for class</i>	<i>Writing due for class/workshop</i>
Tues 1/19	Introductions: Solving Writing Problems		
Thur 1/21	<i>Context</i> Engl 101 in a box Noticing as readers	<i>Persepolis</i> : 1-93 <i>Wiki</i> : Guide to Comix (link) <i>BR</i> : xv-xxiii	
Tues 1/26	<i>Approach e³ Development</i> Critical Reading: Annotat'n + Lens, Lever, Foil	<i>Persepolis</i> : 94-153 <i>Wiki</i> : McCloud and Naghibi-O'Malley	<i>Persepolis Response 1: Personal+Q</i>
Thur 1/28	<i>Discipline e³ Evidence</i> Source ethics & tasks Database dabbling	<i>Persepolis</i> : 155-245 <i>Wiki</i> : Miller, Mesch, Keddie, OR Roushanzamir <i>BR</i> : Ch. 4	<i>Persepolis Response 2 + Comment 1</i> <i>Five-point summary</i>
Tues 2/2	<i>Genre e³ Presentation</i> Decoding & Mapping	<i>Persepolis</i> : 246-341 <i>BR</i> : Ch. 1-3	<i>Persepolis Response 3 + Comment 2</i> <i>Persepolis Project source choice</i>
Thur 2/4	CS Rhetoric v. rules Citation management	<i>BR</i> : Ch. 5 & 15	Conversation Analysis A
Tues 2/9	Topics v. Problems Research review	<i>BR</i> : Ch. 8 & 9	<i>5 Possible Research Issues</i> <i>Decoder Presentations 1 e³ 2</i>
Thur 2/11	WikiWorkshop: Online option	<i>Wiki</i> : Sign up for conference next week	<i>Persepolis analysis draft + feedback guide</i> : post to Wiki
Tues 2/16	Revision v. editing Core sentences, clauses, modifiers	<i>Wiki</i> : Purdue OWL links <i>BR</i> : Ch. 7 & 17 Bring/post current draft	<i>Turn in research proposal @ conference</i> <i>Decoder Presentations 3 e³ 4</i>
Thur 2/18	Advanced Research 1: Prepare, hunt, gather		Persepolis Essay Folder

<i>Date</i>	<i>In-class goals</i>	<i>Reading due for class</i>	<i>Writing due for class/workshop</i>
Tues 2/23	Advanced Research 2: Landscape of sources	BR: Ch 10 & 11 Find and read sources	<i>Research Exercise 1</i> <i>Decoder Presentations 5 & 6</i>
Thur 2/25	Advanced Research 3: Analysis & Synthesis	Find and read sources	<i>Research Exercise 2</i> <i>Decoder Presentations 7, 8, & 9</i>
Tues 3/2	Argument & Counterarg. Citation & Conversation	BR: Ch. 12 & 19	<i>Two sample annotations: bring/post</i> <i>the two sources</i> <i>Decoder Presentations 10, 11, & 12</i>
Thur 3/4	Three beginnings: content, structure, conversation	BR: Ch. 13 & 14	<i>Conversation Analysis B:</i> <i>AnnoBib</i> <i>In-class: First Research Draft</i>
SPRING BREAK			
Tues 3/16	Expanding from the center; Citation 2	BR: Online tutorials/exercises Wiki: Sign up for conferences	<i>Bring/post current working draft</i> <i>Decoder Presentations 13, 14, 15</i>
Thur 3/18	Wiki Workshop: online option		<i>Research Project 75% Draft</i> + feedback guide
Tues 3/23	Elevator talks / What else? Sentence action & char.	BR: Ch. 16 Wiki: Williams	<i>Bring/post current working draft</i> <i>Decoder Presentations 16, 17, 18</i>
Thur 3/25	Online class: Read, post, respond	Wiki: Devitt, "Genres"	<i>Discipline Group Topics</i>

Tues 3/30	Closing the deal; shifting genres		Research Project 95% Draft <i>Decoder Presentations 19, 20, 21</i>
Thur 4/1	Group project set-up	Wiki: Optional Sentence Consultations	Research Folder
Date	In-class goals	Reading due for class	Writing due for class/workshop
Tues 4/6	Decoding Revisited Group Work		<i>Sentence Specialists, Group A</i> <i>Team Plan due by end of class</i>
Thurs 4/8	Visual rhetoric Group Work	BR: Ch. 18	<i>Disciplines Project Source List</i> <i>Sentence Specialists: Group B</i>
Tues 4/13	Group work day		Disciplines Project Sketch <i>Sentence Specialists: Group C</i>
Thurs 4/15	Advanced Critical Reading: Disciplines & Contexts		<i>Sentence Specialists: Group D</i>
Tues 4/20	Disciplines: In class wksp.		Disciplines 75% Draft
Thurs 4/22	Ask: In-class wksp.		Ask 75% Draft
Tues 4/27	Solving Writing Problems	Bring current Ask draft	Disciplines Project <i>Post Indiv. Report by 4/28 5pm</i>
Thurs 4/29	Beyond English 302		Conversation Analysis C

Tues, May 11: Final Exam Period (1:30-4:15): Decoding + Sentence Specialist Quiz; Final Draft of Ask