Introduction to Writing across the Curriculum (Eng 2001)
Summer 2014, Session 2
Online Course Guide

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Required Synchronous Meeting: Wednesdays at 1:00 p.m. (all times Eastern Standard)
Office Hours: MW 11-12, TTh 5-6 (available for direct calls and answering emails)
Office Contacts: Email—hartsa@appstate.edu Phone—423-512-0135

Prerequisite: Successful completion of English 1000 or its equivalent and 30 hours of course credit

Introduction: Welcome to Writing across the Curriculum! In this course you will look at your writing experience in a new way, learn more critical reading and writing skills beyond your freshman composition course, and develop initial writing expertise in the field in which you wish to major. The Course Requirements section will explain this more fully. Also, have a look at the Course Schedule of Modules that shows when your reading and writing assignments are assigned and due. Typically, uploaded assignments and discussion contributions are due at 5:00 p.m. and 11:59 p.m., respectively, on the due date. Note that we will have a mandatory synchronous session every Wednesday between 1:00 p.m. and 2:00 p.m. (EST).

Course Description: We will explore and share our findings about how professionals in differing fields express their ideas, ranging from art history to math to zoology, and several points in between. Our main goal is to discover why and how these conversations developed over time, what specifically differentiates them, and how to emulate them so that, as you enter into upper-division coursework in your major interests, you will have an advantage in entering the conversation yourself. Most of our classes will be conducted online asynchronously (not in real time or at the same time).

Your active engagement is vital to your success in this class. Be sure to check your emails regularly through the week, ask questions on the General Forum that may be of interest to the whole class, keep up with reading and drafting assignments, and share constructive criticism in your individual small group forums.

Required materials and applications:

- *Writing about Writing*, Wardle and Downs (rental—contact ASU’s Bookstore at 828-262-3070 Ext. 19 for availability)
- *Writer’s Help*, Hacker, Bernhardt, Sommers (Bedford/St. Martin’s online handbook and reference) (purchase)
- Computer with Internet and webcam (optional) access
Various programs, such as Microsoft Office 2010; Adobe Reader, Acrobat, and Flash Player (UDesk gives you free access to many of these applications via http://support.appstate.edu/answers/what-udesk-how-do-i-use-it); AsULearn for all submissions and forum posts.

Course Learning Outcomes: By semester’s end, you will be able to--

- Read and analyze texts rhetorically across genre and from different academic communities
- Locate and interpret a variety of texts and media
- Write in different genre for different academic communities
- Write as a process of generating ideas, drafting in successive revisions, and giving and receiving feedback from peers and instructor
- Use rhetorical skills in matching research to needs of writing situation and audience
- Apply different methods of documenting
- Transform an essay into a multimedia presentation
- Reflect upon semester’s writing within the context of academic writing with more sophisticated evaluation of own work and that of different communities

Graded Components: Participation 40% (See a description and rubric for this below)

Portfolio 60%

100%

Participation: Uploading Drafts, Small Group Discussion and Peer Review Forums (40%)
Your participation grade will be based on several activities on AsULearn. First, you will gain points for timely uploading of drafts (5 pts.) and peer responses to drafts (1-5 pts.). Each of your drafts will undergo a reviewing process beginning with an informal description and research plan shared with your small group mates. Your first attempt at a cohesive draft will be workshopped online, again with your small group mates. The second revision will be more formally peer-reviewed by one of your small group mates (rotated through the semester). Your third draft will be submitted to the instructor for feedback. If you would like to revise again (as many times as you need), the instructor will give you feedback. The final draft (generally the fourth) should be portfolio-worthy, that is, cogent, complete, edited, proof-read, and ready for publication.

Your active participation during the mandatory synchronous meeting every Wednesday between 1:00 p.m. and 2:00 will also earn you 1-5 pts., as described below. This may be conducted on the telephone, via Skype, Face-Time, Blackboard Collaborate, or Google Hangout. Please indicate which mode you prefer.
You will be assigned to a small group in order to become more closely acquainted with a group of fellow students to discuss issues, exchange ideas, review each other’s work, and generally visit with one another and even vent as needed. I will be an active member of each small group as well as communicating with the entire class on the Open Door Forum. I encourage you to address general questions there if they might relate to students outside your small group. Your entries to the small group discussion forums should be collegial and respectful, use complete sentences, and contribute whole-hearted commentary. You have deadlines for responding to your colleagues’ work. It is important in such an abbreviated version of this class that you are timely in responding.

The instructor will evaluate your contributions on a five-point scale: (205 total pts. possible)

- 0=no comment;
- 1=short, tardy, or repetitive comments;
- 2=vague, tardy, or unclear comments;
- 3=good comments;
- 4=very good responses that provide substance for colleagues’ improvement;
- 5=exceptionally strong, constructive, thoughtful responses.

**The final portfolio (60%)**

This will be a thoughtful gathering of your work for evaluation at the end of the semester which should include final, polished drafts of your major papers, a multimedia project, and a comprehensive reflective letter. Since the majority of your course grade is based on this portfolio, it is **essential** that you save everything you have written throughout the semester. Consider this collection your research for the semester-ending portfolio. The reflective letter should serve as a guide through the contents of the portfolio, illustrating with your earlier as well as final drafts, peer and instructor feedback, and your own self-evaluation that you have achieved the learning outcomes for the course.

**Rubric for the Final Portfolio: Exceptional (A)  Satisfactory (B) Adequate (C)  Minimal (D)  Unacceptable (F)**

- Evidence of rhetorical analysis of different genres and academic communities
- Evidence of interpretation of texts and media
- Examples of drafting, including brainstorming or pre-writing, and evidence of revising from one draft to the next
- Evidence of research meeting the needs of the writing situation and the audience
- Evidence of two different documentation styles
- Evidence of using multimedia to convey a position
- Examples incorporating the semester’s writing experiences and peer and instructor responses for self-reflection of progress
- Evidence of self-awareness in comparison and contrast to awareness of others
My grading scale for the final grade is as follows: 93-100=A, 90-92=A-, 86-89=B+, 83-85=B, 80-82=B-, 76-79=C+, 73-75=C, 70-72=C-, 66-69=D+, 63-65=D, 60-62=D-, 0-59=F

University Writing Center: The University Writing Center (Rm 008, Belk Library & Information Commons) is here to help you with any writing assignment. Consultants can schedule an online session to work with you one-to-one and provide assistance with style, organization, content, voice, documentation, and grammar. In addition to your draft and/or any pre-writing notes, have your assignment in hand for your UWC session. To make an appointment, go to www.writingcenter.appstate.edu and click on WCOnline in the left hand corner to register and access the scheduling system. Current writing center hours, updates, and handouts can all be found on the UWC’s website.

Academic Integrity Code: Appalachian State University’s Academic Integrity Code is designed to create an atmosphere of trust, respect, fairness, honesty, and responsibility. The Academic Integrity Code outlines “user-friendly” procedures and mechanisms for resolving alleged violations of academic integrity. The Academic Integrity Code is the result of cooperation among Appalachian’s faculty, students, and administrators, and promotes a campus dialogue about academic integrity. All members of the Appalachian State University community are responsible for promoting an ethical learning environment.

Students attending Appalachian State University agree to abide by the following Code:

- Students will not lie, cheat, or steal to gain academic advantage.
- Students will oppose every instance of academic dishonesty.

Students shall agree to abide by the Academic Integrity Code when submitting the admission application.

Accessibility: Appalachian State University is committed to making reasonable accommodations for individuals with documented qualifying disabilities in accordance with the Americans with Disabilities Act of 1990, and Section 504 of the Rehabilitation Act of 1973. If you have a disability and may need reasonable accommodations in order to have equal access to the University’s courses, programs and activities, please contact the Office of Disability Services (828.262.3056 or www.ods.appstate.edu). Once registration is complete, individuals will meet with ODS staff to discuss eligibility and appropriate accommodations.

Absence for Religious Observances: Faculty members are required to make reasonable accommodations for students requesting to miss class due to the observance of religious holidays. All ASU students are allowed a minimum of two absences per year for religious observances. Up to two absences for such observances will be excused, without penalty to the student, provided that the student has informed the instructor in the manner specified in the syllabus. Notice must be given by the student to the instructor before the absence occurs and no later than three weeks after the start of the semester in which the absence(s) will occur. Arrangements will be made to make up work missed by these religious observances,
without penalty to the student. For the purposes of this policy, ASU defines the term “religious observance” to include religious holidays, holy days, or similar observances associated with a student’s faith that require absence from class.

**Student Engagement in Courses:** In its mission statement, Appalachian State University aims at “providing undergraduate students a rigorous liberal education that emphasizes transferable skills and preparation for professional careers” as well as “maintaining a faculty whose members serve as excellent teachers and scholarly mentors for their students.” Such rigor means that the foremost activity of Appalachian students is an intense engagement with their courses. In practical terms, students should expect to spend two to three hours of studying for every hour of class time. Hence, a fifteen hour academic load might reasonably require between 30 and 45 hours per week of out-of-class work.

**Open Door Forum:** This is a space to ask questions, answer questions your peers pose, suggest readings or other media relating to our studies, and any other topic of discussion appropriate for this venue. Contributing to this forum provides you a quick way to question the instructor or the class as a whole, but does not take the place of official discussions elsewhere in the course.

**Modules:** Each weekly module is built to help you master the Course Objectives, objectives that every English 2001 class must have. These include learning objectives, readings, writing and research exercises, formal writing assignments, drafting, work-shopping, peer review, and instructor feedback. Included in each module is a small group Discussion Forum for you to address designated tasks, topics, or questions.

**Course Schedule Overview of the Term in Weekly Modules**

### Weekly Modules

**Week 1 Topic**  
**Introduction to the Course/ Literacy Narrative**

**Learning Objectives:** Students will

- Identify the course objectives and requirements for success in the course
- Create a video, powerpoint, or paragraph to share on the Open Door forum to introduce yourself to your instructor and classmates
- Review and practice the technology required for the course
- Understand and define concepts of literacy, sponsorship, and discourse communities
- Identify and describe their own literacy sponsors and discourse communities
- Reflect on writing experiences, become self-aware of progress and future improvements
- Read the discussion posts of peers and contribute to the conversation in well-written replies

**Activities:**
- Read the class materials posted on AsULearn
- View instructor’s introductory video
- Create a personal introduction by video, PowerPoint, or lengthy page and post on AsULearn and view others’ posts
- Read pp. 322-27, 458-60, Brandt (331) and Swales (466) in *Writing about Writing* (WaW)--on literacy, literacy sponsors, discourse communities
- View instructor’s video introduction to Paper 1: My Literacy Narrative (also in print on AsULearn)
- Discuss my literacy sponsors and my discourse communities on my small group forum, sharing brief descriptions of narrative for one sponsor and one discourse community
- Meet synchronously on Wednesday between 1:00 p.m. and 2:00 (EST) to create community, share progress, and ask questions
- Develop drafts for Paper 1: brainstorming for peer workshop, draft 2 for peer review; draft 3 for instructor feedback
- Meet deadlines for each draft and peer comments on your small group forum

**Delivery Methods:** Video introductions of instructor and video introduction to Paper 1, including print versions
- One hour synchronous meeting on Wednesday at 1:00 (EST)
- Discussion exchanges on small group forum sites or Q&A on Open Door Forum

**Assessment:** Students’ introductions which may be a video, PowerPoint, or full-length post (non-graded)
- Timely uploads of drafts and peer comments (5 pts. each; 0 for tardiness)
- Participation quality of peer comments on discussion topics and drafts (1 to 5 pts each)
- Temporary evaluation of Draft 3 (to be replaced when the portfolio is submitted)

**Faculty Interaction with Students:** Introductory video of the instructor and Paper I Introduction video
- Instructor will provide feedback for discussion posts, peer comments on drafts 1 and 2, fuller feedback on Draft 3
- Instructor will post interesting facts, poems, samples of good writing, and other related items on Open Door Forum
- Instructor will answer questions on small group forums, the Open Door Forum, and the weekly synchronous meeting

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*Insert Condensed Module Schedule*
Week 2 Topic  
Rhetorical Analysis

Learning Objectives: Students will

- Define and recognize terms of argument (Aristotle, Toulmin)
- Identify rhetorical moves in an argument
- Apply rhetorical analysis to an argument of their choosing
- Describe and identify characteristics of MLA documentation
- Apply the principles of MLA documentation to their analysis
- Evaluate drafts by peers based on their use of rhetorical strategies and MLA documentation
- Describe and apply revision strategies
- Identify issues and progress individually in a synchronous conference with the instructor

Activities:
Read Grant-Davie (101), Kleine (22), and Greene (9) articles in WaW
Read Grant-Davie Heuristic on Rhetorical Analysis (link to site)
View Paper 2 Introductory Video for a Rhetorical Analysis of an Argument (also in print on AsULearn)
Discuss sample arguments (ad, artwork, editorial) posted on small group forum, identifying claim and qualifiers, warrants, grounds, backing, and rebuttals
Collaborate in your small group forum to create a schematic for argument
Meet synchronously on Wednesday at 1:00 p.m. (EST) to create community, share progress, and ask questions
Develop drafts for Paper 2: brainstorming for peer workshop, draft 2 for peer review; draft 3 for instructor feedback
Meet deadlines for each draft and peer comments on your small group forum

Delivery Methods:
Video introduction to Paper 2, including print versions
One hour synchronous meeting on Wednesday at 1:00 (EST)
Discussion exchanges on small group forum sites and Q&A on Open Door Forum

Assessment:
Timely uploads of drafts and peer comments (5 pts. each; 0 for tardiness)
Participation quality of peer comments on discussion topics and drafts (1-5 pts. each)
Temporary evaluation of Draft 3 (to be replaced when the portfolio is submitted)

Faculty Interaction with Students:
Introductory video of the instructor and Paper I Introduction video
Instructor will provide feedback for discussion posts, peer comments on drafts 1 and 2, fuller feedback on Draft 3
Instructor will post interesting facts, poems, samples of good writing, and other related items on Open Door Forum
Week 3 Topic  Paper 3--Ethnography, Part 1: Annotated Bibliography

Learning Objectives: Students will

- Identify good interviewing techniques and put them into practice
- Select up to ten landmark texts that have changed their field significantly
- Identify the characteristics of an abstract
- Analyze each landmark text and compose an original abstract
- Describe the characteristics of the documentation style used in their majors
- Arrange their landmark texts into a bibliography with complete abstracts
- Reflect on and describe their own interest in becoming a member of the field

Activities: Read Kantz (67), Harris (581), and Penrose & Geisler (602) in WaW
View instructor’s video introduction for Paper 3
Read the page on good interviewing techniques
Practice good techniques by interviewing a friend or family member
Gather information about their majors and landmark texts by interviewing a professor in the discipline
Gather information about their majors in day-to-day functions interviewing a professional in the field
Share their results of a scavenger hunt with their small groups to find where in an actual library where books in their fields are held (L.C. numbers)
Share their results of a scavenger hunt in their small groups to find where in an actual library where journal articles in their fields are held
Devise an instruction sheet for their small groups in the use of the documentation style in their fields
Create annotations for one favorite children’s book and one favorite nonfiction book to share with their small groups
Meet synchronously on Wednesday at 1:00 p.m. (EST) to create community, share progress, and ask questions
Develop drafts for the Annotated Bibliography:
  - Draft 1—Ideas for finding books and articles that might be considered landmark texts for small group online workshop
  - Draft 2—Three to five completed annotations of selected landmark texts for small group online peer review
  - Draft 3—Five to seven completed annotations of selected landmark texts for instructor feedback
  - Draft 4 (or more)—Full set (seven to ten) of portfolio-worthy annotations, arranged in a bibliography with an introductory paragraph explaining why they have chosen these fields
**Week 4 Topic**  
**Paper 3--Ethnography, Part B: Writing in the My Major**

**Learning Objectives:** Students will

- Develop a research plan to find writing genres in their major
- Discover and investigate three distinct genres of writing in their major
- Define and recognize the characteristics of these writing genres
- Describe these genres to their peers in the small group forums
- Identify differences and similarities in writing among the majors represented in their small groups
- Integrate their research into an essay using an example of each genre

**Activities:** View instructor’s video Introduction to Ethnography, Part B (also in print on AsULearn)
- Scout out resources in a library and online for evidence of writing genres in their fields
- Conduct interviews with earlier contacts (professors and professionals) for leads on genres in their fields
- Select three distinct writing genres in the field and describe each to peers in the small group forum
- Compare and contrast each other’s genres in the fields represented in the small group forum
- Translate a genre from one field into a similar genre in a distinctly different field in the small group forum
- Meet synchronously on Wednesday at 1:00 p.m. (EST) to create community, share progress, and ask questions
- Develop drafts for Paper 2: brainstorming for peer workshop, draft 2 for peer review; draft 3 for instructor feedback
- Meet deadlines for each draft and peer comments on the small group forum

**Delivery Methods:** Video introduction to Ethnography, Part B: Annotated Bibliography, including print versions
- One hour synchronous meeting on Wednesday at 1:00 p.m. (EST)
- Discussions exchanges on small group forum sites or Q&A on Open Door Forum
**Assessment:** Timely uploaded of drafts and peer comments (5 pts. each; 0 for tardiness)
Participation quality of peer comments on activities and drafts (1-5 pts. each)
Temporary evaluation of Draft 3 (to be replaced when the portfolio is submitted)

**Faculty Interaction with Students:** Video Introduction of Part B
Instructor will provide feedback for discussion posts, peer comments on drafts 1 and 2, fuller feedback on Draft 3
Instructor will post interesting facts, poems, samples of good writing, and other related items on Open Door Forum
Instructor will answer questions on small group forums, the Open Door Forum, and the weekly synchronous meeting
Instructor will meet with each student one-on-one in conference (Draft 3)

**Week 5 Topic**  
**Paper 4--An Issue in My Major/Final Portfolio and Reflective Letter**

**Learning Objectives:** Students will be able to

- Locate a timely controversy in their majors
- Discover and evaluate material found on at least two sides of the issues selected
- Identify a defensible claim and develop a logical argument
- Debate issues with peers in the small group forums
- Devise a small multimedia presentation to showcase their positions
- Revise, proof-read, and polish final drafts carefully
- Reflect on the term’s activities, using drafts, peers’ and instructor’s comments
- Draw conclusions about their writing process and progress and compare these with the Learning Outcomes of the course

**Activities:** View instructor video on Paper 4 (also in print in AsULearn)
Conduct research on controversies in the major
Select a controversy to investigate closely
Review rhetorical moves for an argument from the second week of class
Build an argument defending a position in the controversy
Mount a defense in the small group forum and respond in an informal debate
Develop a written argument defending the chosen position
Translate the written argument into a small multimedia presentation
Gather all writing—drafting, comments in small group forum, instructor’s evaluations—in preparation for the final portfolio
Revise, proof-read, and polish all final drafts of Papers 1, 2, 3 (A&B), 4
Reflect on the semester’s work—process, progress, and future improvements
Write a reflective letter guiding the instructor through the final portfolio, supporting with their work, their achievements in the course
Meet synchronously on Wednesday at 1:00 p.m. (EST) to create community, share progress, and ask questions.

Develop drafts for Paper 3: brainstorming for peer workshop, draft 2 for peer review; draft 3 for instructor feedback.

Meet deadlines for each draft and peer comments on the small group forum.

**Assessment:**
- Timely uploaded of drafts and peer comments (5 pts. each; 0 for tardiness)
- Participation quality of peer comments on activities and drafts (1-5 pts. each)
- Temporary evaluation of Draft 3 (to be replaced when the portfolio is submitted) (25 pts. possible)

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**Course Evaluation Survey (Anonymous) TBA**

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**Assignment for Paper 1 Page**

**English 2001**

**Assignment 1: Literacy Narrative**

**Length:** 3-5 pp. typed

**Due Dates:** See below

Why Write an Autobiographical Essay about Literacy?

In “The Day Language Came into My Life,” Helen Keller chronicles the amazing transformation that took place when Annie Sullivan, who was her teacher, mentor, and friend, finally penetrated and opened the deaf, dumb, and mute world Helen had always known:

I stood still, my whole attention fixed upon the motions of [Annie’s] fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning though; and somehow the mystery of language was revealed to me. I knew then that “w-a-t-e-r” meant the wonderful cool something that was flowing over my hand. The living word awakened my soul, gave it light, hope, joy, set it free . . . I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house, every object which I touched seemed to quiver with life. That was because I saw everything with the strange, new sight that had come to me. (Reid 2003: 112-113)

Unlike Keller, most people don’t remember the day, let alone the moment, that language came into their lives because it is, at first glance, transparent. It’s possible to read, write, and think, and not even be cognizant of it as a process or part of a process; and yet language—both language development and language use—is a rich and relatively common topic worthy of serious reflection.

What is Literacy?
According to the Educational Development Center, “It refers to the ability to manipulate any set of codes and conventions—whether it is the words of a language, the symbols in a mathematical system, or images posted to the Internet—to live healthy and productive lives.” What this dense quote means is that literacy is a term used to describe more than reading and writing aptitude. It is a term that refers to the acquisition of any type of communication, expression, or skill. The slang we share with our friends and the stories we repeat in our families are all a part of what sustains our relationships. Playing music, composing a scrapbook page, playing the World of Warcraft, or writing a poem all require a certain type of literacy that we had to acquire in order to do these things well. In this case, consider your literacy sponsors and the discourse communities you belong to and how some of the most important ones came into your life.

How does this topic fit into a narrative?

If we think back on a certain skill, communicative practice, or reading and writing in general, there are a slew of memories to draw from. Consider how you feel about reading or writing. Why do you feel that way? Did you have a wonderful or awful experience in an English class? Is your relationship with books tied to your family? Can you remember the first time you were inspired? You want to hone in on those key moments, the ones that clearly illustrate a change or influence that set you on a certain path or sparked your enthusiasm. Your chosen moments/memories should be original and specific, and your perspective should be detailed, developed, and analytical. In other words, don’t provide a “museum tour” of a great high school English class or a bird’s-eye view of your elementary schooling just for the sake of narrating it, assignment by assignment or year by year. Instead, investigate several narrow and unique experiences—memorizing prayers in catechism, reading cereal boxes at breakfast, saying a provocative word or slogan among friends—and explain its role in your development as a writer/reader/musician/etc. or its connection to your membership in any group, including a family, an organization, or even a generation, race, or social class.

How do you research this?

Create a plan to reminisce about your educational experiences both in and out of the classroom, talk with your parents and siblings, old friends, and anyone else who might help jog your memories, and gather papers that you or your parents or grandparents may have kept. If you can be specific about books that were particularly influential and passages that you were proud of or worked on to perfect, your narrative will be more valuable and evocative of who you are now.

What’s the drafting process?

You will want to upload your brainstorming to share with your small group mates, as well as the drafts as you generate them according to the deadlines. Be sure to read your group mates’ work thoughtfully and provide useful feedback for them. Read the comments on your own writing carefully, taking into consideration what you are hoping they take from your writing and improving your narrative until you believe it has the effect you want from your readers. You do not need to post more than one, well-developed comment for each group member’s draft each time, so you will need to post at least two for each group mate by the end of the online period.
Draft 1  Brainstorming and prewriting

Small group comments and sharing of Draft 1

What should I provide and/or comment on in the first draft?

Completeness of research plan

Ideas I can use

Suggestions others might not have considered

Draft 2 Initial draft

Small group comments and suggestions

What should I provide and/or comment on in the second draft?

A good thesis or controlling idea

Engaging interest

Fairly clear direction

Useful examples

Unclear or confusing sentences

Logical organization

Reading satisfaction

Confusing mechanical error

Draft 3 Draft for instructor’s feedback

How will my third draft of the literacy narrative be evaluated by Dr. Alusow?

(on a scale of 0-5: 5=superior, 4=Excellent, 3=Satisfactory, 2=Needs work, 1=Unsatisfactory, 0=Missing)

A strong thesis

Several specific and meaningful instances and examples that support your thesis
Assignment for Paper 2 Page

Select an issue which interests you but about which you are undecided. Find an article in a reliable publication or online version of a print publication that takes a position on this issue, print it out, and read it several times carefully to find how the author makes his or her case. In rhetorical analysis you examine an argument and describe how the author uses strategies to persuade and convince.

- Thesis (Claim, Qualifiers)—the position of the writer or rhetor
- Intention and exigence—need and purpose for the writing
- Context—rhetorical situation
- Author(s) ethos—expertise, credentials, experience, trustworthiness
- Audience—the presumed or targeted reader
- Assumptions (Warrants)—the shared context of writer and reader
- Constraints—limitations
- Diction—the specialized vocabulary used
- Attitude (Pathos)—the approach or methodology expected
- Voice/Point of View—the degree of personal tone allowed
- Format—the structure expected
- Development—the extent of the topic within the structure
- Rationale (Logos, Grounds)—the reasons for the position taken
- Evidence (Backing)—the accepted modes of support
- Documentation—the preferred style being used
Once you have gathered your information, organize your evidence and write your analysis in whatever organization you find most logical. Be sure to include specific references to the work you have chosen. Your audience is made up of an audience of your choosing. The purpose of this analysis and writing experience is to help you begin to notice and internalize the elements of argument that writers use to convince readers.

Drafting Schedule

Draft 1: Brainstorming  Upload on submission site  Due:

Share with group mates on forum  Due:

Draft 2: First attempt  Upload on submission site  Due:

Share with group mates on forum  Due

Draft 3: Second Attempt  Submit for my feedback  Due

Evaluation Criteria

1. Complete, accurate analysis, covering all significant characteristics, in particular Logos, Ethos, and Pathos.
2. Purposeful, logical progression of the structure
3. Appropriate and integrated use of evidence from the text, in direct quotation, summary, and paraphrase
4. Competent use of rhetorical and Toulmin terminology
5. Correct in grammar, punctuation, spelling, and other mechanics, including documentation

Supporting Materials for Paper 2

Online Guide: Terms of Rhetorical Analysis

Rhetor—The writer or speaker who conveys a message

Rhetoric—The message

Audience—The receiver of the message
Aristotelian Terms for Analysis

Ethos—Appeals to fairness. The rhetor’s credibility, trustworthiness, fairness, knowledge, concern for the truth

Logos—Appeals to reason. The logical underpinning of the rhetoric (See Toulmin terms below)

Pathos—Appeals to emotion. The rhetor understanding and demonstrating awareness of audience’s position, values, and priorities

Toulmin Terms

Claim—position, thesis: School bus drivers should be given drug tests on a regular basis.

Modal qualifier—change “regular” to “on initial hiring,” add “yearly thereafter”

School bus drivers should be given drug test upon initial hiring and yearly thereafter.

Grounds—reasons—To prevent accidents, to encourage responsible practices

Warrants—principles/values—Children should be safe and protected.

Backing—evidence—Drug use impairs the ability to operate a bus and to react appropriately in case of dangerous road conditions. Sixty percent of school bus drivers involved in accidents have been under the influence of some kind of drug.

Rebuttal—counter-argument—Too expensive. Invasive of privacy. Not 100% effective

A HEURISTIC FOR DEFINING AND DESCRIBING RHETORICAL SITUATIONS

Dr. Keith Grant-Davie, Utah State University

For more on rhetorical situations and rhetoricians who have analyzed them, see Grant-Davie, “Rhetorical Situations and Their Constituents,” Rhetoric Review, 15.2 (Spring 1997): 264-279.

A rhetorical situation arises whenever a rhetor (either a speaker or a writer) sees a need to communicate with an audience in order to
accomplish a goal. The rhetorical situation is the set of related factors whose interaction creates and influences a discourse—which may take the form of a speech or a piece of writing. The rhetorical situation is the environment in which the discourse will exist and operate.

To analyze and understand rhetorical situations better, it can help to break them down into a set of constituent parts: exigence, rhetors, audiences, and constraints. The questions below are designed to help explore each of those four constituents. Since all constituents of a rhetorical situation may influence each other, answers to each of the questions below should be reconsidered in light of answers to the other questions.

EXIGENCE: the matter and motivation of the discourse.

Exigence is the driving force in a rhetorical situation that makes a rhetor take the trouble to communicate. It often appears as a problem that needs to be solved or some condition that needs to be changed (or prevented from changing). Exigence is the answer to questions like these: “So what?” “Why should we care about this subject?” “What’s the big deal?”

Exigence concerns “matter” in two senses: the subject matter and why that subject matter matters to the people involved in the situation. The following questions are designed to help rhetors or rhetoricians think about and understand the exigence or matter of a rhetorical situation from various different angles. They are grouped under three general questions that were generated by stasis theory and that reflect related but distinguishable sources of motivation:

1) the subject matter and the issues and values it represents, 2) the timing (kairos) and significance of the discourse, and 3) its objectives:

1) What is the discourse about? (These questions engage the stases of Fact and Definition.)
What subjects does the discourse address?
What deeper issues are represented by the subject matter? (What is it really about?)
What values are at stake?
What problems, questions, or conflicts need to be resolved?
At what stases do arguments need to be made, and why?

2) Why is the discourse needed? (Stases of Cause/Effect and Value)
Why is now the right time for it?
What factor (e.g., an event, occasion, assignment, other discourse) has prompted it?
Why do the problems, questions, or conflicts that the discourse will address matter?
What might happen if the discourse is not delivered?

3) What should the discourse try to accomplish? (Stasis of Policy)
What are the aims, goals, or desired outcomes of the discourse?
Does it have both primary and secondary objectives?
How is the audience supposed to react to the discourse? (Attitude change? Action?)

**RHETOR(S): person(s) responsible for the discourse and its authorial voice.**

Although “who is the rhetor?” may appear to be a simple question, it can be complicated by, for instance, the various professional and personal roles a rhetor may choose to play—or be required to play—in different situations. It can also be complicated by the existence of multiple rhetors or by the institutional voice that a rhetor or team of rhetors may need to create for workplace discourses.

Who initiates, creates, delivers, and takes responsibility for the discourse—a single rhetor or a team?

If a team, how is responsibility for the discourse shared amongst the members? Is there a hierarchy of responsibility and power? Who has the final editing rights?

What ethos—character, image, reputation—do the rhetors bring to the situation and try to maintain or change through the discourse?

What role or roles will the rhetors play in the discourse? What voices do they use and whom will those voices represent? What other options are available to them?

Do these roles change during the discourse?

What relationship exists or might be created between rhetor(s) and audience(s)?

**AUDIENCE: person(s) with whom rhetors negotiate to achieve the rhetorical objectives.**

(The questions below assume that the discourse is written rather than oral, but they can easily be reworded to apply to the audience of a speech.) In institutional situations, rhetors may sometimes also be secondary audience members, as when a junior writer drafts a document that is ultimately intended for a primary audience of customers but that must first satisfy a boss who will be the rhetor officially credited and responsible for the document. Therefore, to the junior writer, the boss is both a secondary audience who will critique the draft and a co-rhetor. It can get complicated.
What range of people might read the discourse? What patterns or groupings can be found within that range?

What might be their reading situations? Where and for what purposes might they read it? What constraints might affect the way they read it? (See below for additional constraints that are related to other factors besides the audience.)

What range of roles will the audience be inclined to play while reading the discourse, and how might those roles differ from the ideal role the rhetor wants them to play?

What stances are audience members likely to adopt in response to the message?

How might those roles and stances help or hinder the rhetor in achieving the rhetorical objectives?

What roles might the discourse induce the audience to play? (How might it shape its audience?)

**CONSTRAINTS: contextual factors or influences that may affect the achievement of the rhetor’s objectives.**

Constraints are all the other factors (besides the rhetor and the audience) that surround the delivery of a discourse and can influence the way it is received by the audience. Constraints can be positive (“assets” working in the rhetor’s favor) or negative (“liabilities” working against the rhetor’s case).

What are the rhetor’s assets and liabilities in the situation? What factors in the situation’s context might help influence the audience for or against the rhetor’s case? “Context” may include the background to the situation defined in terms of geography, history, culture, morality, religion, politics, economics, intellectual/professional discourse community, forum or place of publication, etc. Context may be local, national, global. “Factors” may include events (both natural and caused by humanity), people (besides the audience), traditions, prevailing attitudes, laws, other discourses, etc. (For example, some rhetors at the 2008 Republican National Convention found themselves constrained by Hurricane Ike, which made landfall during the convention and led them to change their speaking plans. The hurricane became part of their rhetorical situation.)

How might the rhetor address each of the constraints—harnessing its positive effects or minimizing its negative effects?
Does the situation restrict the form of the discourse? Are there limitations on text length, structure, appearance, style, etc.?

How might the content of the discourse constrain readers positively, i.e., lead them toward the rhetor’s objectives? Which is likely to be the rhetor’s most effective material and which the least?

How will the discourse, as it develops, become a constraint on itself, influencing what the rhetor can add to it without losing coherence (the parts of a discourse need to be consistent with each other)?

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**Assignment for Paper 3 A Page**

**Online English 2001 Paper 3--Ethnography, Part A: Annotated Bibliography**

Annotated Bibliography of Ten Landmark Texts

Each of you will produce a bibliography of about ten landmark texts in the field you plan to major in at ASU. Some of these will be books, some articles in scholarly journals in print or online, and some professional statements. The purpose of this experience is to continue your research in the areas of the library, the internet, the department, and the profession to find out what works have become the backbone of the discipline, essential reading that you will likely become familiar with in the course of your upper division studies.

You will need to examine each work closely to be able to write an abstract that summarizes it, tells something about the credentials of the author(s), and determines at what stage you would likely find this work useful in your own studies. Each abstract should begin with the full bibliographic entry in the field’s documentation style, followed by the summary (up to 250 words). The abstracts should be arranged alphabetically by the lead author’s last name.

Finding landmark texts—

A landmark text is one which is considered by experts in a profession to be a fundamental finding or position in the field or of an important aspect of the field. Several reference works will help you to find any number of them.

1. Book-length bibliographies of the field
2. References at the end of current journal articles and book-length studies
3. Interviews with professors or professionals in the field
4. Email contacts with professionals in the field

To be certain that you have found the most important works, try to find at least three different references to the same article or book for confirmation of the central role of that work in shaping the field. If you are overwhelmed with material, narrow your focus to an aspect of the field which interests you the most. For example, if you are a biology major and planning to become a veterinarian, concentrate more on zoology. If you are a maths major and plan to go to engineering school, find works with that focus.

Developing abstracts—

You will need to actually get your hands on these texts, either in hard copy or online. Do NOT ask to borrow books from professors or professionals in the field, but you may ask to take time for notes on a work in their offices. Most if not all of these should be in Belk Library. Do NOT check these out of the library since others may need to find them. I suggest the following procedure to take a good measure of each work.

For books--

1. Skim through the Table of Contents to get the overall scope of the work.
2. Read the preface, if available and especially the introduction, which is usually set up as an abstract itself. Do NOT merely copy this abstract for your bibliography. Write one in your own words.
3. Read the first paragraph of each chapter.
4. Read the last chapter, which usually identifies the thesis and a summary of the main points of the work.
5. Write down any controversies or contradictions you may discover.
6. Look over the footnotes for key concepts and other important references.
7. Check the references page at the end of the work or at the end of each chapter (if the book is an anthology) for other important texts you may not have found out about yet.
8. Skim through the Index to note the key words and names.
9. If necessary, Google the author(s) to find credentials if they are not included in the text itself.
10. Write down any quotations from each text that go to the heart of the author’s thesis or main supporting points. The first and last chapters of a book are the most likely locations.

For journal articles either in print or online—
1. Read the abstract, if there is one, or the initial paragraphs.
2. Skim the entire piece, noting the subheadings.
3. Read the final paragraph, which is usually the conclusion.
4. Check out any controversies and contradictions you may find.
5. Look over the footnotes carefully for key references to other works.
6. Make note of the references for other works mentioned.
7. Write out a couple of well-stated quotations for each text that capture the essence of the author’s points. The last paragraph is the likely place for a journal article.

I encourage you to work on one piece at a time, writing the abstract as soon as you have completed scanning the material. After you complete all of your abstracts, put the bibliographic information into the documentation style of the field itself (MLA, APA, Chicago, Turabian, or other more specific styles—a good piece of information to extract from your reading), and arrange the selections in alphabetical order by the first author’s last name.

Deadlines
Draft 1: Upload initial ideas for landmark texts Due:

Share leads and discuss findings in small groups Due:

Draft 2: Two or three completed annotations Due:

Feedback from your small group in class Due:

Draft 3: Five to seven completed annotations uploaded Due:

Draft 4: Completed bibliography uploaded for final portfolio Due:

Your completed bibliography should have an introduction, explaining your own interest in the field and the significance of what you discovered.
Evaluation Criteria

1. Up to ten landmark texts, some book-length and some journal articles
2. Accurate, complete summaries of each text, no more than 250 words
3. Essential quotation or two from the text well-integrated into each abstract
4. Correct format for your discipline
5. Correct documentation style for your discipline
6. Correct grammar, punctuation, spelling, and other mechanics

Materials for Paper 3 A

Interview Questions for Ethnography

1. What got you interested in your field?
2. How did you choose your profession based on your major or interest?
3. Was this your intended career path?
4. What are the most important texts in your field?
5. What are the main types of writing that you do in your profession?
6. What types of writing do you do?
7. What is unique about writing in this field?
8. What skills do you use on a regular basis?
9. What influenced you to choose this career path?
10. What is the impact of this job on your life?
11. Do you have any advice for someone considering this career path?
12. What were the hardships or challenges you faced in pursuing this career and what advice would you give to someone as they begin to encounter these obstacles?
13. What is a normal day like for you (walk-through)?
14. How long have you been in this field?
15. Did you have another job before your current job that led you to where you are now?
16. What frustrations have you experienced in this field?
17. What skills have prepared you for success in this field?
18. In what ways have you failed in the field and what did you learn?
19. How flexible are your work hours?
20. What's your schedule?
21. How does your job affect your home life?
22. What kind of people do you interact with on a daily basis?
23. What is your education background?
24. What did you major in/what major do you look for when hiring?
25. Is experience required? Or higher education?
26. How do you recommend getting experience?
27. What responsibilities do you have?
28. Favorite part about the job?
29. Least favorite part about the job?

Assignment for Paper 3 B Page

Online English 2001
Paper 3--Ethnography, Part B: Writing in My Major
Length: 3-5 pp. typed
Documentation: Style of the Field

The purpose of this assignment is to provide you with information about your major, what requirements you may need to fulfill, what sorts of occupations draw from this major that you are most interested in, and what types or genres of writing you can expect to be able to produce. You will need to do research on the field itself and interview someone working in the area or a professor here at Appalachian to find out as much as you can about your future in the field. You will also need to discover and describe three major types of writing that may be found in that profession today.
Provide a brief introduction to the field with what you found out from your research and interviewing. Your written exploration should also consist of detailed descriptions of the three forms of writing you have identified as prevalent in the field today, with sample excerpts for illustration. You should provide a “recipe” for each type of writing, identifying purpose, audience, format, language, and any other aspect that identifies the uniqueness of the genre.

Research Strategy

Key Reference Works

1. Encyclopedia article on the field
2. Interviews with experts
3. Major works in the library or available online by these people
4. Handbooks on writing in the field today
5. Sample pieces of writing by current experts

Your investigation should be written up as an expository report, with a bibliography of all your sources at the end, using the format of your field. Consult Writer’s Help for proper formatting and style. Use citations appropriate for the style as well. Factual information does not need to be cited.

Drafting Schedule

<table>
<thead>
<tr>
<th>Draft</th>
<th>Description</th>
<th>Due date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upload brainstorming and prewriting to submission site</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Review small group members’ materials</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Upload initial draft to submission site</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Peer review group members’ drafts</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Upload to submission site for my feedback</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Revised, final draft for portfolio</td>
<td></td>
</tr>
</tbody>
</table>

Evaluation Criteria

1. An easily grasped introduction and development for an non-expert audience
2. Clear guidelines for writing in three different genres in the field
3. Direct reference to sources with accurate and appropriate use of citation.
4. Excerpts of actual texts illustrating the genres you have chosen
5. Accuracy in grammar, punctuation, spelling, and other mechanics, including the use of chosen documentation
Assignment for Paper 4 Page

Argument and Multi-Media Presentation

You are to select a contemporary issue in your major, research the various positions of the issue, and develop a point of view that you write as a three-page argument essay. You will draft this essay just as you have done with our previous writing assignments. In this case, however, you will create a multi-media campaign to educate a specific population and persuade them of your point of view. Materials may include text, images, audio, or video.

Part 1. The Argument

a. Find your topic and the differing perspectives you discover in your research.
b. Make a decision about the position you wish to take.
c. Draft your argument covering all the rhetorical elements to make it convincing.
d. Take your final draft and move on to Part 2.

Part 2. The Multi-Media Presentation

a. Determine your audience’s perspectives and situation.
b. Determine the modes of communication you plan to use.
c. Describe the message which may include story-boarding, samples of images, text, audio, and video, etc.
d. Determine equipment and crew, cast, and/or helpers.
e. Set up a schedule for execution.
f. Present during the last week of class.

Possible Modes of Communication (Choose a combination of two or three)

Ad campaign: Print, Radio, TV
Awareness campaign: t-shirt, bumper sticker, poster, brochure/flyer, banner, time-line, map
Creative expression: poem, song, cartoon, collage, greeting card, model, fairy tale or fable, skit
Interactive mode: questionnaire for a magazine, game, line-up
Instructional Presentation: PowerPoint, Prezi, TED-type talk, story-telling (may combine with creative modes)
Drafting Schedule

Argument:
Draft 1 Thoughts, research, brainstorming, pre-writing  
   Small group commentary on drafts  
Due:  
Draft 2 Initial draft  
   Peer review in small groups  
Due:  
Draft 3 Second draft for instructor’s feedback  
Due:  
Draft 4 Final, revised draft for portfolio  
Due:

Multimedia Presentation
Draft 1 Ideas, brainstorming, planning  
   Small group commentary  
Due:  
Draft 2 Initial construction  
   Peer review in small groups  
Due:  
Draft 3 Advanced construction—demo for instructor  
Due:  
Draft 4 Final, revised posting for portfolio  
Due:

Criteria for Evaluation

Argument:
Ethos, logos, and pathos established  
Claim and qualifiers, warrants, grounds, backing, rebuttal engaged  
Well-organized for maximum impact  
Convincing  
Correctness—in grammar, punctuation, spelling, usage

Multimedia Presentation
The above criteria for argument as well as  
Sensory appeal (audio, visual, graphics, balance, composition, color)  
Completeness and clarity

Supporting Materials for Paper 4

Argumentative Essay Checklist
An argumentative essay aims to come to a better understanding of the case for a position by attempting to defend it against the best possible arguments against it. It is similar to a legal brief, a position paper, or a business or committee report. It is not like a persuasive paper, a newspaper editorial, or a political debate, all of which aim to persuade irrespective of the evidence. Your primary goal is to discover the true state of the evidence for a position, whether that is good for the position or bad.

**Introduction Checklist:**

**Do’s:**

- Have I identified a crucial issue? Is it different and more fundamental than the question posed for the essay? Would the main question be resolved if I knew the answer to this crucial question?
- Have I explained my choice of crucial issue (claim), and why it is so crucial (exigence)?
- Have I given the positions of each side, that is, the answers that each of the two sides would give to this crucial question.
- Have I explained the set of views or world picture that leads to assumptions (warrants) enough for them to be intelligible.
- Have I given a short opening defense of my position, a short statement of what considerations will show that my side’s crucial assumption is correct. This requires that I have already planned out the arguments and know which of the ones I will talk about later in the paper will be the strongest.

**Don’ts:**

- Have I avoided starting my paper with an empty generalization or stock phrase such as “The problem of blah blah blah is very interesting and has been discussed for years” the vacuity of which makes the reader doubt my intelligence? Is the first sentence clear and direct, free of grammatical errors? Start the essay with a statement of the crucial issue and why it is crucial.
- Is my crucial issue different from the main question, and are the crucial assumptions different from the simple answers each side gives to the posed question?
- Have I avoided argumentativeness and stated each side’s position fairly, leaving the arguments for the appropriate place in the paper?

**Argument Summary Section Checklist:**

**Do’s:**

- Have I presented arguments that begin from a common ground, premises that the other side would accept (warrants)? Would the other side accept the starting points of the arguments?
- Have I made the premises or common ground of each argument clear?
- Have I explained the reasons (grounds) for my claim?
- Have I explained the connection between my warrants and my grounds?
- Have I included all the key arguments? Have I provided sufficient backing for my claim?
Don’ts:
¨ Have I avoided just restating the positions or assumptions of each side (Circular Reasoning, Mere Assertion)?
¨ Have I avoided starting from controversial premises with no common ground (Begging the Question)?
¨ Have I only included arguments in this section, not exposition of the different assumptions I should have explained in the Introduction.
¨ Have I avoided argumentativeness and stated each the opposition’s arguments fairly without response, leaving the arguments for the appropriate place in the paper?

Rebuttal Section Checklist:
Do’s:
¨ Have I started from my arguments presented and seen what objections my opponent would be likely to raise?
¨ Have I made their objections as powerful as possible, either objecting to my common grounds or explaining my common grounds from their assumptions.
¨ Have I responded by changing my example or by bringing up new evidence to eliminate their other explanation?
¨ Have I looked to see if they might have a response to my new argument or example?
¨ Have I started from the arguments for the opposition and raised objections to them.
¨ If I objected to one of the common grounds of the arguments, have I made clear which one and why?
¨ If I accept the common grounds of the arguments have I tried to explain these common grounds using the crucial assumptions I agree with?
¨ Have I tried to say what the opposing side would say in response to my objections to their arguments?

Don’ts:
¨ Have I avoided responding by merely restating my opinion, position or assumptions (Circular Reasoning, Mere Assertion)?
¨ Have I avoided responding by merely stating controversial premises without arguing from a common ground (Begging the Question)?
¨ Have I only included arguments, not exposition of the different assumptions I should have explained in the Introduction.
¨ Have I stayed on topic? Have I avoided irrelevant material and avoided introducing new arguments that aren’t relevant to the crucial issues that weren’t included in the summary of the arguments in the Introduction? Do I avoid trying to change the subject?

Conclusion Checklist:
Do’s:
"Have I summarized the state of the evidence and which arguments have been refuted and which haven't? Have I said which of these make me hold the position I do?"

"Have I said something about the significance of the conclusion?"

**Don'ts:**

"Have I avoided empty generalizations and cliches?"

"Have I avoided bringing up completely new arguments?"