

Teacher's Guide to First- Year Writing

UT Arlington English Department

AY 2011-2012

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Chapter 1: Introduction to the Program

Welcome to the First-Year Writing (FYW) Program at The University of Texas at Arlington. The FYW Program introduces students to academic discourse and argumentative writing and develops the reading, writing and critical thinking skills that are essential to students' social, intellectual, and academic growth.

About the Teacher's Guide

The Teacher's Guide explains the philosophy of the FYW Program, describes the curriculum, and spells out relevant policies and procedures of the Program, English Department, and University. The *Guide*, which was written for UTA's FYW instructors, is a collaborative effort that spans departments and programs. We are indebted to TCU WPAs Carrie Shively Leverenz and Charlotte Hogg for giving us permission to incorporate materials from TCU's Guide into ours. Much of the section on "Classroom-Related Policies" is taken from or adapted from the TCU Teacher's Guide. Thanks also to Jim Warren for his help in developing every aspect of the Guide, from the learning outcomes to the assignments to the pedagogical strategies. Our UT Arlington professors and Graduate Teaching Assistants (GTAs) developed the syllabuses and assignments contained within the Guide. Those materials demonstrate the dedication, enthusiasm, and creativity of our Program's instructors.

About the First-Year Writing Program

The Program teaches reading, writing, and critical thinking as integrated and mutually dependent processes. These processes are not viewed as skills developed merely with an eye to "getting it right," but as productive engagements between self, other, and world through the medium of texts. Students write essays as projects over several weeks' time, during which they read texts, write texts of their own, and discuss their work with teachers and each other. This approach is student-centered; classroom activities involve little lecture and much class discussion and group work. One-on-one student/teacher conferences are also an important part of the approach.

About the Graduate Teaching Assistant Program

The English Department's GTA program is a competitive program that admits between five and fifteen new GTAs per year.

Appointment

Graduate Teaching Assistants (GTAs) are appointed by a committee composed of English Department faculty. GTAs may not hold another job either on or off campus while they teach for the Program. Reappointment is based upon satisfactory participation in training and supervisory programs, satisfactory progress in University degree programs, a minimum grade point average of 3.0, and generally satisfactory performance as an instructor.

Training

All Graduate Teaching Assistants participate in an extensive training program that introduces them to the field of composition studies, prepares them to teach ENGL 1301 and 1302, and provides them with ongoing mentorship and support. The semester before they begin teaching, GTAs enroll in ENGL 5389, a three-hour graduate course team taught by the Director of First-Year English and a member of the graduate faculty. ENGL 5389 introduces them to composition pedagogy, familiarizes them with First-Year English program policies, and prepares them to teach ENGL 1301. Students also establish a mentorship relationship with the Director of First-Year English during this course. In the fall of their second year as instructors, GTAs enroll in ENGL 5359, which prepares them to

teach ENGL 1302 by introducing them to argument theory. Senior GTAs who are ABD and ready for the academic job market may teach sophomore literature after successfully completing ENGL 5337; they may teach technical writing after successfully completing ENGL 5359 (when technical writing is the special topic for the course). Class assignments are dependent upon course availability and approval of the Director of First-Year English.

Evaluation and Mentoring

The English Department has adopted a formative approach to GTA evaluation that includes evaluations by self, peers, students, the Director of First-Year English, members of the graduate faculty, and other instructors.

Class Visitations

During their first semester as GTAs, the Director of First-Year English visits the classroom of every new GTA and provides written and oral feedback about their teaching. Before the class, the Director and GTA discuss the goals for the class and the aspects of teaching about which the GTA would like feedback. The Director meets with the GTA after class to discuss what went especially well and to make suggestions for improvement. Thereafter the Director visits classes on request, or when she sees a problematic pattern developing (based on student complaints, student evaluations, requests for help from GTAs, recommendations from the supervising professor or department chair, etc.).

During their second semester as teachers, GTAs are responsible for observing and being observed by a peer. GTAs provide each other with typed feedback and meet in person to discuss their observations. Copies of the observation forms are given to the Director of First-Year English. After their first year as teachers, each GTA will have at least one formal class observation each year by a faculty GTA Mentor; a member of her/his M.A. or Ph.D. committee; the Director or Assistant Director of FYW; or a peer. All observation forms will become part of the GTAs' personnel files. The Director of First-Year English will report on the observations to the Director of Graduate Studies and the GTA Committee.

Review of Teaching Evaluations

GTAs are evaluated by their students at the end of each semester; the Director or Assistant Director of First-Year English reviews the student evaluations for ENGL 0300/0301, 1301, 1302. Short summaries of those teaching evaluations become part of each GTA's personnel file.

Teaching Portfolios

GTAs submit a comprehensive teaching portfolio during the spring of their first year. The portfolio includes a self-assessment of their strengths and weaknesses as teachers, teaching philosophy, review of student evaluations from the fall, sample assignments, and student papers with comments from the teacher. The Director of First-Year English reviews the portfolios and provides feedback to the GTAs.

In-Service Training

The Director of First-Year English convenes all GTAs at least once each semester to provide ongoing training and support.

Provisions for Emergency Evaluations

Our objective is to help GTAs become the very best teachers that they can possibly be. The atmosphere is non-threatening; GTAs look at and discuss everything that goes into their personnel files. Because they know that our objective is to help them improve their teaching, they often request class visits when they are having a problem with some aspect of teaching. Even more often,

they drop in to talk with the Director or Assistant Director of First-Year English to discuss problems and successes and to seek advice on an informal basis. The open lines of communication are our most effective evaluative tool. If serious problems do arise (based on complaints from students, unsatisfactory student evaluations, request of department chair or supervising professor, etc.), the Director of First-Year English or supervising professor will visit the GTA's class and meet regularly with him/her to address the problem. Serious or ongoing problems can be grounds for dismissal.

Team Teaching

GTAs who have not completed at least 18 hours of graduate coursework in English will be required to team teach with another instructor who has completed 18 or more hours of coursework. There are two types of team teaching pairs: 1) an experienced GTA and a new GTA; 2) two new GTAs, one of whom has 18 hours of graduate coursework. In the first scenario, the experienced GTA serves as the lead teacher and mentor. In the second scenario, the instructors function as more of a team, making decisions together and consulting the Director and Assistant Director for help as necessary. In both scenarios, the lead team teachers are the teachers of record through MyMav and are responsible for reporting grades.

In recent years, GTA teams have taken two approaches to team teaching:

- 1) Split the class during or after the first week. In this situation, the two instructors meet regularly to plan classes, compare grading, etc., and they often bring the classes together for peer review, major presentations, speakers, etc.
 - a. Pros: Classes are smaller and more manageable.
 - b. Cons: New instructors have fewer opportunities to observe their more experienced teamers in the classroom.
- 2) Keep the class together for most of the semester. In this situation, the teachers are truly a "team" in that they plan and teach together for the majority of the semester.
 - a. Pros: New instructors have many opportunities to observe their more experienced lead teachers in action and to work closely with the lead team teacher. During class, both members of the team can take full advantage of their individual strengths and have another instructor to cover for their weaknesses.
 - b. Cons: Classes are much more difficult to manage. Instructors must have very strong classroom management skills to make this approach work.

Regardless of which model the team chooses, team members should meet at least once a week to plan classes, compare grading, discuss successes and concerns, etc. Moreover, the syllabus, course content, assignments, and readings should be the same.

About the Lecturer Program

Lecturers are part-time/occasional faculty who teach between one and five courses per semester on semester-to-semester contracts. Lecturers must have an MA in English or a related field (with 18 credit hours in English) and experience teaching college-level composition courses. Lecturers are required to attend departmental meetings; participate in university and departmental professional development opportunities; subscribe to departmental listservs; and attend departmental functions. Lecturers who teach four or five courses per long semester have biennial reviews that involve a teaching observation and submission of a teaching portfolio that includes a teaching philosophy, student evaluations, and instructor's response to student evaluations.

Course Descriptions and Learning Outcomes

ENGL 1301 RHETORIC AND COMPOSITION I: Introduction to college reading and writing. Emphasizes recursive writing processes, rhetorical analysis, synthesis of sources, and argument.

ENGL 1301 Expected Learning Outcomes. By the end of ENGL 1301, students should be able to:

Rhetorical Knowledge

- Use knowledge of the rhetorical situation—author, audience, exigence, constraints—to analyze and construct texts
- Compose texts in a variety of genres, expanding their repertoire beyond predictable forms
- Adjust voice, tone, diction, syntax, level of formality, and structure to meet the demands of different rhetorical situations

Critical Reading, Thinking, and Writing

- Use writing, reading, and discussion for inquiry, learning, communicating, and examining assumptions
- Employ critical reading strategies to identify an author's position, main ideas, genre conventions, and rhetorical strategies
- Summarize, analyze, and respond to texts
- Find, evaluate, and synthesize appropriate sources to inform, support, and situate their own claims
- Produce texts with a focus, thesis, and controlling idea, and identify these elements in others' texts

Processes

- Practice flexible strategies for generating, revising, and editing texts
- Practice writing as a recursive process that can lead to substantive changes in ideas, structure, and supporting evidence through multiple revisions
- Use the collaborative and social aspects of writing to critique their own and others' texts

Conventions

- Apply knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Summarize, paraphrase, and quote from sources using appropriate documentation style
- Control such surface features as syntax, grammar, punctuation, and spelling
- Employ technologies to format texts according to appropriate stylistic conventions

ENGL 1302 RHETORIC AND COMPOSITION II: Continues ENGL 1301, but with an emphasis on advanced techniques of academic argument. Includes issue identification, independent library research, analysis and evaluation of sources, and synthesis of sources with students' own claims, reasons, and evidence. Prerequisite: Grade of C or better in ENGL 1301.

ENGL 1302 Expected Learning Outcomes

In ENGL 1302, students build on the knowledge and information that they learned in ENGL 1301. By the end of ENGL 1302, students should be able to:

Rhetorical Knowledge

- Identify and analyze the components and complexities of a rhetorical situation
- Use knowledge of audience, exigence, constraints, genre, tone, diction, syntax, and structure to produce situation-appropriate argumentative texts, including texts that move beyond formulaic structures

- Know and use special terminology for analyzing and producing arguments
- Practice and analyze informal logic as used in argumentative texts

Critical Reading, Thinking, and Writing

- Understand the interactions among critical thinking, critical reading, and writing
- Integrate personal experiences, values, and beliefs into larger social conversations and contexts
- Find, evaluate, and analyze primary and secondary sources for appropriateness, timeliness, and validity
- Produce situation-appropriate argumentative texts that synthesize sources with their own ideas and advance the conversation on an important issue
- Provide valid, reliable, and appropriate support for claims, and analyze evidentiary support in others' texts

Processes

- Practice flexible strategies for generating, revising, and editing complex argumentative texts
- Engage in all stages of advanced, independent library research
- Practice writing as a recursive process that can lead to substantive changes in ideas, structure, and supporting evidence through multiple revisions
- Use the collaborative and social aspects of writing to critique their own and others' arguments

Conventions

- Apply and develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics, and be aware of the field-specific nature of these conventions
- Summarize, paraphrase, and quote from sources using appropriate documentation style
- Revise for style and edit for features such as syntax, grammar, punctuation, and spelling
- Employ technologies to format texts according to appropriate stylistic conventions

FYW Assignments and Texts

AY 2011-2012

ENGL 1301	ENGL 1302
Essays and Assignments	
Response Journals/Summary Responses on OneBook and readings from the texts.	Response Journals/Summary Responses
Discourse Community Analysis (**formerly Lit. Autobiography and Discourse Community Memoir)	Issue Proposal
Rhetorical Analysis	Annotated Bibliography
Synthesis Essay	Mapping Essay (**formerly Exploratory Essay)
In-Class Essay	Researched Position Paper
Texts and Chapters	
<i>First-Year Writing: Perspectives on Argument</i> (2 nd UTA custom edition) **This text includes all major essay assignments for ENGL 1301 and ENGL 1302, a sample student essay for each assignment, and the FYW evaluation rubric.	
Chapter 1: A Perspective on Argument Chapter 3: Supporting Claims: Appealing to Ethos, Pathos, Logos Chapter 10: Reading, Thinking, and Writing About Issues Appendix 1: How to Document Sources Using MLA and APA Styles	Assign complete text (with only a quick review of chapters covered in ENGL 1301).
<i>They Say/I Say: The Moves That Matter in Academic Writing</i> (2 nd edition)	
Preface, Introduction, and Chapters 1-12	Assign and refer to particular chapters as needed.
<i>The Scott, Foresman Writer</i> (UTA custom edition) **This text will include the FYW evaluation rubric and a “translation” of instructor comments that refer students to resources for more information.	
Used as reference.	Used as reference.
<i>The Immortal Life of Henrietta Lacks</i>	
Reading clusters: Race, Social Class; Fat Taxes; Is College Worth It?; Same-Sex Marriage. (Essays are available through Blackboard.)	

Chapter 2: Getting Started at UT Arlington

Resources

Important Contact Information

English Department	
Dr. Peggy Kulesz Director of First-Year English 203E Carlisle Hall (817) 272-2488; mlowry@uta.edu	Ms. Bethany Shaffer Assistant Director of First-Year English 205 Carlisle Hall bshaffer@uta.edu
Dr. Tim Morris Director of Graduate Studies 203E Carlisle Hall tmorris@uta.edu	Dr. Wendy Faris Department Chair 203E Carlisle Hall wbfaris@uta.edu
Mr. Richard Gaines Director of Developmental English 417 Carlisle Hall rgaines@uta.edu; (817) 272-0952	Ms. Tammy Dyer Administrative Assistant 203E Carlisle Hall tdyer@uta.edu; (817) 272-0560
Ms. Dyane Fowler Office Assistant II 203E Carlisle Hall dfowler@uta.edu; (817) 272-2692	Ms. Trudi Beckman Senior Office Assistant 203E Carlisle Hall tbeckman@uta.edu; (817) 272-0466
Ms. Tracey-Lynn Clough Writing Center Director 413 Central Library clought@uta.edu; (817) 272-2517	Ms. Shelley Christie Director of English Distance Education 614 Carlisle Hall rchristie@uta.edu; (817)-272-0165
UTA Information	
Counseling Services http://www.uta.edu/caacs/counseling/ (817) 272-3671	UTA Police Department http://www.uta.edu/campus-ops/police/ (817) 272-2102
Office for Students with Disabilities http://www.uta.edu/disability/ (817) 272-3364	Office of Student Conduct http://www.uta.edu/studentaffairs/conduct/ (817) 272-2354
Central Library Instruction & Reference Services http://library.uta.edu/instructionReference.jsp gtrkay@uta.edu	Writing Center 411 Central Library http://www.uta.edu/owl/ ; (817) 272-2601
Behavior Intervention Team (BIT) http://www.uta.edu/studentaffairs/bit/index.htm	Office of Information Technology (OIT) http://www.uta.edu/oit/ (817) 272-2208
Maverick Resource Hotline www.uta.edu/resources 817-272-6107	Reporting Problems with Smart Classrooms Crystal Livingston crystal@uta.edu; (817) 272-2068.

FYW Administrators

The Director of FYW is **Dr. Peggy Kulesz (203E Carlisle, 817-272-2488, kulesz@uta.edu)**. Her office is located outside the English Office on the second floor of Carlisle Hall. The Assistant Director of FYW is **Bethany Shaffer (205 Carlisle, bshaffer@uta.edu)**. The Directors administer the Program, including hiring and training teachers, budgeting, scheduling, and fielding questions and complaints. If you have any questions or concerns at any point in your teaching experience at UTA, please do not hesitate to contact them. Policies and procedures in this chapter are either general University policies or are instituted by the FYW Committee, which is chaired by Dr. Kulesz.

English Department Office Staff

The English Department Office, located in 203 Carlisle Hall, is open 8 AM-5 PM Monday through Friday. Try to direct questions and requests to the right English Department support staff member, or feel free to direct questions to the Directors of FYW.

- **Tammy Dyer:** draws up contracts, processes budgetary/financial paperwork (such as appointments and travel reimbursements), purchases office supplies, inventories equipment, keeps department budget.
- **Dyane Fowler:** routes calls, takes messages, distributes mail, completes office paperwork such as grade changes and class roll adjustments, orders keys for offices.
- **Trudi Beckman:** orders class texts and desk copies, maintains copier, collects course descriptions and syllabuses, assigns classrooms, assists Director of Graduate Studies.

Please note that the office staff is not responsible for your typing, copying, faxing, or other clerical work.

Office Assignments

All GTAs will be assigned an office, and everyone is required to share with one or more instructors. Office computers should never be moved from the office to which they are assigned. All officemates will share this computer. Software should not be loaded on the computer unless it has been purchased or provided through UTA or it is accompanied by a software license kept in the office.

In order to access your office, you will have to pick up your keys at the Wetsel Building on the first floor (located on Mitchell between Davis and Fielder). There is a \$25 charge for each lost key and an additional \$12 fee for each lock that the lost key fits. Upon leaving any area, please be sure that the door is locked and securely closed.

Please note that blue containers in your offices are for *paper* recycling only. Trashcans are located near the elevators on each floor. There is a recycling bin for glass and plastic in the breakroom. The tasks of the university's janitorial crew are very limited. They will not empty the blue trashcans. The blue containers are for recyclable material (paper). On each floor, there is a large blue bin by the elevators into which each instructor should empty the contents of his/her small blue trash can.

Messages

It is best to ask students to contact you by email. Instructors should return emails within 24 hours. Instructors do not have office telephones. You can instruct students to leave messages for you by calling the English Department (817-272-2692). Messages will be placed in your boxes.

Mail Room and Lunch Room

A kitchen/lounge is located on the second floor of Carlisle Hall in the English department office. This area is equipped with a small refrigerator, a microwave oven, and a coffee maker. Make sure not to

leave food in the refrigerator for more than a couple days. The kitchen motto is: “Clean up after yourself... please.”

The mailroom is located in 204 Carlisle Hall and houses the copy machines and instructor mailboxes. Instructors should check their mailbox each day before leaving campus. Email should also be checked every day in order for all instructors to stay abreast of issues concerning the English Department. Email and mailboxes are the main sources of interdepartmental communication, so please be attentive to them.

Photocopying and Supplies

The department is on a very tight budget for photocopies. Please use the overhead projectors in your classrooms as much as possible and provide students with assignments and handouts over email in .doc/.docx or pdf files whenever possible. A *very* limited amount of office supplies will be available in the English Department Office. Please use them judiciously.

Computers and Typewriters

The Writing Center, located in Room 411 of the UTA Central Library, offers fully-equipped PCs for your use. When using computers in either lab, you should save your work on your own exterior drive source, MavSpace, or your J Drive (see oit.uta.edu). Items saved on lab hard drives will be deleted. A typewriter is available in the Department office for you to use when completing necessary Graduate School paperwork/forms. The aforementioned equipment must be shared among all GTAs and faculty.

Many classrooms on campus are now “smart” classrooms in that the instructors has access to to an overhead projector and screen connected to the computer. Basic instructions for that equipment should be posted on the desk. Any problems or questions you have may be addressed by Crystal Livingston and her crew at (817) 272-2068 or crystal@uta.edu. Keep her number at hand.

UTA Email, MavSpace, and Other Instructional Resources

All GTAs have two email accounts: one student account and one faculty account. The university will assign you a student email; Tammy Dyer will assign you a faculty email. **You are responsible for checking both accounts regularly.** For help accessing your email accounts, contact the Office of Information Technology at helpdesk@uta.edu.

There are two options for identifying and changing your official UTA email address:

- Through the MyMav system: once logged in, choose the Self-Service Account options from the menu on the left hand side of the screen. This option shows you all of the email addresses associated with your account and allows you to add, delete, and select the one that you want to be the "official" email address of record--this is the one that the University, Office of Graduate Studies, etc. is supposed to use as the default to make notifications.
- Another strategy is to find out what email addresses are associated with your account: from the UTA homepage, choose current student; then choose the e-mail option under the Computing heading; scroll down to NetID self service; choose View Information About Your Accounts, which shows university email addresses associated with your account. OIT staff can help you deactivate accounts that you do not want to use and to set the default to the address you actually use.

Blackboard

Blackboard is the primary learning management systems (LMS) for online course material. All UTA courses are linked to Blackboard course shells. No course request or student upload is required. You will simply have to make your course shell “available” to your students. The UTA Blackboard

web address is <http://elearn.uta.edu> and the log-in and password are your UTA Net ID and password. To preview some of the functions of Blackboard and view tutorials for the LMS, visit <http://ondemand.blackboard.com/>. Additional information and tutorials are available at: <http://www.uta.edu/blackboard/faculty/>.

Formal training sessions that cover such topics as Blackboard, Blogs, MavSpace, WebEx, Wikis, and Adobe Connect are offered by the Center for Distance Education (CDE). Both face-to-face training and webinars are available throughout the year. To see upcoming training opportunities go the CDE training website: <http://www.uta.edu/blackboard/faculty/training.php>. To enroll or ask questions about training contact CDE training by email: cde-training@uta.edu.

Blogs

Blog space is also available to all UTA faculty members. To request blog space, go to <http://www.uta.edu/oit/eos/accounts/requests.php>. At the bottom of the page, select “Blogs for Departments/Classes” and then complete the necessary form.

MavSpace

MavSpace is a web resource for publishing and storing files for students, faculty, and staff at UTA. MavSpace stores copies of important documents and makes these files remotely available via any Web browser; it also helps you share files with other users. To claim your MavSpace, visit <https://mavspace.uta.edu>. For more information on using MavSpace, make sure to assess the MavSpace training brochure available at <https://mavspace.uta.edu/departments/oit/CS/Training/MavSpace/MavSpace.pdf>.

Additional Instructional Resources, Training, and Support

For more information on additional electronic resources, including requesting web space, visit: <http://www.uta.edu/oit/index.php> and <http://www.uta.edu/oit/accounts.php>. These links will also direct you to online support and account information for managing instructional resources administered by the UTA system.

The Director and Assistant Director of FYW are also here to assist you with instructional resources and technology. You may also contact Shelley Christie, the Director of English Distance Education, at rchristie@uta.edu.

Departmental Listservs

You will be subscribed to several departmental listservs. Please note that you will be addressing large numbers of faculty, staff, and graduate students when posting to the lists.

- **GTA-L:** All new GTAs, Director and Asst. Director of FYW, Director of Graduate Studies (owned by Peggy Kulesz)
- **ENGGTA-L:** All GTAs, Director of FYW, Director of Graduate Studies (owned by Peggy Kulesz)
- **ENGDEPT:** Entire English Department (owned by Johanna Smith)
- **ENGGRAD:** English Department graduate students (owned by Tim Morris and Trudi Beckman)
- **FYW:** All First-Year English instructors (owned by Peggy Kulesz)
- **ENGLINFO:** Entire English Department (owned by office staff)

Make sure to observe guidelines for appropriate email decorum when posting to the lists. Also, please notify the lists' owners if you are not receiving listserv emails.

Accessing Buildings and Classrooms

A MavID card will access the main entrance of Preston and Carlisle before and after official office hours. A Mav card will also access 204 Carlisle Hall (the Mail Room). Most UTA classrooms (including all Preston Hall classrooms) are also accessed by swiping your MavID and entering a pin number. Mav cards are issued by Mav Express located in University Center. You can find out your pin at www.uta.edu/mypin. Tammy Dyer will try to ensure that you have access to your classroom on the first day. Sometimes, however, GTAs do not have pin access to their classrooms during the first week of school. Please plan to arrive early to ensure that you can access your classroom. Contact Tammy Dyer if you have a problem.

Computer Classrooms

The Preston Hall 310 Computer classroom is designated for use by the English Department and includes Intel Core Duo Apple iMacs featuring Microsoft Office, Dreamweaver, Adobe Creative Suite 3, ProfCast, CSSedit, etc.; Dell OptiPlex PCs featuring Microsoft Office, Adobe Creative Suite 3, Adobe Premiere Elements and Audacity; an instructor station equipped with Apple Mac Mini and DVD playback capabilities; and additional resources including camcorders, digital cameras, digital voice recorders, tripods, microphones, headsets, speakers, memory sticks, SD card readers, etc., available for checkout. Instructors may reserve the room for their classes on a first-come, first-served basis by contacting Trudi Beckman.

Ordering Textbooks

Trudi Beckman is in charge of all textbook orders. Once your courses have been assigned, Trudi will order your books. All ENGL 1301 and ENGL 1302 instructors are required to use the assigned texts.

Creating Course Packs

We discourage the use of printed course packs in FYW and ask instructors to provide electronic copies of all material through Blackboard or by email to students. UTA no longer has a print shop to produce course packs for the UTA Bookstore. If you must provide a course pack you will have to contact a local company near campus to arrange for printing and production. You will be 100% responsible for copyright clearance and permissions. Students who receive financial aid for textbooks will not be able to use their funds at a private copy service. You may create an online course pack and make documents available to students through Blackboard, your MavSpace account, or the Central Library's e-reserve (<http://library.uta.edu/reserves/placingReserves.jsp>). E-reserve is the best bet in terms of copyright issues because the library assumes responsibility for copyright.

Submitting and Posting Syllabuses

All syllabuses must be submitted for review to the Assistant Director of FYW one week before classes begin. Once syllabuses have been approved, electronic copies must be emailed to Trudi Beckman and posted online to instructors' ReSearch Profiles (<https://www.uta.edu/ra/real/loginscreen.php>). All instructors must provide the course syllabus (whether hard copy, electronic format, or both) on the first day of class.

Professionalism

Although UTA does not have an official dress code for faculty and staff, instructors will have an easier time asserting their authority in the classroom if they are dressed professionally. We do ask that instructors not wear hats or caps while teaching and to consider other aspects of clothing and accessories that might be offensive or distracting to students. Other professional behavior includes: arriving to class on time, or a few minutes early; limiting or avoiding profanity; refraining from off-color jokes; refraining from commenting on students' appearance; not engaging with students socially; and

not meeting with students after regular business hours, unless one teaches at night and must hold office hours in the evening.

Professional interaction with students requires that instructors are aware of professional boundaries and conduct. Social media often blurs the lines of professionalism, and instructors should think very carefully about the implications of having students as “friends” on Facebook or other sites.

FERPA protects the privacy of students, and public conversation about students should never be conducted in public areas, via social media, or in offices with open doors. Even if you do not mention a student by name, referring to any specific writing, conduct, or interaction with students via a public venue is strictly prohibited by federal law and as common practice of professionalism. If you must discuss student issues with colleagues, please take these conversations inside an office and close the door. Hallways, outdoor meeting areas, and any place where one might be overheard are never appropriate sites for conversation about students.

Additionally, posting on Facebook or other public online sites about students is considered highly unprofessional, even when students are not named. Quoting from their writing, even when amusing to us, is considered a violation of FERPA. Facebook (and other social media) is not considered a private space.

Another issue to consider is what students should call you. Opinions on this matter vary widely. The safest option is to ask students to address you as “Ms.” or “Mr.” Although some of your students may default and refer to you as “Dr.” or “Professor,” you should not instruct them to do so unless you have a Ph.D. If you ask students to call you by your first name, keep in mind that you must make clear to them in other ways that you are their teacher, not their friend.

As of August 1, 2011, UTA is a tobacco-free campus. Use of any tobacco product on campus is prohibited except for in one’s own vehicle. As employees of UTA, all instructors are expected to comply with this policy.

Assistance from Instructional Librarians

UTA’s instructional librarians provide multiple resources for ENGL 1301 and ENGL 1302 instructors, including classroom workshops in the Central Library, libguides for ENGL 1301 and ENGL 1302, and online and in-person support for students. For more information, please see <http://libguides.uta.edu/FYWlibraryinstruction> or contact Gretchen Trkay, Instructional Librarian, at gtrkay@uta.edu.

Writing Center

The English Writing Center, Room 411 in the Central Library, provides support to FYW students and instructors. Undergraduate and graduate student tutors in the Writing Center are trained to help student writers at any stage in their writing processes and are familiar with the course objectives, assignments, and pedagogical methods of the FYW Program. They are trained to attend to the same rhetorical and organizational issues that FYW instructors value in student writing. Although tutors will assist students in identifying and correcting patterns of grammatical or syntactical errors, they are taught to resist student entreaties to become editors or proofreaders of student papers.

The Writing Center offers tutoring for any writing you are assigned while a student at UT-Arlington. During Fall 2011, Writing Center hours are 9 a.m. to 7 p.m., Monday through Thursday; 9 a.m. to 2 p.m., Friday; and 2 p.m. to 6 p.m., Saturday and Sunday. You—or your students—may schedule

appointments online by following directions available at www.uta.edu/owl/appointments, by calling 817 272-2601, or by visiting the Writing Center.

The Writing Center Director, Assistant Director, or tutors are available to make classroom presentations describing Writing Center services. The Writing Center also offers workshops on topics such as documentation and will design specialized workshops at the request of instructors. To schedule a classroom visit or inquire about a workshop, please e-mail or call Tracey-Lynn Clough, Writing Center director, at clought@uta.edu or 817-272-2517.

Classroom-Related Policies

Instructor Absence Policy

Instructors are required to attend their scheduled classes and to be on time. Instructors must meet their classes in person instead of online. **Instructors should not cancel more than two classes per semester because of instructor absences.** If you must be absent, you should arrange in advance for another instructor to teach your classes. If you wish to attend a conference or schedule a job interview during the semester, it is your responsibility to find someone to cover your classes. Prior notification of an absence and plans for covering classes must be given to both the office staff and Dr. Peggy Kulesz.

If you know *in advance* that you will miss class:

- 1) Find a colleague to teach the *scheduled content* of your syllabus OR
- 2) Design an assignment that students can complete in your absence that is *verifiable* and equal to the work of a typical class period. If students complete the assignment online or submit it to you online, you can respond before the next class meeting.

Possibilities:

- a. online discussion
- b. online submission and response to drafts
- c. library research assignment
- d. small group activity

If you have to miss class because of an emergency, you should always notify the following people:

- English Department office staff (call 817-272-2692) and ask them to post a walk sign for students),
- Peggy Kulesz (email kulesz@uta.edu or call 817-272-2488),
- Students in the class (email them through MyMav).

If you are going to be tardy to class, you should call the English Department office and ask the office assistants to notify the students.

In general, keep classes for the full scheduled time; avoid canceling multiple classes for “library work” (does not include library tutorials) or conferences. **Failure to follow the instructor attendance policy could result in the loss of teaching privileges.**

Office Hours

Instructors are expected to keep at least three office hours a week. Students and the English Department should be advised of your office hours, and, obviously, you should be in your office during those hours. Your office door must always be open when you are meeting with students. Please include your office hours on your syllabus. Make sure your students know how to reach you. Always notify the English Department office staff if you change your office hours so that they can inform your students if the need should arise. You should also notify your students.

Add/Drop and Census Date

The university has an official Add/Drop period that generally lasts through the first week of classes. Students may add or drop classes during that time as long as there is space available in the sections they plan to add. FYW courses are currently capped at 22 students. **Instructors are *never* allowed to add students beyond the cap.** Adding beyond the cap cheats students of individual attention and feedback, and also means additional uncompensated work for instructors.

After the add/drop period, students may drop without penalty until Census Date, which is generally during the third week of classes. If your class is not full, you may allow students to add until Census Date. It is important to note, however, that allowing students to add after the official add/drop period has ended means more work for both instructors and students. Please think carefully before allowing students to add after Census Date.

Grading

Z Grade

Grades in FYW are A, B, C, F, and Z. **(There is no D in FYW courses.)** It is the policy of the FYW program that students must be capable of producing C grade work in order to succeed in the kind of academic writing required at UT Arlington. Therefore, a student earning a final averaged grade lower than C will be required to repeat the course.

Please make sure the grades you assign for course work during the semester reflect the overall FYW grading philosophy. For example, if you use number grades, make it clear that any number grade less than 70 is considered a failing grade. If you use letter grades, you might consider using A, B, C, or F grades only. If you do award “Z” grades on assignments during the course, make sure your students understand this as a failing assignment grade. There are differing philosophies on using the “Z” as a course assignment grade. When you are making decisions about grading practices in your course, think through what you want to communicate to students with the grades you assign.

Awarding a “Z” as the final course grade is reserved for students who attend class regularly, participate actively, and complete all the assigned work on time but simply fail to write well enough to earn a passing grade. **If students do not meet these criteria, they are NOT eligible for the Z grade.** This judgment is made by the instructor and not necessarily based upon a number average. The Z grade is intended to reward students for good effort. While students who receive a Z will not get credit for the course, the Z grade will not affect their grade point average. They may repeat the course for credit until they do earn a passing grade.

The “F” grade, which does negatively affect GPA, goes to failing students who do not attend class regularly, do not participate actively, or do not complete assigned work.

Revision

Essays in FYW are written as part of a process of guiding students through several drafts. Revision is an integral part of the pedagogy of the Program and students generally respond well to the idea of using criticism from teachers and classmates to work on their essays before receiving a letter grade. However, because some students have abused the process, the following guidelines have been adopted. While instructors are not required to allow students to re-write every major essay, at least two major essay projects should offer this opportunity. The number of times an essay may be revised and resubmitted is up to individual instructors. Some instructors allow only one re-write per project; others allow students to re-write given essays until a semester ends. Neither the last essay project, however, nor the essay exam may be re-written.

Because some students—secure in the knowledge that they can re-write later—subvert the intention of the re-write policy by handing in very cursory efforts on due dates, the Department recommends announcing that original grades and re-write grades will be averaged. The Department wants to encourage students to put their best efforts into assignments from the beginning. Students may, of course, seek advice in the Writing Center or from their instructors before turning in final projects; however, since judgment is part of the writing process, students should make every effort to make the last project as “good” as they are capable of making it by the final due date.

Grade Appeals

Students have the right to appeal their grades if they feel that they have earned a higher grade than an instructor assigned. They should begin by talking to the instructor, asking for an explicit justification of the grade. If they fail to reach a satisfactory result, they should take their grievance to the Director of FYW. If the instructor, student, and the Director fail to arrive at a satisfactory conclusion, the Director will direct the student to the next step in the grievance procedure.

Grade Reports

Instructors are required to submit three grade reports each semester through MyMav: one early in the semester (for all students with fewer than 30 credit hours), one at midterm, and one at the end of the semester. More specific instructions about how to post grades will be distributed via email close to when grade reports are due. By the first reporting period, be sure you have evaluated enough work that you can communicate an accurate picture of the student’s progress or the danger of failing the course. Instructors are not allowed to enter an I grade for the first or second grade reports. It is imperative that grades be submitted by the deadlines. The Provost has stated that instructors jeopardize their GTA positions and travel funds if they fail to submit grades on time.

Incompletes

Do not give a student a grade of Incomplete without prior approval from the Director of First-Year Writing. A grade of Incomplete is appropriate only when students have been making satisfactory progress (a grade of “C” or better) and experience difficulties that could not have been anticipated or prevented such as an extended illness, documented family emergency, etc. Instructors who give students Incompletes are obligated to follow through with the student until he or she completes the course and should draw up Incomplete contracts with the students that outline the assignments the student must finish and the timeline for completion of the work.

Questions from Parents

From time to time, you may be contacted by parents asking you to report on a student’s progress in your course or inquiring about why a student received a failing grade. In such cases, please refer the email query to the Director of First-Year Writing rather than answer it directly. Because of the Privacy Act (FERPA), we are not allowed to reveal grade information without permission regarding students who are over the age of 18. I typically tell parents that we can’t release grade information without a student’s permission, but that I am happy to talk to the student himself or herself about a grade or progress in the class.

Plagiarism and Academic Misconduct

Plagiarism is a very complex term, the meaning and significance of which continue to be debated within academe. In writing classes, plagiarism tends to refer to the use of material written by others but submitted by the student as though it is his or her own work. Under this general definition, any of the following could be considered plagiarism:

- 1) submission of a complete text not written by the student, which may have been downloaded from the Internet or taken from other sources such as student paper files;
- 2) liberal cutting and pasting of sources into the student's text without attribution;
- 3) liberal cutting and pasting of sources, which may include close paraphrase or adoption of whole sentences, mixed with the student's own language, with attribution but without the use of quotation marks to indicate language borrowed from other sources;
- 4) occasional misuse of sources, with or without attribution, for example, occasional sentences that do not "sound" like the student writer's typical prose that may include citation at the end of the paragraph but no quotation marks indicating a direct quote;
- 5) work done by the student for another class but passed off as new, original work.

In general, this program makes a distinction between cases of academic dishonesty in which students intend to deceive by submitting material they have not written as though it were their own (numbers 1 and 2) and cases that involve the misuse of sources (number 3 and 4). At the same time, we recognize that such distinctions are not easy to make. Because individual cases of plagiarism/academic misconduct/misuse of sources vary widely, penalties are determined on a case-by-case basis. However, all suspected cases must be reported to the Director of First-Year Writing. Please follow the procedure below if you receive a text from a student that you suspect includes unattributed material not written by that student.

1. Photocopy student materials, making one copy for yourself, and one for the Director of FYW **OR** submit a copy of the *Safe Assign* report from Blackboard.
2. Consult with the Director immediately to decide on a plan of action to address the particular case. A case of academic misconduct is most easily proven if you can find the source the student is borrowing from. Finding borrowed sources is not as hard as it once was:
 - Use Google.com and type in the exact words of a sentence that does not sound like the students' language. Try this on a few sentences in case the student has altered the words of some sentences.
 - Check the students' Internet sources to see whether portions have been cut and pasted into the student's draft without attribution.
 - Check the UTA library catalog to see if the sources the student used are owned by our library.
 - Ask teachers in the FYW Program if they have received a paper on the same topic.
3. If you do find the source (or sources), highlight the borrowed passages that have not been attributed on both the source and the students' text.
4. Refrain from accusing the student of plagiarism prior to a scheduled conference with a witness present. You may give back other students' papers, letting this student know that you can't return his or her work until you have a conference about it.
5. During conferences with students to discuss incidents of possible academic misconduct, present the student with evidence and ask the student to explain the use of sources, etc. Generally, if the student admits to academic misconduct or if adequate evidence is present (e.g. copies of the paper or the misused sources indicating that the work is not the student's own), the minimal penalty will be an "F" for the assignment.
6. During the conference fill out and submit the Student Conduct form for plagiarism, which is available online at <http://www.uta.edu/studentaffairs/conduct/faculty.html>, and have the student sign it.
 - Students who admit to plagiarism must be made aware that the form will go on file with the university and that a second penalty will likely result in suspension from the university for one year. The form should be submitted to Student

Conduct with the student's essay and evidence within two weeks of the conference with the student.

- If the student does not admit to plagiarism, you have the responsibility to persuade Student Conduct that the student's work is plagiarized. Be careful to provide all documentation and to submit the essay and paperwork to Student Conduct immediately. You cannot give the student a grade on the assignment until Student Conduct meets with the student and resolves the issue. In this case of suspected plagiarism that happens at the end of the semester, you must give the student an incomplete until Student Conduct makes a decision.

Problem Students

The Composition Program recommends that teachers take a proactive stance with disruptive students. It is the teacher's responsibility to do everything s/he can to insure a safe and pleasant learning environment for all students. Any behavior that disrupts the teacher's ability to teach or other students' ability to learn should be addressed. Such behavior may include but is not limited to the following:

- talking at inappropriate times
- class clown behavior
- excessive tardies that disrupt a class in progress
- inappropriate comments to other students on their drafts, during small group workshop, on a class discussion board, or in a large class discussion. "Inappropriate" in this case may refer to any comments that other students find offensive or harmful.
- openly disrespectful behavior directed to the teacher or others in the class
- sexual harassment of the teacher or other students
- threats of violence of any kind
- the submission of texts that mention thoughts of suicide, violence, criminal behavior

Many of these behaviors can be resolved simply by bringing the behavior to the student's attention and asking that the behavior stop. Depending on the severity of the problem, you can address the student directly during class, speak to the student circumspectly at the end of class, or schedule a meeting with the student in your office. Deciding how to respond can be challenging, especially in the heat of the moment. While it can be less effective to openly confront a student during class, since doing so may be equally disruptive, the other students in the class need to see that you are responsive to the problem. When meeting with a disruptive student in your office, it's a good idea to have an office mate present or in an office next door with the door opened slightly. In general, avoid e-mail responses to students, which are easily misinterpreted.

If you have any questions about how to handle a student problem, you should contact the Assistant Director or Director of FYW for advice. Keep in mind that there are resources on campus that we can call on to help resolve problems with students (as well as to help students resolve their problems). It is better to acknowledge the disruptive behavior, consult with someone regarding how to proceed, and come up with a plan of action rather than ignore the disruption and hope that it goes away—it almost never does. The Office of Student Conduct can be particularly helpful in dealing with student difficulties.

A word of advice: It is not unusual for students in first-year writing classes to treat their teachers like counselors or confidants by writing about or talking to you about deeply personal, sometimes disturbing experiences. Although as teachers, most of us care about our students' well-being, we are not qualified to help students with their personal problems. Tell students in your syllabus and in your opening remarks that everything they write in this class is public and will be open to critique. Advise them to choose topics that they feel comfortable talking about and can accept criticism on. If students persist in writing about disturbing experiences, you should feel free to suggest that they do so only for

their private benefit and not as work to be graded in your class. You may also let the student know that there are counseling services available to students. If you are ever concerned about a student's well-being, contact the Director of FYW and/or the Office of Student Conduct right away.

Returning Student Work

Responding to and evaluating student writing are probably the best means of writing instruction that we have. It is thus important that students receive response to and/or evaluation of their work in plenty of time to make use of your comments as they work on the next draft of the assignment. A general rule of thumb is to plan to return drafts within a week, particularly if students need your comments to revise. Graded essays should be returned within two weeks of receiving them, so that students can make use of your comments on one graded assignment as they are working on the next assignment.

It is against the law to post student grades or to leave graded papers in public areas. Do not leave graded papers in the English Department, on an office door, or in the hallway by an office. Students should submit papers during class or during the instructor's office hours. Please refrain from having students submit their papers to the English Department office staff unless absolutely necessary.

The following student records should be kept for the indicated length of time:

- Student Complaints: 1 Year
- Syllabuses: 2 Years
- Exams, Tests, Essays: 2 Years

Before leaving the University, instructors **MUST** forfeit grade books or computer grade records along with the last two years of unreturned student papers.

Occasionally, a student will dispute a final grade with the instructor or the department. It is extremely important to keep attendance and grade logs (and backups of grading software) as well as copies of written warnings or emails to students in case of a dispute. Remind students to keep all graded work until their final grades are posted.

Using Student Writing

All student writing is considered the property of the student. Student essays can only be used for other purposes if students have signed permission forms. Keep an eye out for essays which you feel best represent the kind of work students produced for the given assignments. If you wish to collect samples of student papers, you may ask students to turn in an extra copy or you may simply ask individual students for a copy of specific assignments. Make sure to get permission. The Director of FYW has a sample permission form. Remember that students may request that any or all of their work not be shared with others. The program will abide by their request.

When sharing student writing with your classes, remove the name from the paper. Choose papers that have good qualities to be emulated so that discussion of the work will not be excessively critical. Any discussion of student writing should send the message that we respect students and their work. If possible, collect the student writing after your students have discussed it. That way, you'll have the samples to use in later classes and the writing will not be floating around where it might be misused.

Teaching Evaluations

Near the end of each semester, students in all classes at the University have an opportunity to evaluate their courses and instructors. Assure students that evaluations will not be seen until after final grades have been submitted. The forms are reviewed by the Director of FYW.

Chapter 3: Teaching ENGL 1301

Guidelines for Teaching ENGL 1301

Here are guidelines for constructing your ENGL 1301 courses. A syllabus and sample assignments will follow.

Reading

Reading is an integral part of ENGL 1301. Students will read, talk about, and address in writing hundreds of pages, including the OneBook selection, the course rhetoric, and other academic texts. Students should demonstrate reading comprehension through exercises that ask for paraphrasing, summarizing, written response, and class discussion. Other reading/writing exercises, such as journal writing and reading quizzes, may be used at the discretion of the instructor.

Writing

Writing should be a part of almost every class period and / or homework assignment. Students should hand in for grading a minimum of 25 typewritten pages of academic prose. These assignments should include at least three well-developed five-page essays addressed to an academic audience, as well as shorter papers that may include summaries, summary/response essays, and in-class essays. Students should submit an short pieces of writing about the OneBook as part of their work in ENGL 1301. Students are expected to write at all stages of their processes—invention, exploration, drafting, revision, and editing. All written materials will be submitted with the final draft of an essay.

Suggested Graded Assignments for ENGL 1301:

- Summary-Responses/Response Journals
- Discourse Community Analysis
- Rhetorical Analysis
- Synthesis Essay
- In-Class Essay

A significant portion of students' writing should be nongraded and may include, but is not limited to, freewriting, short in-class responses and reactions to texts and questions posed by an instructor, metacognitive reflections on reading and writing processes, and peer critiques. All of these exercises should be sequenced so as to encourage the development of students' abilities to read and write increasingly complex texts.

Revision

Revision is taught as an important means for improving both the writing process and the final written product, and, consequently, should be encouraged. Instructors must allow students to revise at least two major essays after grading. The last major paper, after it has been submitted for grading, cannot be re-written for a higher grade.

Peer Work

Students should participate in peer review of at least one draft of each essay that is written outside of class. Some of this peer review should be in written form and submitted to individual students to facilitate revision.

In-Class Essay

ENGL 1301 students should write at least one in-class essay from a writing prompt. The in-class essay may not be re-written. Strategies and skills necessary to write in-class essays should be taught in a way

that will enable students to see how to apply them to writing essay exams in other courses throughout their academic careers.

Required ENGL 1301 Texts for 2011-2012

- Rebecca Skloot, *The Immortal Life of Henrietta Lacks*
- *First-Year Writing: Perspectives on Argument* (2nd UTA Custom Edition)
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: Moves That Matter in Academic Writing*, Second Edition
- John Ruskiewicz et al, *The Scott, Foresman Writer* (UTA custom edition)
- Essay clusters available through Blackboard

Resources for Teaching ENGL 1301

Sample Syllabus (Last updated August 2, 2011)

ENGL 1301 Instructors: Please use the following syllabus template and course calendar when creating your Fall 2011 syllabuses. The information provided on the syllabus is required unless indicated otherwise in red; the course calendar may be amended as long as the major assignments and readings are included. Please contact Dr. Peggy Kulesz (kulesz@uta.edu) if you have questions about developing your syllabus.

English 1301: Rhetoric and Composition I

Instructor: Name

Course Information: Section; Time; Room

Office/Hours:

Email:

Phone (Messages Only): 817-272-2692

ENGL 1301 RHETORIC AND COMPOSITION I: Introduction to college reading and writing. Emphasizes recursive writing processes, rhetorical analysis, synthesis of sources, and argument.

ENGL 1301 Expected Learning Outcomes. By the end of ENGL 1301, students should be able to:

Rhetorical Knowledge

- Use knowledge of the rhetorical situation—author, audience, exigence, constraints—to analyze and construct texts
- Compose texts in a variety of genres, expanding their repertoire beyond predictable forms
- Adjust voice, tone, diction, syntax, level of formality, and structure to meet the demands of different rhetorical situations

Critical Reading, Thinking, and Writing

- Use writing, reading, and discussion for inquiry, learning, communicating, and examining assumptions
- Employ critical reading strategies to identify an author's position, main ideas, genre conventions, and rhetorical strategies
- Summarize, analyze, and respond to texts
- Find, evaluate, and synthesize appropriate sources to inform, support, and situate their own claims
- Produce texts with a focus, thesis, and controlling idea, and identify these elements in others' texts

Processes

- Practice flexible strategies for generating, revising, and editing texts
- Practice writing as a recursive process that can lead to substantive changes in ideas, structure, and supporting evidence through multiple revisions
- Use the collaborative and social aspects of writing to critique their own and others' texts

Conventions

- Apply knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics
- Summarize, paraphrase, and quote from sources using appropriate documentation style
- Control such surface features as syntax, grammar, punctuation, and spelling
- Employ technologies to format texts according to appropriate stylistic conventions

Required Texts.

Skloot, *The Immortal Life of Henrietta Lacks*

Graff and Birkenstein, *They Say/I Say* 2nd edition

First-Year Writing: Perspectives on Argument (2011 UTA custom edition)
Ruszkiewicz et al, *The Scott, Foresman Writer* (UTA custom edition)

Description of Major Assignments. [Insert descriptions of major course requirements, examinations, projects, and due dates below. Sample ENGL 1301 assignments and descriptions are included below.]

Summary Responses/Reading Responses/Reading Quizzes: Each summary response/reading response should be two double spaced pages. **Summary responses** should include the following: 1) *Summarize:* Begin by stating in your own words the main message or central point of the piece and the major support for the central point. See *TSIS* Ch. 2 for more information about writing summaries. 2) *Respond:* Next, say what you think about the reading and why you respond the way that you do. A critical response is more than an opinion (I liked/didn't like a reading or agreed/disagreed with a point). To be "critical" requires identifying the criteria that informs your judgment (explaining *why* you had that response). 3) *Synthesize:* Finally, relate the reading to other texts we have read this semester and/or to class discussion topics. **In addition, all students enrolled in the class must attend at least one OneBook campus activity during the semester and submit a summary response about that activity.** The OneBook activities are included on the course calendar below and can be found online at www.uta.edu/onebook. More specific **reading response** prompts will also be provided. **Reading quizzes** will be assigned if students do not come to class prepared.

Discourse Community Analysis (due ???): For this essay, you will make an argument explaining how you became part of a discourse community.

Rhetorical Analysis (due ???): For this essay, you will select an essay cluster on one of the following topics: Fat Taxes, Is College Worth It?, Race, Same-Sex Marriage, and Social Class. You will write a rhetorical analysis of a designated essay from your selected cluster.

Synthesis Essay (due ???): For this essay, you will continue your writing on the topic cluster you selected for the Rhetorical Analysis. After reading multiple sources about your chosen topic, you will develop a clear central claim and use multiple sources to support your claim.

In-Class Essay Exam (due ???): The in-class essay exam, which you will take on the last day of class, will require you to write a letter to your ENGL 1302 teacher that discusses what you have learned this semester and what you hope to learn in ENGL 1302.

Class Participation: You will be graded daily on class participation, which includes coming to class prepared, making thoughtful contributions in response to the readings, asking and answering questions, and presenting a general attitude of interest in the course content. [Note: Instructors who include class participation as part of the course grade **must** be able to articulate how the grade will be calculated. That explanation should be included on the syllabus.]

Peer Reviews. Each essay will include mandatory peer review workshops. You will be required to include all peer review materials in the paper's final folder in order to receive full credit. It is **very important that participate in peer review, as you will not be able to make up these points.**

Grades. Grades in FYW are A, B, C, F, and Z. **Students must pass ENGL 1301 and ENGL 1302 with a grade of C or higher in order to move on to the next course.** This policy is in place because of the key role that First-Year English courses play in students' educational experiences at UTA.

The Z grade is reserved for students who attend class regularly, participate actively, and complete all the assigned work on time but simply fail to write well enough to earn a passing grade. **This judgment is made by the instructor and not necessarily based upon a number average.** The Z grade is intended to reward students for good effort. While students who receive a Z will not get credit for the course, the Z grade will not affect their grade point average. They may repeat the course for credit until they do earn a passing grade.

The F grade, which does negatively affect GPA, goes to failing students who do not attend class regularly, do not participate actively, or do not complete assigned work.

Your final grade for this course will consist of the following:

Discourse Community Analysis	25%
Rhetorical Analysis	25%

Synthesis Essay	25%
Responses/Quizzes	10%
In-Class Essay Exam	5%
Class Participation	10%

Final grades will be calculated as follows: A=90-100%, B=80-89%, C=70-79%, F=69%-and below; Z=see the Z grade policy above.

All major essay projects must be completed to pass the course. If you fail to complete an essay project, you will fail the course, regardless of your average. **Keep all papers** until you receive your final grade from the university. You cannot challenge a grade without evidence.

Late Assignments. Papers are due at the beginning of class on the due date specified. Summary responses **will not** be accepted late. Assignments turned in after the class has begun will receive a ten-percent deduction unless the instructor has agreed to late submission *in advance of the due date*. For each calendar day following, the work will receive an additional ten percent deduction. Work is not accepted after three late days. If you must be absent, your work is still due on the assigned date. **[This particular late policy is optional. Designate a policy.]**

Revision policy. Revision is an important means for improving both the writing process and the final product. Students have the option of revising two major essays—the Discourse Community Analysis and Rhetorical Analysis—after they have been graded. The original grade and revision grade will be averaged to arrive at the student’s final grade for the essay. The last major paper, after it has been submitted for grading, cannot be revised for a higher grade. **[The particular essays I have selected for revision are optional. Please choose two essays for revision.]**

Attendance Policy. Improvement in writing is a complex process that requires a great deal of practice and feedback from readers. Regular attendance is thus necessary for success in ENGL 1301. Students are expected to attend class regularly and to arrive on time. Excused absences include official university activities, military service, and/or religious holidays. Students must inform the instructor in writing at least one week in advance of an excused absence. **[Please note that instructors *must* allow excused absences for the reasons designated above.]**

After accruing four unexcused absences in a T/Th class or six unexcused absences in an M/W/F class, students will be penalized 5% off their final grade for each additional absence. **[This particular penalty is optional. Please designate some penalty.]** I will not supply what you miss by email or phone. Please make an appointment to see me in person to discuss absenteeism and tardiness. Please be in class on time, ready to begin the day's activities. Habitual tardiness is one indication of poor time management and life preparation.

Classroom behavior. Class sessions are short and require your full attention. All cell phones, pagers, iPods, MP3 players, laptops, and other electronic devices should be **turned off and put away when entering the classroom**; all earpieces should be removed. Store newspapers, crosswords, magazines, bulky bags, and other distractions so that you can concentrate on the readings and discussions each day. Bring book(s) and e-reserve readings (heavily annotated and carefully read) to every class. Students are expected to participate respectfully in class, to listen to other class members, and to comment appropriately. I also expect consideration and courtesy from students. Professors are to be addressed appropriately and communicated with professionally.

According to *Student Conduct and Discipline*, "students are prohibited from engaging in or attempting to engage in conduct, either alone or in concert with others, that is intended to obstruct, disrupt, or interfere with, or that in fact obstructs, disrupts, or interferes with any instructional, educational, research, administrative, or public performance or other activity authorized to be conducted in or on a University facility. Obstruction or disruption includes, but is not limited to, any act that interrupts, modifies, or damages utility service or equipment, communication service or equipment, or computer equipment, software, or networks" (UTA Handbook or Operating Procedures, Ch. 2, Sec. 2-202).

Students who do not respect the guidelines listed above or who disrupt other students' learning may be asked to leave class and/or referred to the Office of Student Conduct.

Academic Integrity. It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts" (Regents' Rules and Regulations, Series 50101, Section 2.2)

You can get in trouble for plagiarism by failing to correctly indicate places where you are making use of the work of another. It is your responsibility to familiarize yourself with the conventions of citation by which you indicate which ideas are not your own and how your reader can find those sources. Read your textbook and/or handbook for more information on quoting and citing properly to avoid plagiarism. If you still do not understand, ask your instructor. All students caught plagiarizing or cheating will be referred to the Office of Student Conduct.

Americans with Disabilities Act. The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Drop Policy. Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

Writing Center. The Writing Center, Room 411 in the Central Library, offers tutoring for any writing you are assigned while a student at UT-Arlington. During Spring 2011, Writing Center hours are 9 a.m. to 7 p.m., Monday through Thursday; 9 a.m. to 2 p.m., Friday; and 2 p.m. to 6 p.m., Saturday and Sunday. You may register and schedule appointments online at uta.mywconline.com, by calling 817 272-2601, or by visiting the Writing Center. If you come to the Writing Center without an appointment, you will be helped on a first-come, first-served basis as consultants become available. Writing Center consultants are carefully chosen and trained, and they can assist you with any aspect of your writing, from understanding an assignment to revising an early draft to polishing a final draft. However, the Writing Center is not an editing service; consultants will not correct your grammar or rewrite your assignment for you, but they will help you become a better editor of your own writing. I encourage each of you to use the Writing Center.

In addition to one-on-one consultations, the Writing Center will offer grammar workshops periodically throughout the semester. For more information on these, please visit us at <http://www.uta.edu/owl>.

Library Research Help for Students in the First-Year English Program. UT Arlington Library offers many ways for students to receive help with writing assignments:

Paper's Due Drop Inn. The Paper's Due Drop Inn is a drop-in service available during the Fall and Spring semesters. On Monday through Thursday, from 4pm – 6pm, on the 2nd floor of Central Library (to your right when you exit the elevator; to your left when you exit the stairwell), librarians will be available to assist students with research and/or citation. On most days, there will also be a consultant available from the Writing Center who can help with any problems students may have with organizing or writing papers.

Course-Specific Guides. All First-Year English courses have access to research guides that assist students with required research. To access the guides go to <http://libguides.uta.edu>. Search for the course number in the search box located at the top of the page. The research guides direct students to useful databases, as well as provide information about citation, developing a topic/thesis, and receiving help.

Additional Academic Resources. The University of Texas at Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. These resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals to resources for any reason, students may contact the Maverick Resource Hotline at 817-272-6107 or visit www.uta.edu/resources for more information.

Electronic Communication Policy. All students must have access to a computer with internet capabilities. Students should check email daily for course information and updates. I will send group emails through Blackboard. I am happy to communicate with students through email. However, I ask that you be wise in your use of this tool. Make sure you have consulted the syllabus for answers before you send me an email. Remember, I do not monitor my email 24 hours a day. I check it periodically during the school week and occasionally on the weekend.

The University of Texas at Arlington has adopted the University "MavMail" address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. **Students are responsible for checking their MavMail regularly.** Information about activating and using MavMail is available at <http://www.uta.edu/oit/email/>. There is no additional charge to students for using this account, and it remains active even after they graduate from UT Arlington.

Conferences and Questions: I have three regularly scheduled office hours each week. These times are reserved for students to drop by or to make an appointment to discuss course assignments, grades, or other class-related concerns. I will be happy to make other appointment times for you if your class schedule conflicts with regular conference times or if I am not available on certain days. If you receive a grade on an assignment or quiz about which you have questions, please wait twenty-four hours before discussing it with me. This gives you time to process the assignment comments and to think about how your course work meets the requirements set forth for each assignment. I do not discuss individual student issues in the classroom before, during or after class. **[This policy is optional.]**

Syllabus and Schedule Changes. Instructors try to make their syllabuses as complete as possible; however, during the course of the semester they may be required to alter, add, or abandon certain policies/assignments. Instructors reserve the right to make such changes as they become necessary. Students will be informed of any changes in writing.

Course Schedule. Assignments are due on the day they are listed.

Syllabus Abbreviations	
<i>TSIS: They Say/I Say</i>	RR: Reading Response
<i>SFW: The Scott, Foresman Writer</i>	DCA: Discourse Community Analysis
<i>FYW: First-Year Writing: Perspectives on Argument</i>	RAE: Rhetorical Analysis Essay
<i>ILHL: The Immortal Life of Henrietta Lacks</i>	

Week	Date	Assignments
1	8/26	Course introduction. Policies and Procedures.
2	8/29	Introduction to Academic Conversation Read: <i>TSIS</i> Preface, Introduction, and Ch. 11 and <i>FYW</i> pp. xi-xix (FYW policies) Diagnostic Essay
2	8/31	Introduction to Argument Read: <i>FYW</i> Ch. 1: A Perspective on Argument and <i>TSIS</i> Ch. 1. Due: RR #1 on Review Question 2 p. 21. Last day for late registration
2	9/2	The Rhetorical Situation Read: <i>FYW</i> "The Rhetorical Situation" pp. xx-xxiii.
3	9/5	No Class: Labor Day Holiday
3	9/6	OneBook Kickoff Talk by Tim Henry at 12:00 noon in Bluebonnet (in UC).
3	9/7	Appeals Read: <i>FYW</i> Ch. 3: Supporting Claims: Appealing to Ethos, Pathos, and Logos; Graff's, "Hidden Intellectualism" in <i>TSIS</i> pp. 198-205. Due: RR#2: Identify Graff's argument and analyze how he supports it with ethos, pathos, and logos appeals.
3	9/9	Discourse Community Analysis Read: DCA Assignment in <i>FYW</i> pp. xxiv-xxvii, <i>SFW</i> pp. 13-14 review <i>TSIS</i> Ch. 1 Due: Questions about DCA assignment.
4	9/12	Discourse Community Analysis (DCA) Read: <i>SFW</i> pp. 15-46. Due: Invention writing on DCA. Census Date: Last day to withdraw without a W
4	9/14	Review and discuss sample DCA. Discuss peer review. Read: Sample DCA in <i>FYW</i> pp. xxviii-xxx, and "Understanding Your Instructor's Comments" and "FYW Evaluation Rubric" in <i>SFW</i> pp. xxiii-xxix. Due: First draft of DCA.
4	9/16	In-class work on DCA. Assign peer review groups. Due: Second draft of DCA.
5	9/19	In-class work on DCA. Due: Peer review feedback on DCAs.
5	9/21	Reading Response and <i>The Immortal Life of Henrietta Lacks</i> Read: <i>FYW</i> Ch. 10: Reading, Thinking, and Writing About Issues; review <i>ILHL</i> study guide and libguide; read <i>ILHL</i> "Prologue" pp. 1-7.
5	9/23	Discuss strengths and weaknesses of DCA. Read around. Due: Discourse Community Analysis Portfolio
6	9/26	The Rhetorical Situation and <i>ILHL</i> Read: <i>ILHL</i> pp. 8-92, <i>TSIS</i> Ch. 2-3, and <i>SFW</i> pp. 233-48.

		Due: RR #3: ??? [Instructors: See sample prompts provided or develop your own. The prompts should ask students to practice the rhetorical concepts and skills they are learning in <i>FYW</i> and <i>TSIS</i> .]
6	9/28	The Rhetorical Situation and <i>ILHL</i> Read: <i>ILHL</i> pp. 93-143, <i>TSIS</i> Part 2
6	9/30	What They Say and What I Say About and <i>ILHL</i> Read: <i>ILHL</i> pp. 143-198 Due: RR #4: ???
7	10/3	What They Say and What I Say About and <i>ILHL</i> Read: <i>ILHL</i> pp. 199-249, <i>TSIS</i> Part 3
7	10/5	What They Say and What I Say About <i>ILHL</i> Read: <i>ILHL</i> pp. 250-310
7	10/7	What They Say and What I Say About <i>ILHL</i> Read: <i>ILHL</i> pp. 310-348 Due: RR #5: ???
8	10/10	Introduce Rhetorical Analysis Essay (RAE) and preview the Synthesis Essay (SE) Read: Assignment prompts pp. xxx-xxxiii and xxxvi-xxxix in <i>FYW</i> . Due: Questions about the assignment.
8	10/12	Practicing Rhetorical Analysis Read: Zinzchenko's "Don't Blame the Eater" in <i>TSIS</i> pp.195-97. Due: RR #7: Identify Zinzchenko's central claim and reasons, and examine how she supports her reasons.
8	10/14	Practicing Rhetorical Analysis More in-class work on rhetorical analysis of Zinzchenko. Read: Review essays in topic clusters.
9	10/17	Selecting a Topic for the RAE Read: Review essays in topic clusters and select a cluster. Due: Brainstorm ideas for RAE.
9	10/19	Review and discuss a sample RAE. Due: First draft of RAE.
9	10/21	In-class work on RAE/Assign peer review. Read: Sample RAE pp. xxxiv-xxxvi in <i>FYW</i> . Due: Second draft of RAE.
10	10/24	In-class work on RAE. Due: Peer review feedback on RAE. OneBook Event: Susan Reverby, Professor of Women's & Gender Studies at Wellesley College in Rosebud (7pm???)
10	10/26	Discuss strengths and weaknesses of RAE. Due: Rhetorical Analysis Essay.
10	10/28	Introduce Synthesis Essay. Read: Assignment prompt pp. xxxvi-xxxix in <i>FYW</i> .
11	10/31	Essay Cluster 1: "Fat Taxes" Read: ?? and ?? [Instructors: Please assign one or two essays per class period from each topic cluster you choose to cover. Essays are available on Blackboard.]
11	11/2	Finish Essay Cluster 1 and begin Essay Cluster 2: "Is College Worth It?" Read: ?? and ?? Due: Brainstorm writing: Common threads in Essay Cluster 1.
11	11/4	Essay Cluster 2: "Is College Worth It?" Read: ?? and ?? Due: Brainstorm writing: Common threads in Essay Cluster 2.
12	11/7	Essay Cluster 3: "Race"

		Read: ?? and ?? Last day to drop
12	11/9	Finish Essay Cluster 3 and begin Essay Cluster 4: "Same-Sex Marriage" Read: ?? and ?? Due: Brainstorm writing: Common threads in Essay Cluster 3.
12	11/11	Essay Cluster 3: "Same-Sex Marriage" Read: ?? and ??
13	11/14	Finish Essay Cluster 3 and begin Essay Cluster 4: "Social Class" Read: ?? and ?? Due: Brainstorm writing: Common threads in Essay Cluster 4.
13	11/16	Essay Cluster 4: "Social Class" Read: ?? and ?? Due: Brainstorm writing: Common threads in Essay Cluster 5.
13	11/18	In-Class Work on Synthesis Essay Read: Sample Synthesis Essay pp. xl-xlii in FYW. Due: First draft of Synthesis Essay
14	11/21	In-Class Work on Synthesis Essay. Assign peer review groups. Due: Second draft of Synthesis Essay
14	11/23	Out-of-class work on essay.
14	11/25	No Class: Thanksgiving Holiday
15	11/28	In-Class Work on Synthesis Essay Due: Peer review feedback on Synthesis Essay
15	11/30	Due: Third draft of Synthesis Essay
15	12/2	In-class work on Synthesis Essay
16	12/5	Due: Synthesis Essay Portfolio Discuss strengths and weaknesses of synthesis essays.
16	12/7	Student Evaluations Discuss letter to ENGL 1302 instructor
16	12/9	In class: Letter to ENGL 1302 instructor Last day of classes

ENGL 1301 Syllabus Contract

I have read and understood the syllabus, and I agree to abide by the course policies.

Print Name

Date

Signature

Date

Sample Diagnostic Essay Prompts

Diagnostic essays are short, non-graded writing samples that students complete at the beginning of the semester. Instructors often use such prompts to get to know their students and their students' writing. Some instructors simply review the prompts but do not provide feedback. Others return them with various kinds of comments:

- 1) Comments that respond directly to the issues students address in their essays rather than evaluating their writing; and/or
- 2) Comments that indicate what the students are doing well and things they can focus on throughout the semester.

Example 1:

Write a letter to me describing your experiences as a writer inside and outside of school. What do you write for fun? What do you write for work or school? What are your strengths and weaknesses as a writer? What do you want/expect to learn in ENGL 1301? What else do you want me to know about you as a writer? You will have 30 minutes to complete the response, which will not be graded. Your response will help us both learn more about you and your writing.

Example 2:

Earlier this week you brainstormed a list of topics about which you are an authority. Now, I would like you to expand your ideas. Select one topic about which you are an authority. Then, write about the debates that experts (members of that particular discourse community) have about the topic you have selected.

For example, if I were to write about the Twilight book series, I could address one or more of the following debates: 1) Are the Twilight books appropriate for elementary school children (5th or 6th graders)? 2) Is Bella Swan a feminist hero/role model for girls or a terrible example of a young woman whose life is dramatically affected by the whims of her boyfriends? 3) Is Jacob or Edward a better match for Bella? Although this example relates to a book series, your own response to the prompt doesn't have to involve a school-related topic. You can probably describe a debate related to almost any topic on which you are an authority.

Your audience is members of this class. Since we are not likely to be experts on your topic, you should explain why the debate you describe is important to experts. You should also explain where you stand in the debate.

You will have 50 minutes to complete the response, which will not be graded. Rather, I will use your response to learn more about you and your writing. I will return your response with very general comments about your writing.

Example 3: (adapted from Lindemann's *A Rhetoric for Writing Teachers*)

Write a letter to me describing the most recent significant writing you did—a letter, an article, a report, a college entrance essay, or something that required more elaborate preparation than putting together a grocery list. Try to reconstruct what you did, from beginning to end, to create the piece. What prompted you to do the writing? Why did writing serve your purposes better than speech? How much time elapsed between the “need” to write and drafting the first words? What mental processes were going on at that time? You will have 30 minutes to complete the response, which will not be graded. Your response will help us both learn more about you and your writing.

Example 4: (developed by GTA Wilton Wright)

What is argument? Discuss your personal style of argument. Explain why you think it developed this way. Give examples of arguments you have had or observed and reflect on them. Finally, conclude with how you would like to improve as a writer and arguer this semester.

Explanation:

Before I assign the essay I let them know that because this is an in-class assignment, I know that it may not be indicative of their best work. I read the student essays to find 2-3 things I can tell each student that they do well, and 2-3 things I tell them they can improve upon.

Further, this particular prompt also helps me see what the students know about argument, as well as what they expect from the class in general.

PAPER 1—DISCOURSE COMMUNITY ANALYSIS

English 1301: Rhetoric and Composition I

The Rhetorical Situation

One of the most difficult challenges you'll face in college is learning to join various academic discourse communities. A "discourse community" is a group of people who share knowledge of a particular topic, similar backgrounds and experiences, values, and common ways of communicating. Examples of academic discourse communities at UTA include those comprising mathematicians, engineers, biologists, sociologists, historians, etc.

Discourse communities seem particularly mysterious and intimidating when you are an "outsider," but the good news is that we all have experience joining discourse communities. You successfully joined a discourse community any time you learned to participate and feel comfortable in a new school, a new church, a new circle of friends, or a new interest group (e.g., people interested in a certain sport or sports team, a band or type of music, a television show, gaming, cooking, yoga, dance, etc.)

The purpose of this paper—and a primary purpose of ENGL 1301—is to demonstrate for you that the process of joining an academic discourse community is not so different from the process by which you've joined other discourse communities.

Write a paper to me and your classmates about a time when you successfully joined a discourse community. Show us how you learned to make ethos appeals (i.e., establish and draw on your credibility), logos appeals (i.e., draw on factual knowledge and ways of reasoning), and pathos appeals (i.e., draw on the values and emotions of other members) that were *specific to the community*.

Invention (i.e., discovering what you're going to say in this paper)

1. Your audience for this paper (your classmates and I) will want to know the main point of your paper right off the bat, so, after deciding what discourse community you want to write about, come up with a **claim** (*FYW*, p. 4) that you were successful in joining that community.
2. It's not enough just to make a claim—your audience will expect you to prove it. Thus, you need to explain why your claim is valid by **supporting it with reasons** (*FYW*, p. 4). Your reasons should state that you mastered ethos, logos, and pathos appeals that were *specific* to this particular community.
3. Even after you've made a claim and supported it with reasons, your audience still won't be satisfied. Readers will expect you to provide **evidence** (*FYW*, p. 4) that you really did master ethos, logos, and pathos appeals specific to your discourse community.

Where will you find evidence for this paper? You won't find it in the library or on the internet because it must come from you! Reflect deeply on your own experiences. Come up with specific examples and significant anecdotes that will prove to your audience that, indeed, you learned to make successful ethos, logos, and pathos appeals to other members of the community.

4. What if readers remain skeptical? Imagine them saying: “I’m not sure your accomplishments really qualify you as a full-fledged member of this discourse community.” Is there merit to that objection? How would you reply?

5. Think about how you’re going to come across to me and your classmates as a person of good character, good sense, and good will. Here are some tips:

- Know what you’re talking about. Provide details that show you’ve reflected deeply on your experiences, and supply enough evidence to support your reasons.
- Show regard for your readers. Try to come across as approachable and thoughtful, not arrogant or insensitive.
- Treat skeptical readers with respect—don’t ignore or demean their opinions just because they expect more proof.
- Be careful and meticulous in your writing, not sloppy or disorganized.

6. Think about the values and emotions that your classmates and I share, and consider how you might appeal to us. Here are some tips:

- Draw on the lessons of Ch. 9 in *They Say/I Say* in order to mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). No need to stick to stuffy academic prose in this paper, but you also don’t want to be so informal that your classmates and I can’t understand you.
- Try to evoke emotions (sympathy, outrage, anger, delight, awe, horror, etc.) in your classmates and me that make your paper more moving.
- Try to evoke sensations (seeing, hearing, touching, tasting, smelling) in your classmates and me that make your writing vivid and help us to experience things imaginatively.
- Appeal to values (freedom, justice, tolerance, fairness, equality, etc.) that your classmates and I share.

Arrangement (i.e., organizing what you’re going to say in this paper)

Ultimately, you want to organize your paper in the manner you think will prove most effective with your classmates and me, but here are some general guidelines:

- Heed the lesson of Ch. 1 in *They Say/I Say*: “To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only his or her thesis, but also what larger conversation that thesis is responding to” (18). In this case, the conversations you’re responding to are the ones we’ve had in class about rhetoric, the rhetorical situation, and rhetorical reading and writing. Indicate at the beginning of your paper—before you state your thesis—that you’re writing in response to those conversations.
- Also mind the lesson of Ch. 7 in *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all

writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (88-89). As harsh as this may sound, don’t assume that your classmates and I care about what you have to say—*make* us care by explaining what is at stake in your paper and why it should be important to us.

Style (i.e., choosing the appropriate language for your paper)

One reason I’m asking you to write to your classmates and me is to break you of the habit of writing all your papers to some vague, generalized audience and/or attempting to make all your papers approximate some objective ideal. If you approach this paper in that way, your style will be ineffective because it won’t be tailored to your specific audience. When reading your paper, it should be obvious to your classmates and me that you’re writing to us specifically.

As mentioned earlier, heed the lesson of Ch. 9 in *They Say/I Say* and mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). One of the purposes of this paper is for your classmates and me to get to know you better, so you should write in an informal style that is distinctly your own—just make sure you’re communicating clearly.

All readers appreciate coherent, unified paragraphs, so your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Use *The Scott, Foresman Writer* for questions you have regarding style.

Other Requirements

Your paper should be **no longer than four pages**—anything beyond that length will be considered a failure to adhere to one of the assignment’s basic requirements. It should be double-spaced, typed in Times New Roman font, with 12-point character size and one-inch margins all the way around.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready for your classmates and me to read. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.

Evaluation Criteria

Final Draft:

- Includes a snappy title that catches the reader’s attention and indicates the topic and argument.
- Identifies a particular discourse community appropriate to the assignment.

- Explains how the essay contributes to the class conversation about rhetoric and discourse communities.
- Includes a contestable, specific, detailed claim that the author successfully joined the selected discourse community.
- Provides at least three well-developed reasons that the author mastered ethos, pathos, and logos appeals specific to the selected community.
- Answers the “so what” and “who cares” questions by explaining why the argument is significant and to whom.
- Supports reasons with carefully selected, well-developed examples and anecdotes from her/his experience.
- Anticipates counterarguments, considers them carefully, and responds to them fairly, conceding where others are right.
- Comes across as a credible writer, and appeals to the values and emotions of the audience.
- Develops a seamless, coherent, and well-organized argument.
- Sentences are lively, engaging, and relatively error free.
- Essay is 4 pages in MLA style (no Works Cited necessary) in 12pt. Times New Roman font with 1-inch margins.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Discourse Community Analysis Peer Review Prompt
English 1301: Rhetoric and Composition I

Writer:

Reviewer:

Introduction

Early in the paper, the writer should incorporate what “they say” by situating his/her argument as a response to the conversation we’ve had in class about rhetoric, the rhetorical situation, and rhetorical reading and writing. He/she should also provide a clear statement of his/her claim and reasons. Finally, the writer should make it clear why we should care about what he/she has to say by answering the “Who cares?” and “So what?” questions.

Are all these elements clear to you? If so, prove it by repeating these elements back to the writer (feel free to quote the writer directly in your response). If not, describe what is missing and suggest some options for how the writer might go about satisfying these elements of the assignment.

Evidence

The writer should provide sufficient evidence (in the form of specific examples and significant anecdotes) to persuade us that he/she learned to make successful ethos, logos, and pathos appeals to other members of the chosen discourse community.

Does the writer provide sufficient evidence that he/she learned to make successful ethos appeals? If so, describe that evidence and explain why it is persuasive. If not, explain why the writer’s evidence is insufficient and describe the type of evidence he/she needs to provide in order to fully support the reason.

Repeat this process for logos and pathos appeals.

Counterarguments

At some point the writer should answer a skeptical reader who questions whether the writer’s accomplishments really qualify him/her as a full-fledged member of the chosen discourse community.

Does the writer respond adequately to such a reader? If so, summarize the writer’s response and explain why it is effective. If not, explain what is lacking and suggest how the writer might go about answering a skeptic more effectively.

Sample Discourse Community Analysis

In the first few weeks ENGL 1301, we have discussed the importance of mastering rhetorical skills. By making ethos, logos, and pathos appeals, writers or speakers can move their audience in the ways they wish, whether that be in everyday life (e.g., convincing your children to do their chores) or at work (e.g., gaining your boss's trust). In order to be accepted into a community, a person must learn the typical ways people in that community communicate and argue. In this paper, I will prove that I entered the discourse community of high school band by acquiring content knowledge, establishing my credibility, and learning to sway other members of the community. This is an important exercise because mastering ethos, logos, and pathos appeals will be the key to me joining future discourse communities. Writing this paper gives me confidence because it shows that I already have experience joining a discourse community. It also gives you, my instructor, and you, my classmates, a chance to know more about me.

In any community, there is the question of knowledge: do I possess enough knowledge to be a part of the community? During my four years in high school band, I learned much about what it takes to make an ensemble sound good. For example, I learned the importance of the "pyramid of sound," in which the base of the pyramid that supports the band is the low brass (tubas and trombones) and the tip of the pyramid is the flutes and piccolos. As a flute player, I know I want to "listen down" to the tuba players; if I can't hear them, I know I'm playing too loud. I also know that I want to listen to my own section and make sure that I am matching pitch from note to note with my fellow players. Plus, I know the importance of listening to who has the melody, making sure I play "under" the melody so as not to hide it. I developed these skills through practice, as my ears grew more accustomed to listening for every detail to make the ensemble sound good as a whole.

Furthermore, I learned how to read and count rhythms as well as my major scales and the chromatic scale. I also learned what my minor scales and arpeggios were and that not every instrument is read in concert key. Even if the music sheet is written in bass clef or in a key for a

trumpet player, I'm still able to tell whether notes are whole or half; whether the notes should be tongued or slurred; and whether a note is flat, sharp, or natural. When I hear someone sing "one-la-li two-la-li," it signifies two triplets, and if they sing "one-te two-ta-te-ta," it means eighth notes follow by sixteenth notes. If a director continues to sing "one-la-li two-la-li" over and over again, the music is probably in six-eight time.

People may argue that anyone can learn to read music, and just because I can also read music, that doesn't qualify me as a member of the band community. I would agree that simply learning to read music isn't enough. A flute player might be able to read any music placed in front of her perfectly, but when asked to play it, she might play a wrong note or play a rhythm too slow or too fast. Why did she not play the music as well as she read it? Because she hadn't developed the skills she needed to *play* the flute. She knew that the note was supposed to be f sharp, but she didn't know the fingering and instead played it as an f natural. She knew how fast the eighth notes were suppose to go, but she didn't know her c major scale, which a set of eighth notes in the music were derived from, so she couldn't play it in tempo and stumbled with the notes. In addition to being able to read music, it's important to have all major scales and the chromatic scale memorized, full range. Not only that, the player needs to be able to play their major arpeggios and inversions full range. Having these basic fundamentals down allows the musician to more accurately play the music and sight read better. Throughout high school, I developed these skills until it didn't take much thought for me to play my major scales up and down full range, then blast through my chromatic scale. I even practiced all forty-eight minor scales. It was the combination of learning to read music as well as performing it that allowed me to master the knowledge necessary to join the band community.

Acquiring knowledge does not matter if the speaker or writer does not come across as a person of good sense, good will, and good intentions to other members of the community. In my last year of band I was able to build enough credibility that the band director and fellow band members trusted my knowledge. In *Eagle Squadron March*, my band director, Mr. Sisco, trusted my ability to

play a difficult part in the song along with three other players. He knew I was capable of doing it because of how well I played my scales, my ability to sight read, and my understanding of how rhythms work. When one of the flute players didn't know a fingering to a note or wasn't too sure how to play a rhythm, he or she would ask me for help. Because I was a senior in the section, they trusted my years of experience to know all the fingerings to notes or to be able to read the rhythms. Once, a fellow band member asked me to listen to her while she played her region music and tell her how she sounded. Although she was in fact a much better player than I am, she trusted my experience and knowledge enough to let her know when her dynamics weren't enough or if a section of the music or a note didn't sound good.

Finally, a member of a discourse community must learn to appeal to the emotions and values of other members of the community. Although everyone in band is taught the same thing, at times there are differences of opinion between members of the band. In one instance, I sat next to the sophomore flute player who also played the piccolo for the band for the first time that year. At times when she played the piccolo, she wouldn't be matching pitch with the flutes. I told her she needed to listen down to the flutes and match with us, but she thought that the flutes were supposed to listen to her and match with her. As a beginner at the piccolo, she couldn't control the pitch as well as she could on the flute, and she seemed defensive about her lack of virtuosity on the piccolo. I told her that if the flute players listened up to her then the whole section wouldn't blend in with the rest of the band, and she herself would blend in more and not stick out as much if she listened down to the flutes. Growing increasingly frustrated, she replied that she was in tune according to the tuner on her stand. From my years of experience listening to the band director, I knew that being in tune according to the tuner isn't the main concern, but I knew I also risked angering her if I simply told her she was wrong. Thus, I affirmed for her that she was in tune, but I also told her that it was easier for one piccolo player to adjust to nine flute players than it is for those nine flute players to adjust to one piccolo player. The director would rather have everyone

matching and not be in tune than for one person to be in tune and stick out of the texture. Even if the band as a whole isn't perfectly in tune, if they at least are matching each other it makes for a better sound and is more pleasant for the audience members or the judges. By assuring the piccolo player that there was nothing technically wrong with her playing, I was able to get her to match the flutes, creating more unity in the band's sound.

Some people may argue that my seven years of experience in band don't qualify me as a member of the discourse community because I didn't continue band in college. However, those years of experience are what I would I have needed to get into college band. My years of experience being in an ensemble gave me a more mature sound compared to someone else who lacked those years. Once at a competition, Mr. Sisco commented that a particular school's second band played better than its top band because they had a more mature sound. When he looked at the faces of the students in the ensemble, he realized that they were all upperclassmen, while the top band consisted of mostly underclassmen. Since the upperclassmen had more experience playing in an ensemble, they developed a more mature sound because they knew what to listen for and when and how to use the correct amount of dynamics. Even though I may not be the most talented player, perhaps not even talented enough to play in college, I know how to blend into an ensemble in order to make the whole band better. Most important, I have the content knowledge and terminology to interact successfully with those in band, even if my skills are not sufficient to play with them.

By reflecting on my membership in the discourse community of band, I understand how important mastering ethos, logos, and pathos appeals will be in my future careers. It took years for me to become a full-fledged member of high school band, but once I learned how to communicate with other members and appeal to them rhetorically, I was accepted. I know I will use these tools in future discourse communities I want to join.

***The Immortal Life of Henrietta Lacks* Questions**

Last updated August 1, 2011

A Few Words About This Book, Prologue, and Deborah's Voice pp. xiv-9

1. Preview this book by carefully looking at the cover, table of contents, and various sections. Who is the intended audience for this text? How do you know? Provide evidence to support your argument.
2. Review pp. xiv-9. What is Skloot's exigence for writing? How does she introduce readers to Henrietta Lacks and HeLa? How does Skloot introduce herself? How does she introduce members of the Lacks family? How is she developing her ethos as a writer in these early sections? Use quotations and summaries from the book to help you support your claims. Review *TSIS* Chapters 2 and 3 and *SFW* Ch. 24 for help summarizing and quoting sources.
3. Review Skloot's definition for informed consent, the consent form that Henrietta Lacks signed in 1951 before the cancer cells were taken from her (p. 31), and the circumstance under which Lacks gave consent. Do you think Lacks gave informed consent for removal and use of her tissue? Use the *TSIS* templates to help shape your claim, and provide evidence from the text to support your argument.

Part One: Life pp. 13-86

1. Skloot includes a timeline at the beginning of every chapter. What is its function?
2. Skloot begins Part One by providing information about Henrietta's life and family. What do we learn about them? Why do you think Skloot "sets the scene" by providing personal information about Henrietta Lacks rather than by giving a history of cancer research or of relationship between African Americans and the scientific community?
3. What do we learn about Skloot and her project? How does she develop her ethos in this section of the book?
4. What information does Skloot provide us about cancer cells and the history of the search for a cure for cancer? What function does that information serve?
5. What information does Skloot provide us about the relationship between African Americans and the US scientific community? What function does that information serve?
6. What issues of medical ethics arise in this section of the text? How are they presented?
7. Are "good guys" and "bad guys" emerging in this narrative? Why or why not?

Part Two: Death pp. 89-176

1. What issues of medical ethics arise in this section of the text? How are they presented?
2. At the beginning of Chapter 12, Skloot presents the harsh reality of what cancer had done to Henrietta Lacks's body: "tumors the size of baseballs had nearly replaced her kidneys, bladder, ovaries, and uterus. And her other organs were so covered in small white tumors it looked as if someone had filled her with pearls" (90). A paragraph later, Mary, Dr. Gey's research assistant, says that it wasn't until she saw Lacks's painted toenails that she realized, "*Oh jeez, she's a real person*" (91). Why do you think Skloot places these two

depictions of Lacks's dead body side by side? How do these two encounters with Lacks's dead body provide insight into how human beings deal with or talk about death?

3. The chapter "HeLa Factory" shows how companies came to make money on the reproduction of Henrietta Lacks's cells. Do you think that the Lacks family should benefit financially from the mass production and sale of Henrietta's cells? Why or why not? Use the *TSIS* templates to help shape your claim, and provide evidence from the text to support your claim.
4. Cootie, Henrietta Lacks's cousin, tells Skloot that the family has not talked about Henrietta since she died. Henrietta's name is also absent from any tombstone, as her grave is unmarked. Was the memory of Henrietta Lacks erased in her own community? What evidence in the text supports or refutes this?

Part Three: Immortality pp. 179-310

1. What functions do the photographs in the book serve? What do we learn about HeLa cells, cancer researchers, and the Lacks family from the photographs? Why do you think they were included?
2. How would the book be different if Skloot was not a part of it? Why do you think she included herself as part of the story?
3. The reading group guide at the end of the text notes that "Skloot is careful to present the encounter between the Lacks family and the world of medicine without taking sides" (380). Do you agree with that assertion? Why or why not? Use the *TSIS* templates to help shape your claim, and provide evidence from the text to support your argument.
4. In a review of *The Immortal Life of Henrietta Lacks* titled "Will This Be an Eternal Challenge?" (<http://content.healthaffairs.org/content/29/4/738.full>), Susan Reverby, Professor of Women's and Gender Studies at Wellesley College, questions Skloot's decision to include so much information about the Lacks family, arguing that she does not provide enough contextual information to help readers truly understand their experiences. She writes:

The book is clearly the author's attempt to make Henrietta Lacks's memory as immortal as her cells. Yet a reader can't help but question whether so many details about the family and its troubles should have been told [. . .]. [S]ince the book lacks an academic discussion that might have put the family more in context, we are left to see them as just one more struggling black family buffeted by poverty and imprisonment, and taken advantage of by medical researchers.

Do you agree with Skloot's decision to "attempt to make Henrietta Lacks's memory as immortal as her cells"? Why or why not? Use evidence from the text and Reverby's book review to support your argument.

Where They Are Now, About the Henrietta Lacks Foundation, Afterword, Cast of Characters, Timeline, Notes pp. 311-336

1. One of the first things Skloot establishes in the Afterword is that the doctors and researchers can still store tissue from patients' bodies without getting their consent. Once a

part of your body gets excised, as Skloot says, “your rights get murky.” Is this ethical? As Skloot explains, without this, we would not have vaccinations for rabies, smallpox, and measles, and we would not be able to test for diseases like hepatitis and HIV. Do you agree that once tissue is removed from your body, it ceases to be “owned” by you? Use the *TSIS* templates to help shape your claim, and provide evidence from the text to support your argument.

2. In contrast to #1, today, if tissues are gathered from patients strictly for research, the researcher has to get the patient’s informed consent. Should donors be able to control the contexts in which their tissues are used for research? For instance, should they have a say in whether their tissues are used for research “on nuclear weapons, abortion, racial differences, intelligence, or anything else that might run contrary to their beliefs” ? (318). Use the *TSIS* templates to help shape your claim, and provide evidence from the text to support your argument.
3. One of the fears that many scientists and some legislators have is that giving the donor rights to the use of extracted tissues will slow down research and the delivery of continually improving health care. If this proved to be true, do you think we should go forward with tissue rights legislation that gives the donor more rights over the use of their tissues? Use the *TSIS* templates to help shape your claim, and provide evidence from the text to support your argument.

Paper 2 – Rhetorical Analysis
English 1301: Rhetoric and Composition I

The Rhetorical Situation

For your Discourse Community Analysis, you applied rhetorical concepts to your past experiences in order to explain how you joined a community by learning its distinctive ways of communication. Any time we attempt to join an established group, we usually begin just by listening; this helps us learn the backgrounds of the participants, the common topics of conversation, the values of the group, the distinctive lingo, etc. To put it another way, we must carefully attend what “they say” before we make our own contribution.

For this paper, you will apply critical reading skills as a way of “listening” to a writer engaged in a conversation you’re not yet familiar with. Read the designated article from the topic cluster you’ve selected. Then imagine that you’re a guest editor for *The Shorthorn* and the opinion editor has asked you to analyze the article and offer your recommendation for or against publication. The editor is looking for columns that UTA students will find interesting, columns that are nuanced and complex, well-argued, relevant, and controversial. You’ll evaluate the article based on those criteria and make your recommendation for or against publication accordingly.

Invention (i.e., discovering what you’re going to say in this paper)

1. Your editor will need to know the author’s central claim. To identify it, ask yourself the following questions as you read:

- What claim does the author *most* want readers to grant? If the author could only guarantee that readers would agree to one claim, what would it be?

2. Your editor also needs to know what reasons the author is providing to support his/her central claim. Imagine that you could ask the writer in person, “Why do you believe that [central claim]?” Based on the information in the article, how do you think the writer would answer? Would the writer reply with just one reason, or would there be many? If there would be many, what would they be?

3. Of course, your editor will want to know whether the author provides evidence for his/her reasons and whether that evidence will prove convincing to *Shorthorn* readers. This means you must combine *analysis* of the text with *evaluation* of its effectiveness. Ask yourself the following questions:

- Will *Shorthorn* readers believe the author’s reasons are true automatically? (If so, then there’s no reason for the writer to provide evidence.) If not, does the writer provide evidence to support his/her reasons? If so, is this evidence sufficient to convince *Shorthorn* readers that the author’s reasons are true?

4. Your editor will want to know whether the author addresses potential opponents. Ask yourself the following questions:

- Does the author anticipate objections to parts of his/her argument? If so, does the author represent opponents fairly or set up straw men? Does the author concede certain points to opponents? Does the author provide a convincing reply to opponents?

5. The questions listed above in steps 1-4 deal primarily with the author's logos appeals, but your editor will also want to know about the author's ethos appeals. Ask yourself the following questions:

- Do the author's credentials make his/her claims more credible? Does the author seem knowledgeable and well-informed on the topic? Does the author consider alternate viewpoints and treat opponents with respect? Does the author seem to have the audience's best interests at heart? Does the author draw on values he/she shares with the audience?

6. Your editor will be particularly interested in the author's pathos appeals, since the main point of your analysis is to determine how the article will be received by *Shorthorn* readers. Ask yourself the following questions:

- Does the author evoke emotions in UTA readers that are likely to help his/her case? Does the author evoke sensations in UTA readers that will make the writing seem vivid? Does the author draw on values possessed by the UTA community?

Other Inventional Tips

Even though the main purpose of this paper is to analyze *another's* argument, you still need to include a thesis in which you make a claim for or against publication and support that claim with reasons. Your reasons will come from your judgment about whether *Shorthorn* readers will find the article interesting and relevant.

Your editor is not overly concerned with whether *you* find the author's argument interesting or persuasive because you are only one of the thousands of people who read *The Shorthorn*. Your personal response may be relevant, but only to the extent that your response is representative of the UTA community.

One of UTA's greatest strengths is its diversity, but this diversity also means that no article will prove effective with every single member of the community. Thus, it's perfectly legitimate—sometimes preferable—to note that the same appeal will prove effective or ineffective depending on the reader.

Arrangement (i.e., organizing what you're going to say in this paper)

Ultimately, you want to organize your paper in the manner you think will prove most effective with your editor, but here are a couple tips:

- Heed the lesson of Ch. 1 in *They Say/I Say*: "To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only his or her thesis, but also what larger conversation that thesis is responding to" (18). In this case, the conversation you're responding to is simply the one initiated by your editor's request. Indicate at the beginning of your paper—before you state your thesis—that you're writing in response to that request.

- Also mind the lesson of Ch. 7 in *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (88-89). Even though you’re writing at your editor’s request, you can still make your analysis more significant by explaining why it is important for *The Shorthorn* to publish—or not to publish—the article you’re analyzing. Feel free to use the templates in Ch. 7 of *They Say/I Say*.

Style (i.e., choosing the appropriate language for your paper)

In writing to an editor, you’ll continue to practice writing for a specific audience rather than to some vague, generalized audience. When reading your paper, it should be obvious that you’re writing to your editor specifically.

Continue to heed the lesson of Ch. 9 in *They Say/I Say* and mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). The more important lesson of that chapter is “that your judgments about the appropriate language for the situation should always take into account your likely audience and your purpose in writing” (121). You should adopt a slightly more formal style than in your first paper because you’re practicing a type of professional writing. At the same time, since you’re not writing for publication, you need not adopt the highest level of formality.

All readers appreciate coherent, unified paragraphs, so your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Use *The Scott, Foresman Writer* for questions you have regarding style.

Other Requirements

Your paper should be **no longer than four pages**—anything beyond that length will be considered a failure to adhere to one of the assignment’s basic requirements. It should be double-spaced, typed in Times New Roman font, with 12-point character size and one-inch margins.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready to be read by your editor. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.

Evaluation Criteria

Final Draft:

- Includes a snappy title that catches the reader's attention and indicates the topic and argument.
- Indicates that the author writes in response to a request from *The Shorthorn's* opinion editor.
- Includes a contestable, specific, detailed claim for or against publication in *The Shorthorn*.
- Provides reasons for the decision to publish/not to publish
- Answers the "so what" and "who cares" questions by explaining why the argument is significant and to whom.
- Identifies the article's central claim and supporting reasons.
- Evaluates how effectively the author supports her/his claims and reasons with ethos, pathos, and logos appeals.
- Evaluates how effectively the author anticipates and addresses counterarguments
- Evaluates whether or not the argument will appeal to UT Arlington readers.
- Integrates examples from the article smoothly, paraphrasing and occasionally directly quoting the article to help substantiate or support points.
- Offers proper attribution to the article via in-text parenthetical citation.
- Comes across as a credible writer, and appeals to the values and emotions of the audience.
- Develops a seamless, coherent, and well-organized argument.
- Sentences are lively, engaging, and relatively error free.
- Essay is 4 pages in MLA Style (no Works Cited necessary) in 12pt. Times New Roman font with 1-inch margins.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Rhetorical Analysis Peer Review Prompt
English 1301: Rhetoric and Composition I

Writer:

Reviewer:

Introduction

Early in the paper, the writer should incorporate what “they say” by situating his/her analysis as a response to the editor’s request. He/she should also make a claim for or against publication and support that claim with reasons. Finally, the writer should answer the “Who cares?” and “So what?” questions by explaining why it is important for *The Shorthorn* to publish—or not to publish—the article.

Are all these elements clear to you? If so, prove it by repeating these elements back to the writer (feel free to quote the writer directly in your response). If not, describe what is missing and suggest some options for how the writer might go about satisfying these elements of the assignment.

Identifications

The writer should clearly identify the author’s central claim and supporting reasons.

Are these identifications apparent? If so, repeat back to the writer his/her identifications of the author’s central claim and supporting reasons. If not, explain how the writer might go about making these identifications clearer.

Analysis/Evaluation

The writer should analyze the following elements in the article and evaluate their effectiveness in terms of a *Shorthorn* audience:

- evidence supporting the reasons.
- acknowledgment of and response to potential counterarguments.
- the author’s ethos appeals.
- the author’s pathos appeals.

Has the writer provided a sufficiently in-depth analysis and evaluation of each element? If so, explain why you think his/her analysis/evaluation is convincing and sufficient. If not, suggest ways the writer might enhance and add depth to his/her analysis/evaluation.

Sample Rhetorical Analysis

I am writing in response to your request that I analyze David Horowitz's "In Defense of Intellectual Diversity" and make a recommendation for or against publication in *The Shorthorn*. I have considered the rhetorical appeals of Horowitz's piece and determined it will be largely unpersuasive with readers of *The Shorthorn*. That said, readers are likely to find the piece interesting, as it addresses the topic of political advocacy in the classroom, which is an important issue for students and professors alike. Nearly all members of the UTA community would agree that students should not be forced to agree with the political beliefs of their professors, and it is important to be aware of arguments like Horowitz's, which accuse college professors of failing to maintain neutrality on political issues.

Horowitz's central claim is that colleges and universities should adopt and enforce his Academic Bill of Rights. He provides three supporting reasons for his central claim, which he mentions toward the beginning of the article: "The bill's purposes are to codify the AAUP's tradition of academic freedom; to emphasize the value of 'intellectual diversity'; and, most important, to enumerate the rights of students not to be indoctrinated or otherwise assaulted by political propagandists in the classroom or any educational setting." These reasons are all valid because they rest on the shared assumption that colleges and universities should take action if academic freedom is not being protected and students' rights are being violated. Horowitz's reasons all relate to maintaining academic integrity, which is likely important to the readers of the *The Shorthorn*.

Although Horowitz may provide valid reasons for his claim, he does not provide sufficient evidence to support these reasons. For his first reason, that it is necessary to codify the AAUP's tradition of academic freedom, Horowitz mentions a conversation with the president of the Colorado University system in which the president expresses satisfaction with current guidelines. He then briefly follows with an observation of how tough it is to find AAUP principles on CU's website. He has simply shown what readers of the *The Shorthorn* already know: that information

about academic freedom, while perhaps a few clicks away, exists and is publicly available. Further, many readers of *The Shorthorn*, particularly those who are heavily involved with UTA, likely know exactly where to find the University's statement on academic freedom.

For his second reason, that it is necessary to emphasize the value of intellectual diversity, Horowitz provides a blanket statement that academic fields should foster "a plurality of methodologies and perspectives" because of "the uncertainty and unsettled character of all human knowledge." Readers of *The Shorthorn* would want specific answers as to what, exactly, this would mean, especially since it would impact them all. Would this translate into mandates that opposing viewpoints be brought in for sake of "balance"? Readers might well hear the phrase, "Fair and Balanced," the FOX News slogan. And they would probably conclude that is not an appropriate way to develop a college curriculum. Opposing positions should not be brought in just to be "fair" any more than "flat earth society" members should be given equal time in the astronomy schoolbooks to balance out "round earthers," or that members of NAMBLA should be provided a respectful response against those pursuing the prosecution of pedophiles. It's not a matter of being fair, *Shorthorn* readers would argue; it's a matter of being correct, and being able to back it up with solid, objective research.

Finally, for his third reason, that it is necessary to remove partisan politics from the classroom, he provides anecdotal evidence such as the following: "At Duke University this year, a history professor welcomed his class with the warning that he had strong 'liberal' opinions, and that Republican students should probably drop his course. One student did." Although *Shorthorn* readers probably think that students should feel comfortable in an academic setting, Horowitz does not provide enough information to convince them that this is a widespread problem. He also cites the number of political cartoons "ridiculing Republicans" plastered in the hallway of the Political Science department at the University of Colorado at Denver. Readers of *The Shorthorn* likely believe that the presence of these cartoons encourages intellectual and passionate discourse, which, in turn, promotes intellectual diversity. In a third anecdote, Horowitz describes a book required of all

incoming freshman at North Carolina, Barbara Ehrenreich's *Nickel and Dimed*, as a "socialist tract," which works to alienate *Shorthorn* readers who have read, and perhaps think highly of, the text.

Horowitz does make an attempt to address counterarguments. He states his bill explicitly "forbids political hiring or firing." This would be a nugget of good news to *Shorthorn* readers. He says the bill is essentially apolitical, that its point is to remove "partisan politics from the classroom." But readers would then question who would be the judge deciding what information was considered partisan and what was not.

Horowitz attempts to establish credibility by reassuring readers that although he himself is a "well-known conservative," the ABR's intent is to protect the right *and* left-leaning professors. To further placate readers, Horowitz specifically names liberal academics he called upon to search the bill for political bias, and even admits to removing entire portions based on their feedback. On the other hand, he seems to think that a conservative writer/pundit has earned a right to critique professors, yet his own words incriminate him when he warns non-history professors who discuss current events in class that "intrusion of such subject matter, in which the professor has no academic expertise, is a breach of professional responsibility." Horowitz, in fact, has committed a breach of professional responsibility, intruding where he has no academic expertise.

Finally, Horowitz appeals to the emotions of his *Shorthorn* readers in ways that both help and hinder his cause. Early in the article, Horowitz tries to show his readers that his bill actually defends everyone regardless of political affiliation: "The bill thus protects all faculty members—left-leaning critics of the war in Iraq as well as right-leaning proponents of it, for example—from being penalized for their political beliefs." This early attempt to appeal to his readers is effective until he negates this claim in the next paragraph, stating that faculty hires should be made "with a view toward fostering a plurality of methodologies and perspectives." After a discussion about protecting faculty members by forbidding "political hiring and firing," he goes on to promote a politically-based process for hiring! Further, by attacking many of the very readers he is writing to,

Horowitz evokes anger in them. He first shows great disrespect for faculty by claiming that they “focus merely on their own partisan agendas and abandon their responsibilities as professional educator.” While there may be some *Shorthorn* readers who agree with this statement, the majority of them would not agree that this is a widespread problem at UTA. For me, and likely for many other UTA students, Horowitz unintentionally evokes frustration. He pleads with the reader to remove one-sided politics from the classroom, yet it is obvious, when all of his examples are against liberals, that he cannot rid his own paper of the same prejudice that apparently plagues our universities.

Horowitz’s argument is so thin, so anecdotal, and insubstantial it would be shredded by most *Shorthorn* readers. But shredding an argument can be fun! Especially when it’s on a topic of great interest to readers. This is why I conclude that although most *Shorthorn* readers will disagree with Horowitz’s argument, we should publish the piece because these same readers will read it eagerly.

ENGL 1301 Essay Clusters for Papers 2 and 3

Note: There are five essays in each cluster. Students should select one of the five starred essays (***) to analyze for the Rhetorical Analysis Essay. They will write on the same cluster when they complete the Synthesis Essay.

Essay Cluster 1: Fat Taxes

***Radley Balko, "What You Eat Is Your Business."

Kelly D. Brownell and Thomas R. Frieden, "Ounces of Prevention — The Public Policy Case for Taxes on Sugared Beverages"

N. Gregory Mankiw, "Can a Soda Tax Save Us from Ourselves?"

Robert Pear, "Soft Drink Industry Fights Proposed Food Stamp Ban."

Michael Pollan, "Attacks on the 'Food Police.'"

Essay Cluster 2: Is College Worth It?

Sarah Lacy, "Peter Thiel: We're in a Bubble . . ."

***Rebecca Mead, "Learning by Degrees"

Louis Menand, "Live and Learn: Why We Have College"

Pew Social & Demographic Trends, "Is College Worth It?"

Jacques Steinberg, "Plan B: Skip College"

Essay Cluster 3: Race

Charles Blow, "Let's Rescue the Race Debate"

Harlon Dalton, "Horatio Alger"

***Hanna Guthrie, "Black History Month?"

Ken Hamblin, "The Black Avenger" (should be paired with Dalton and/or McIntosh)

Peggy McIntosh, "White Privilege, Male Privilege" (from *WVFW*)

Essay Cluster 4: Same-Sex Marriage

Maggie Gallagher, "What Marriage Is For."

Kerry Howley, "Marriage Just Lets the State Back In"

Dennis O'Brien, "Against Gay Marriage: What Heterosexuality Means."

***Anna Quindlen, "Public and Private; Evan's Two Moms."

Ralph Wedgwood, "What Are We Fighting For?"

Essay Cluster 5: Social Class

William Deresiewicz, "The Dispossessed"

***DeeDee Myers, "What Class Warfare Really Looks Like"

Michael Norton. Interview by Steve Inskeep. *Morning Edition*. Natl. Public Radio.

Ruby K. Payne, "Understanding Poverty: Hidden Rules Among Classes"

Janny Scott and David Leonhardt, "Shadowy Lines That Still Divide"

Sample Claims Lesson for a 50 Minute Class

Freewriting Prompts (5-10 minutes).

- 1) Think about your writing processes. How do you develop a thesis statement/main claim? (Please discuss both process and product.)
- 2) What new ideas about developing claims do you get from reading *They Say/I Say* and Chapter 2 from *First-Year Writing*?

Discuss students' responses, listing key ideas about claims development on board. (10-15 minutes)

In this case, your mini-lesson will be embedded in the discussion as students make the relevant points you want to cover (or at least bring up related topics that allow you to make those points).

Some key ideas to consider:

- To whom are you writing?
- Is it clear that you are participating in a conversation about your topic/issue (do you acknowledge what "They Say" in your claim)?
- What do you want readers to think or do after reading your essay?
- Is your claim practical/conceptual?
- Are you agreeing? Disagreeing? Agreeing with a difference?
- Can your claim be contested? Can it be proved wrong? Is it arguable? Is it thoughtful? Is it qualified?
- Have you answered the "So What" question?

This is a lot to think about all at once, so you should begin by drafting a tentative claim (or several tentative claims) and revising it (them) as you learn more about your topic and develop your ideas.

Go through the process of developing a claim with the class (25-30 minutes). Ask the class to help you complete Scenario 1/Task 1(a) p. 48 in *FYW*. As you work together, ask them to think out loud about all the things they need to consider as they start developing their claims.

Assign independent practice on claims development for homework. Ask students to complete another of the homework assignments and to come to class ready to discuss their work. OR If you are in the middle of a writing assignment, ask them to develop a draft of their claim and bring it to class ready to discuss.

Paper 3 – Synthesis Essay
English 1301: Rhetoric and Composition I

The Rhetorical Situation

For your Discourse Community Analysis, you applied rhetorical concepts to your past experiences in order to explain how you joined a community by learning its distinctive ways of communication. For your Rhetorical Analysis, you prepared to join a new conversation by reading carefully what “they say” about an important topic. Now you are ready to make your own contribution, to take part in the “I say” stage of the conversation.

For this paper, you will take a position on an issue addressed in your topic cluster and write an argument that synthesizes the articles in that cluster. (Synthesis simply means you make connections between multiple sources in order to make a new argument.) Your audience will be readers of a UTA student publication that offers analysis and commentary about politics, news, and culture. Use your knowledge of UTA students: they are educated, generally fair-minded, politically diverse, and less knowledgeable than you about the issue addressed in your topic cluster.

Invention (i.e., discovering what you’re going to say in this paper)

1. Your audience of UTA students will want to know immediately both the conversation you’re responding to and your own position. Furthermore, they will want to know that you are *advancing* the conversation, turning it in a new direction, rather than just repeating another writer’s argument. Consult Ch. 4 in *They Say/I Say* for tips on how to formulate your claim as a response to what someone else has written.

2. Of course, UTA students will expect you to support your claim with good reasons, so you should attach at least three reasons to your claim. What makes for a “good” reason? Well, assuming you provide sufficient evidence to support your reasons, would your audience agree to your claim? If so, then you’ve probably selected good reasons. If not, then you may need to select reasons that appeal more effectively to your audience’s values.

3. Speaking of evidence to support your reasons, where will you find it? Certainly your personal experiences, observations, and logical reasoning count as evidence, but you should also mine the articles in your topic cluster for evidence that you can use to support your position.

4. There’s no point in writing an argument that everyone will agree with automatically, so if you’ve constructed a good thesis, some readers will object to some parts of it. Address at least one main counterargument by:

- naming and describing your opponent(s).
- describing your opponents’ positions fairly and accurately.
- making any necessary concessions, i.e., identifying areas of agreement between you and your opponent(s).
- responding with a well-considered and reasonable rebuttal.

Pay special attention to Ch. 6 in *They Say/I Say* for instruction in how to deal effectively with counterarguments.

5. Think about how you're going to come across to UTA students as a person of good character, good sense, and good will. Here are some tips:

- Know what you're talking about. Read all the articles in your topic cluster as carefully as you read the article for your Rhetorical Analysis, make sure you understand the articles deeply and thoroughly, and use information from the articles to provide sufficient evidence for your reasons.
- Show regard for your readers. Try to come across as approachable and thoughtful, not arrogant or insensitive.
- Treat skeptical readers with respect—don't ignore or demean their opinions just because they expect more proof.
- Be careful and meticulous in your writing, not sloppy or disorganized.

6. Think about the values and emotions that you share with fellow UTA students and consider how you might appeal to them. Here are some tips:

- Draw on the lessons of Ch. 9 in *They Say/I Say* in order to mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). Unlike your first two papers, however, this paper will be written for publication and for readers you don't know. Thus, you should adopt a more formal style and tone than in your first two papers.
- Try to evoke emotions (sympathy, outrage, anger, delight, awe, horror, etc.) in your audience that make your paper more moving.
- Try to evoke sensations (seeing, hearing, touching, tasting, smelling) in your audience that make your writing vivid and help readers experience things imaginatively.
- Appeal to values (freedom, justice, tolerance, fairness, equality, etc.) that you share with your audience.

Arrangement (i.e., organizing what you're going to say in this paper)

Ultimately, you want to organize your paper in the manner you think will prove most effective with your audience, but here are a couple tips:

- Heed the lesson of Ch. 1 in *They Say/I Say*: “To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only his or her thesis, but also what larger conversation that thesis is responding to” (18). In this case, the conversation you're responding to is the one constituted by the articles in your topic cluster. Indicate at the beginning of your paper—before you state your thesis—that you're writing in response to that conversation.
- Also mind the lesson of Ch. 7 in *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (88-89). Unlike

your first two papers, this one is unsolicited, which means you must work harder to demonstrate the exigence for your argument and to attract readers. Providing compelling answers to the “so what?” and “who cares?” has never been more important.

Style (i.e., choosing the appropriate language for your paper)

Once again you’ll be writing to a highly specific audience, so you must continue to avoid writing to some vague, generalized audience. When reading your paper, it should be obvious that you’re writing to fellow UTA students.

As always, heed the lesson of Ch. 9 in *They Say/I Say* and mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). The more important lesson of that chapter is “that your judgments about the appropriate language for the situation should always take into account your likely audience and your purpose in writing” (121). As mentioned earlier, your style should be more formal than in your first two papers, but this does not mean you should write in a pretentious style that is not your own.

All readers appreciate coherent, unified paragraphs, so your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Document your sources properly according to MLA style. Consult *The Scott, Foresman Writer* for instructions on how to format in-text citations and Works Cited entries.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Use *The Scott, Foresman Writer* for questions you have regarding style.

Other Requirements

Your paper should be **no longer than four pages**—anything beyond that length will be considered a failure to adhere to one of the assignment’s basic requirements. It should be double-spaced, typed in Times New Roman font, with 12 point character size and one inch margins all the way around.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready for publication. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.

Evaluation Criteria

Final Draft:

- Includes a snappy title that catches the reader’s attention and indicates the argument.
- Identifies an appropriate topic related to one of the assigned essay clusters.
- Indicates that the essay responds to the conversation in the essay cluster.

- Includes a contestable, specific, detailed claim about the topic that advances the conversation.
- Provides at least three well-developed reasons to support the claim.
- Answers the “so what” and “who cares” questions by explaining why the argument is significant and to whom.
- Supports reasons with carefully selected, well-developed examples from multiple sources, as well as from personal experiences and observations.
- Anticipates counterarguments, considers them carefully, and responds to them fairly, conceding where others are right.
- Uses sources effectively and integrates them smoothly, paraphrasing and occasionally directly quoting authorities to help substantiate or support points.
- Offers proper attribution to each source cited via in-text parenthetical citation and a correctly formatted Works Cited page.
- Comes across as a credible writer, and appeals to the values and emotions of the audience.
- Develops a seamless, coherent, and well-organized argument.
- Sentences are lively, engaging, and relatively error free.
- Essay is 4 pages in MLA Style with Works Cited in 12pt. Times New Roman font with 1-inch margins.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Synthesis Essay Peer Review Prompt
English 1301: Rhetoric and Composition I

Writer:

Reviewer:

Introduction

Early in the paper, the writer should incorporate what “they say” by situating his/her argument as a response to the conversation represented by the articles in a topic cluster. He/she should also provide a clear statement of his/her claim and three reasons. Finally, the writer should answer the “Who cares?” and “So what?” questions by making it clear why the issue matters to the UTA community.

Are all these elements clear to you? If so, prove it by repeating these elements back to the writer (feel free to quote the writer directly in your response). If not, describe what is missing and suggest some options for how the writer might go about satisfying these elements of the assignment.

Evidence

For each of the writer’s supporting reasons, he/she should provide sufficient evidence (in the form of personal experiences, observations, reasoning, and/or information from the articles in the topic cluster) to persuade a UTA audience of the truth of those reasons.

Does the writer provide sufficient evidence for his/her first reason? If so, describe that evidence and explain why it is persuasive. If not, explain why the writer’s evidence is insufficient and describe the type of evidence he/she needs to provide in order to fully support the reason.

Repeat this process for each additional reason.

Counterarguments

At some point the writer should (1) name and describe an opponent, (2) describe that opponent’s argument fairly, (3) identify any areas of agreement, and (4) respond with a rebuttal.

Does the writer respond adequately to an opponent? If so, summarize the four moves listed above and explain why they are effective. If not, explain what is lacking and suggest how the writer might go about executing these moves more effectively.

Sample Synthesis Essay
Intellectual Diversity: A Means to a Destructive End

The value of higher education is unquestionable, but it is now in jeopardy. Due to the unbalanced ratio of liberal to conservative faculty members in higher education, David Horowitz, founder of the David Horowitz Freedom Center, has proposed an Academic Bill of Rights in part to “emphasize the value of ‘intellectual diversity.’” Horowitz argues that the central purpose of the university is to pursue the truth and, due to what he calls “the unsettled character of all human knowledge,” the only reasonable way to do so is by offering many different perspectives and maintaining a balance between liberal and conservative faculty members. Although this may appear valid at first glance, those who have a stake in higher education argue that intellectual diversity would greatly limit the quality of education that professors provide by promoting non-academic “values” in academia. For example, in response to Horowitz’s attempts to integrate intellectual diversity into academics, dean Stanley Fish of the University of Illinois at Chicago College of Liberal Arts and Sciences asserts that “the value (if it is one) of intellectual diversity should be rejected.” I agree with Fish that intellectual diversity is not an academic value and should therefore be rejected, but I further argue that mandating such a principle would be incredibly detrimental to academics. Classes would be dull, professors would not be allowed to share their expertise with students, and students would not be encouraged to think critically about the opinions of their professors. Obviously these are effects that no UTA student wants.

As a student, I believe that requiring professors to present multiple viewpoints would devalue the curriculum by making it static and, in turn, boring. The most valuable lessons I have had in the classroom have involved biased political statements, particularly in the College of Liberal Arts. In my experience, when professors are passionate about something, their lessons reflect that passion, are more interesting, and students are able to learn from them. For example, in an undergraduate persuasion class, we examined advertisements, many of which were political in nature, to learn effective ways to integrate persuasive principles. Had my professor not chosen

liberal advertisements, the lesson would have been less effective because she may not have been as familiar with conservative advertisements and could not as easily have pinpointed effective uses of persuasive techniques. Further, because she was so clearly interested in the lesson, the class as a whole paid more attention and put forth more effort.

Classes that present some form of bias are also more interesting as a result of controversy. Michael Ellis, a student at Dartmouth College, emphasizes that “professors have a duty to inject some degree of controversy into the classroom, if for no other reason than to stimulate a healthy intellectual debate.” If the goal of a university is to pursue the truth, then I see no better way than to bring an intellectual debate into the classroom and invite students to participate (intentionally or unintentionally). Ellis argues that one of the primary duties of higher education is to challenge students by “mak[ing] them reconsider their long-held assumptions, and . . . creat[ing] stronger thinkers in the process.” By involving themselves in the process of discovering truth, students become more connected with their education. This connection helps to establish and promote a dynamic and effective curriculum.

In the same vein, maintaining the freedom that professors have in their classrooms continues to establish them as “experts in their subject matter,” as Ann Marie Bahr, philosophy and religion professor at South Dakota State University, puts it. By integrating multiple perspectives on what should be considered the truth, professors risk calling their authority and expertise into question. That is not to say that students should never question the viewpoints of their professors; it is to say, however, that students should see their professors as experts in their subject matter. Bahr saw the effects of Horowitz’s ideas in her classroom: “For the first time in my life, I felt as if I had to leave my commitment to the truth (which is what scholarship is all about!) at the door of the classroom.” This is just one case of Horowitz’s value of intellectual diversity undermining faculty expertise if, as in Bahr’s case, it is not what the students want to hear. The university community should have confidence that its professors are experts in their fields of study and, as such, are

capable of conveying the truth to their students (or pursuing it with them) without having to present multiple viewpoints. Horowitz claims there are many fields of study that rely on the fact that “knowledge is uncertain and, at times, relative” and thus deserve to be challenged, but he fails to acknowledge that these subjects are few and far between. Most subject matters in academia are indeed settled and rely on concrete evidence and facts.

Horowitz argues that implementing this “value” of intellectual diversity works to benefit all faculty members, as it would “remove politics from the classroom . . . [and] explicitly [forbid] political hiring and firing.” While I do agree that hiring and firing should not be based on political agendas, Horowitz’s plan will ultimately resort to political means. Although his plan is apolitical in nature, it is only a matter of time before it becomes politically biased. Horowitz has no ground to support a supposedly apolitical attempt at political reform. Political reform, by definition, has no direction to go but a political one. As Fish declares, “It is just a matter of which party seizes [the value of intellectual diversity] and makes it its own.” Should this ideology fall into the wrong hands, a drive to promote balance in academia may lead to a concentrated effort to hire faculty members on the basis of their politics, rather than their subject matter expertise. What could be more political than that?

In addition to devaluing faculty members in this way, implementing intellectual diversity in academia underestimates the role of students in their own education. The primary goal of a university or college is to enhance the knowledge of the students who attend. Knowledge is best attained when the material can be grappled with and interrogated by students themselves. Michael Ellis, a Dartmouth College student, asserts that the primary goal of a college or university “is to challenge its students intellectually, to make them reconsider their long-held assumptions, and to create stronger thinkers in the process.” Students should be involved in their education. They should not simply be presented with a multitude of viewpoints on a certain topic; they should have the opportunity to question and to come up with their own viewpoints. By being involved in their

education, students are more likely to learn the material and grow from the process of learning it. Requiring professors to present multiple viewpoints on a topic sends a signal to students that they do not need to involve themselves in their education, and they will suffer from this. If students are not required to do higher level thinking, their application of knowledge in the real world will suffer.

If the goal of intellectual diversity is to enhance the classroom experience by eliminating partisan politics, it should be rejected on the basis that it would wreak havoc on academia as we know it. Higher education should support the student's endeavor to pursue the truth; David Horowitz's notion of intellectual diversity does nothing but disadvantage the student. College level courses should be interesting, and students should be able to question and provide additional information on certain subject matters. Professors should maintain their roles as experts in their fields who are capable of bestowing that expertise on their students. Politics should not be brought into the hiring and firing process, even if the attempt were to be to remove a seemingly political bias. Students need to feel as though they are a part of their education and that their presence in the classroom matters. The "value" of intellectual diversity must be kept out of academia in order to preserve the quality of higher education.

Works Cited

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Chapter 4: Teaching ENGL 1302

Guidelines for Teaching ENGL 1302

Here are guidelines for constructing your 1302 courses. A syllabus and sample assignments will follow.

Reading

As in ENGL 1301, reading is an integral part of ENGL 1302. Students will read, talk about, and address in writing hundreds of pages, including the course rhetoric and other assigned texts, as well as the texts they find through library research. Students should demonstrate reading comprehension through exercises that ask for paraphrasing, summarizing, written response, and class discussion. Other reading/writing exercises, such as journal writing and reading quizzes, may be used at the discretion of the instructor.

Writing

As in ENGL 1301, writing should be a part of almost every class period and/or homework assignment. Students should hand in for grading a minimum of 30-40 typewritten written pages of academic prose. These assignments should include one researched position paper (five to ten pages), as well as shorter papers that help the students prepare for the researched position paper and encourage students to practice application of different models of argument theory. Students are expected to write at all stages of their processes—invention, exploration, drafting, revision, and editing. Helping students choose their issue well represents one of the most challenging aspects of teaching 1302; however, this effort pays off with a more enjoyable and rewarding semester for all involved.

A portion of students' writing should be nongraded and may include summary responses, invention exercises to aid students in finding a compelling issue for their researched position paper, reactions to the rhetoric and readings, and peer critiques. All exercises should be sequenced so as to encourage the development of students' abilities to read and write increasingly complex arguments.

Graded Assignments for ENGL 1302:

- Summary Responses/Response Journals
- Issue Proposal
- Annotated Bibliography
- Mapping the Issue Essay
- Researched Position Paper

Revision

Revision is taught as an important means for improving both the writing process and the final written product, and, consequently, should be encouraged. Instructors must allow students to revise at least two major essays after grading. The last major paper, after it has been submitted for grading, cannot be re-written for a higher grade.

Peer Work

Students should participate in peer review of at least one draft of each essay that is written outside of class. Some of this peer review should be in written form and submitted to individual students to facilitate revision.

In-Class Essay

An in-class essay is optional in ENGL 1302.

Required ENGL 1302 Texts for 2011-2012

- *First-Year Writing: Perspectives on Argument* (2nd UTA Custom Edition)
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: Moves That Matter in Academic Writing*, Second Edition
- John Ruskiewicz et al, *The Scott, Foresman Writer* (UTA custom edition)

Resources for Teaching ENGL 1302

Syllabus Template—English 1302 (Last updated August 3, 2011)

ENGL 1302 Instructors: Please use the following syllabus template and course calendar when creating your Fall 2011 syllabuses. The information provided on the syllabus is required unless indicated otherwise in red; the course calendar may be amended as long as the major assignments and readings are included. Please contact Dr. Peggy Kulesz (kulesz@uta.edu) if you have questions about developing your syllabus.

English 1302: Rhetoric and Composition II

Instructor: Name

Course Information: Section; Time; Room

Office/Hours:

Email:

Phone (Messages Only): 817-272-2692

ENGL 1302 RHETORIC AND COMPOSITION II: Continues ENGL 1301, but with an emphasis on advanced techniques of academic argument. Includes issue identification, independent library research, analysis and evaluation of sources, and synthesis of sources with students' own claims, reasons, and evidence.

Prerequisite: Grade of C or better in ENGL 1301.

ENGL 1302 Expected Learning Outcomes

In ENGL 1302, students build on the knowledge and information that they learned in ENGL 1301. By the end of ENGL 1302, students should be able to:

Rhetorical Knowledge

- Identify and analyze the components and complexities of a rhetorical situation
- Use knowledge of audience, exigence, constraints, genre, tone, diction, syntax, and structure to produce situation-appropriate argumentative texts, including texts that move beyond formulaic structures
- Know and use special terminology for analyzing and producing arguments
- Practice and analyze informal logic as used in argumentative texts

Critical Reading, Thinking, and Writing

- Understand the interactions among critical thinking, critical reading, and writing
- Integrate personal experiences, values, and beliefs into larger social conversations and contexts
- Find, evaluate, and analyze primary and secondary sources for appropriateness, timeliness, and validity
- Produce situation-appropriate argumentative texts that synthesize sources with their own ideas and advance the conversation on an important issue
- Provide valid, reliable, and appropriate support for claims, and analyze evidentiary support in others' texts

Processes

- Practice flexible strategies for generating, revising, and editing complex argumentative texts
- Engage in all stages of advanced, independent library research
- Practice writing as a recursive process that can lead to substantive changes in ideas, structure, and supporting evidence through multiple revisions
- Use the collaborative and social aspects of writing to critique their own and others' arguments

Conventions

- Apply and develop knowledge of genre conventions ranging from structure and paragraphing to tone and mechanics, and be aware of the field-specific nature of these conventions
- Summarize, paraphrase, and quote from sources using appropriate documentation style
- Revise for style and edit for features such as syntax, grammar, punctuation, and spelling
- Employ technologies to format texts according to appropriate stylistic conventions

Required Texts.

Graff and Birkenstein, *They Say/I Say* 2nd edition

First-Year Writing: Perspectives on Argument (2011 UTA custom edition)

Ruszkiewicz et al, *The Scott, Foresman Writer* (UTA custom edition)

Description of Major Assignments. [Insert descriptions of major course requirements, examinations, projects, and due dates below. Sample ENGL 1302 assignments and descriptions are included below.]

Reading Responses/Reading Quizzes: Each reading response should be two double-spaced pages and should address the prompts provided. **Reading quizzes** will be assigned if students do not come to class prepared.

Issue Proposal (due ???): This semester you'll be conducting research on an issue that you select. For this paper, you will take stock of what you already know about the issue you select, organize and develop your thoughts, and sketch a plan for your research.

Annotated Bibliography (due ???): For this assignment you will create a list of at least 10 relevant sources that represent multiple perspectives on your issue. You will include a summary of each source and a discussion of how you might use the source in your next essays.

Mapping the Issue (due ???): For this paper, you will map the controversy surrounding your issue by describing its history and summarizing at least three different positions on the issue—all from a completely neutral point of view.

Researched Position Paper (due ???): For this paper, you will advocate a position on your issue with a well-supported argument written for an audience that you select.

Class Participation: You will be graded daily on class participation, which includes coming to class prepared, making thoughtful contributions in response to the readings, asking and answering questions, and presenting a general attitude of interest in the course content. [Note: Instructors who include class participation as part of the course grade **must** be able to articulate how the grade will be calculated. That explanation should be included on the syllabus.]

Peer Reviews. Each essay will include mandatory peer review workshops. You will be required to include all peer review materials in the paper's final folder in order to receive full credit. It is **very important that you attend class on peer review days, as you will not be able to make up these points.**

Grades. Grades in FYW are A, B, C, F, and Z. **Students must pass ENGL 1301 and ENGL 1302 with a grade of C or higher in order to move on to the next course.** This policy is in place because of the key role that First-Year English courses play in students' educational experiences at UTA.

The Z grade is reserved for students who attend class regularly, participate actively, and complete all the assigned work on time but simply fail to write well enough to earn a passing grade. **This judgment is made by the instructor and not necessarily based upon a number average.** The Z grade is intended to reward students for good effort. While students who receive a Z will not get credit for the course, the Z grade will not affect their grade point average. They may repeat the course for credit until they do earn a passing grade.

The F grade, which does negatively affect GPA, goes to failing students who do not attend class regularly, do not participate actively, or do not complete assigned work.

Your final grade for this course will consist of the following:

Issue Proposal	15%
Annotated Bibliography	10%
Mapping the Issue	25%
Researched Position Paper	30%

Responses/Quizzes	10%
Class Participation	10%

Final grades will be calculated as follows: A=90-100%, B=80-89%, C=70-79%, F=69%-and below; Z=see the Z grade policy above.

All major essay projects must be completed to pass the course. If you fail to complete an essay project, you will fail the course, regardless of your average. **Keep all papers** until you receive your final grade from the university. You cannot challenge a grade without evidence.

Late Assignments. Papers are due at the beginning of class on the due date specified. Reading responses **will not** be accepted late. Assignments turned in after the class has begun will receive a ten-percent deduction unless the instructor has agreed to late submission *in advance of the due date*. For each calendar day following, the work will receive an additional ten percent deduction. Work is not accepted after three late days. If you must be absent, your work is still due on the assigned date. **[This particular late policy is optional. Designate a policy.]**

Revision policy. Revision is an important means for improving both the writing process and the final product. Students have the option of revising two major essays—the Issue Proposal and Mapping the Issue Essay—after they have been graded. The original grade and revision grade will be averaged to arrive at the student’s final grade for the essay. The last major paper, after it has been submitted for grading, cannot be revised for a higher grade. **[The particular essays I have selected for revision are optional. Please choose two essays for revision.]**

Attendance Policy. Improvement in writing is a complex process that requires a great deal of practice and feedback from readers. Regular attendance is thus necessary for success in ENGL 1302. Students are expected to attend class regularly and to arrive on time. Excused absences include official university activities, military service, and/or religious holidays. Students must inform the instructor in writing at least one week in advance of an excused absence. **[Please note that instructors *must* allow excused absences for the reasons designated above.]**

After accruing four unexcused absences in a T/Th class or six unexcused absences in an M/W/F class, students will be penalized 5% off their final grade for each additional absence. **[This particular penalty is optional. Please designate some penalty.]** I will not supply what you miss by email or phone. Please make an appointment to see me in person to discuss absenteeism and tardiness. Please be in class on time, ready to begin the day's activities. Habitual tardiness is one indication of poor time management and life preparation.

Classroom behavior. Class sessions are short and require your full attention. All cell phones, pagers, iPods, MP3 players, laptops, and other electronic devices should be **turned off and put away when entering the classroom**; all earpieces should be removed. Store newspapers, crosswords, magazines, bulky bags, and other distractions so that you can concentrate on the readings and discussions each day. Bring book(s) and e-reserve readings (heavily annotated and carefully read) to every class. Students are expected to participate respectfully in class, to listen to other class members, and to comment appropriately. I also expect consideration and courtesy from students. Professors are to be addressed appropriately and communicated with professionally.

According to *Student Conduct and Discipline*, "students are prohibited from engaging in or attempting to engage in conduct, either alone or in concert with others, that is intended to obstruct, disrupt, or interfere with, or that in fact obstructs, disrupts, or interferes with any instructional, educational, research, administrative, or public performance or other activity authorized to be conducted in or on a University facility. Obstruction or disruption includes, but is not limited to, any act that interrupts, modifies, or damages utility service or equipment, communication service or equipment, or computer equipment, software, or networks" (UTA Handbook or Operating Procedures, Ch. 2, Sec. 2-202). Students who do not respect the guidelines listed above or who disrupt other students’ learning may be asked to leave class and/or referred to the Office of Student Conduct.

Academic Integrity. It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts" (Regents' Rules and Regulations, Series 50101, Section 2.2)

You can get in trouble for plagiarism by failing to correctly indicate places where you are making use of the work of another. It is your responsibility to familiarize yourself with the conventions of citation by which you indicate which ideas are not your own and how your reader can find those sources. Read your textbook and/or handbook for more information on quoting and citing properly to avoid plagiarism. If you still do not understand, ask your instructor. All students caught plagiarizing or cheating will be referred to the Office of Student Conduct.

Americans with Disabilities Act. The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Drop Policy. Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

Writing Center. The Writing Center, Room 411 in the Central Library, offers tutoring for any writing you are assigned while a student at UT-Arlington. During Spring 2011, Writing Center hours are 9 a.m. to 7 p.m., Monday through Thursday; 9 a.m. to 2 p.m., Friday; and 2 p.m. to 6 p.m., Saturday and Sunday. You may register and schedule appointments online at uta.mywconline.com, by calling 817 272-2601, or by visiting the Writing Center. If you come to the Writing Center without an appointment, you will be helped on a first-come, first-served basis as consultants become available. Writing Center consultants are carefully chosen and trained, and they can assist you with any aspect of your writing, from understanding an assignment to revising an early draft to polishing a final draft. However, the Writing Center is not an editing service; consultants will not correct your grammar or rewrite your assignment for you, but they will help you become a better editor of your own writing. I encourage each of you to use the Writing Center.

In addition to one-on-one consultations, the Writing Center will offer grammar workshops periodically throughout the semester. For more information on these, please visit us at <http://www.uta.edu/owl>.

Library Research Help for Students in the First-Year English Program. UT Arlington Library offers many ways for students to receive help with writing assignments:

Paper's Due Drop Inn. The Paper's Due Drop Inn is a drop-in service available during the Fall and Spring semesters. On Monday through Thursday, from 4pm – 6pm, on the 2nd floor of Central Library (to your right when you exit the elevator; to your left when you exit the stairwell), librarians will be available to assist students with research and/or citation. On most days, there will also be a consultant available from the Writing Center who can help with any problems students may have with organizing or writing papers.

Course-Specific Guides. All First-Year Writing courses have access to research guides that assist students with required research. To access the guides go to <http://libguides.uta.edu>. Search for the course number in the search box located at the top of the page. The research guides direct students to useful databases, as well as provide information about citation, developing a topic/thesis, and receiving help.

Additional Academic Resources. The University of Texas at Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. These resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals to resources for any reason, students may contact the Maverick Resource Hotline at 817-272-6107 or visit www.uta.edu/resources for more information.

Electronic Communication Policy. All students must have access to a computer with internet capabilities. Students should check email daily for course information and updates. I will send group emails through MyMav. I am happy to communicate with students through email. However, I ask that you be wise in your use of this tool. Make sure you have consulted the syllabus for answers before you send me an email. Remember, I do not monitor my email 24 hours a day. I check it periodically during the school week and occasionally on the weekend.

The University of Texas at Arlington has adopted the University "MavMail" address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. ***Students are responsible for checking their MavMail regularly.*** Information about activating and using MavMail is available at <http://www.uta.edu/oit/email/>. There is no additional charge to students for using this account, and it remains active even after they graduate from UT Arlington.

Conferences and Questions: I have three regularly scheduled office hours each week. These times are reserved for students to drop by or to make an appointment to discuss course assignments, grades, or other class-related concerns. I will be happy to make other appointment times for you if your class schedule conflicts with regular conference times or if I am not available on certain days. If you receive a grade on an assignment or quiz about which you have questions, please wait twenty-four hours before discussing it with me. This gives you time to process the assignment comments and to think about how your course work meets the requirements set forth for each assignment. I do not discuss individual student issues in the classroom before, during or after class. **[This policy is optional.]**

Syllabus and Schedule Changes. Instructors try to make their syllabuses as complete as possible; however, during the course of the semester they may be required to alter, add, or abandon certain policies/assignments. Instructors reserve the right to make such changes as they become necessary. Students will be informed of any changes in writing.

Course Schedule. Assignments are due on the day they are listed.

<i>TSIS: They Say/I Say</i>	IP: Issue Proposal
<i>SFW: The Scott, Foresman Writer</i>	AB: Annotated Bibliography
<i>FYW: First-Year Writing: Perspectives on Argument</i>	MI: Mapping the Issue
	RPP: Researched Position Paper

Week	Date	Assignments
1	8/26	Course introduction. Policies and procedures.
2	8/29	Rhetorical situation Read: <i>FYW</i> pp. xi-xix (<i>FYW</i> policies) and “The Rhetorical Situation” pp. xx-xxiii. Diagnostic Essay
2	8/31	Rhetorical situation, cont. Read: Review <i>FYW</i> “The Rhetorical Situation” pp. xx-xxiii. Last day for late registration
2	9/2	Entering academic conversations Read: <i>TSIS</i> Preface, Introduction, and Ch. 9 Due: RR#1: Choose a current issue that interests you. Write a brief (1/2 page) summary of the issue. Then put in your oar. What do “they” say about the issue? What do you say? Use the templates in the Introduction to help organize your ideas.
3	9/5	No Class: Labor Day Holiday
3	9/7	Introduction to argument Read: <i>FYW</i> Chapter 1 and <i>TSIS</i> Chapters 1 and 7
3	9/9	Discuss ENGL 1302 assignment sequence Read: ENGL 1302 assignments in <i>FYW</i> pp. xliii-lxiii. Pay careful attention to the Issue Proposal (IP). Due: RR#2: Name another current issue that interests you. Why does it interest you? What stake do you have in the issue? What is your position? What are opponents’ positions? Where is there common ground on the issue? Also, bring questions about assignment sequence in general and IP specifically.
4	9/12	Discuss current issues Read: Review <i>FYW</i> Chapter 1 pp. 14-21. Due: RR#3: Select three possible issues to research this semester. Draft responses to invention questions 1-4 in the Issue Proposal assignment for each issue (<i>FYW</i> xliii-xliv). Census Date: Last day to withdraw without a W
4	9/14	Review and discuss sample IP. Discuss peer review. Read: Sample IP in <i>FYW</i> pp. xlvii-xlviii and “Understanding Your Instructor’s Comments” and “ <i>FYW</i> Evaluation Rubric” in <i>SFW</i> pp. xxiii-xxix. Due: First draft of IP.
4	9/16	Finding and Stating Claims. Assign peer review groups. Read: <i>FYW</i> Chapter 2 and <i>TSIS</i> Chapter 4 Due: Revised claim for IP.
5	9/19	In-class work on IPs. Due: Peer review feedback of IPs.
5	9/21	Reasons and evidence Read: <i>FYW</i> Chapter 4. Due: RR#4: <i>FYW</i> pp. 99-100 Tasks 1 and 2
5	9/23	Reasons and evidence, cont. Read: <i>TSIS</i> Chapters 2, 3, 5; <i>SFW</i> pp. 233-248
6	9/26	Discuss strengths and weaknesses of IP and trajectory of research project. Assign annotated bibliography (AB).

		Due: Issue Proposal Portfolio.
6	9/28	Library Day: Research for Annotated Bibliography Meet in library room ???. Read: <i>SFW</i> pp. 224-232. Due: Possible search terms for your library research.
6	9/30	Warranting claims and reasons Read: <i>FYW</i> Chapter 7. Due: ???
7	10/3	Warranting claims and reasons. Assign peer review groups. Read: Review <i>FYW</i> Chapter 7. Due: ???
7	10/5	Review and discuss sample AB. Read: Sample AB. Due: First draft of AB
7	10/7	In-class work on AB Due: Peer review of ABs.
8	10/10	Strengths and weaknesses of AB. Due: Annotated Bibliography.
8	10/12	Mapping the Issue (MI) Read: MI assignment in <i>FYW</i> pp. xlix-lii Due: Questions about MI assignment.
8	10/14	Ethos, pathos, and logos Read: <i>FYW</i> Chapter 3 and "Evaluating Proofs" handout Due: ??
9	10/17	Reporting evidence Read: <i>FYW</i> Chapter 5 Due: RR#?: Select an article from your AB and analyze its claims and support (see Invention #3 in assignment pg. xlix in <i>FYW</i>).
9	10/19	Reporting evidence Read: Review <i>FYW</i> Chapter 5 Due: RR#?: Write a draft outline of your MI. Include the evidence you will use to support your discussion of the conversations you're mapping.
9	10/21	In-class work on MI. Assign peer review groups. Read: Sample MI in <i>FYW</i> pp. liii-lv. Due: First draft of MI.
10	10/24	In-class work on MI Due: Second draft of MI.
10	10/26	In-class work on MI Due: Peer reviews of MI.
10	10/28	Assign Researched Position Paper Read: RPP assignment in <i>FYW</i> pp. lvi-lix. Due: Questions about RPP assignment
11	10/31	Discuss strengths and weaknesses of MI. Due: MI Portfolios.
11	11/2	Your reader's role in your argument Read: <i>FYW</i> Chapter 6, <i>TSIS</i> Chapter 6 Due: Name the intended audience for your RPP (remember, it must be a person or group with a real address) and explain how you intend to frame your problem/solution for your chosen audience (see <i>FYW</i> p. 128-29 for invention questions). Last day to drop
11	11/4	Outlining your argument Read: <i>FYW</i> Chapter 10 Due: Outline of your RPP, including main claim, "so what," reasons, and

		support.
12	11/7	Making your case Read: <i>TSIS</i> Chapter 10 Due: Draft a paragraph of your RPP in which you include a reason, support your reason with evidence, and include “metacommentary” to clarify or elaborate.
12	11/9	Rogierian Argument Read: <i>FYW</i> Chapter 8 Due: Where do you have common ground with opponents in your RPP? Draft a paragraph of your RPP in which you highlight your common ground.
12	11/11	Research Process Read: <i>FYW</i> Chapters 11-13. Due: Questions about your research process.
13	11/14	TBA
13	11/16	Library Day Due: Bring a list of questions you still need to answer/information you still need to gather for your RPP and search terms for library work.
13	11/18	In-class work on RPPs. Read: Sample RPP pp. lx-lxii in <i>FYW</i> . Due: Questions about RPP project.
14	11/21	In-class work on RPPs. Assign peer review groups. Due: First draft of RPP.
14	11/23	In-class work on RPPs. Due: Second draft of RPPs.
14	11/25	No Class: Thanksgiving Holiday
15	11/28	In-class work on RPPs. Due: Peer review of RPPs.
15	11/30	In-class work on RPPs. Due: Third draft of RPPs.
15	12/2	Discuss strengths and weaknesses of RPPs. Due: RPP Portfolios.
16	12/5	Class evaluations. RPP presentations.
16	12/7	RPP presentations, cont.
16	12/9	RPP presentations, cont. Last day of classes

ENGL 1302 Syllabus Contract

I have read and understood the syllabus, and I agree to abide by the course policies.

Print Name

Date

Signature

Date

Paper 1 – Issue Proposal
English 1302: Rhetoric and Composition II

The Rhetorical Situation

In order for argument to occur, there must first be an “issue,” which simply means an unsettled question that matters to a community. This semester you’ll be conducting research on an issue that you select, and since you’ll be reading and writing extensively on this issue throughout the term, it’s essential that you choose one that truly interests you. As you consider potential issues, you may want to do some background reading to ensure that you are truly interested in the issue and that you can find enough sources to support sustained research. **Please note:** all the major assignments in this course build on one another, so once you select an issue, you may not change it.

For this paper, you will take stock of what you already know about the issue you select, organize and develop your thoughts, and sketch a plan for your research. Your audience will be your classmates and me.

Invention (i.e., discovering what you’re going to say in this paper)

1. You must first make sure the issue you’ve selected is arguable. Apply the “Twelve Tests of an Arguable Issue” on p. 28 of *First-Year Writing*. If you cannot answer “yes” to all twelve questions, change or modify your issue until you can.

2. Your classmates and I will want to know more about the issue and your relationship to it, so brainstorm/freewrite/draft answers to the following questions:

- How would you introduce this issue to an audience who knows nothing about it?
- What do you know about the issue already?
- How did you acquire your knowledge about the issue?
- Why do you find this issue compelling?

3. Your classmates and I will also be interested in what you *don’t* know (or are at least unsure about) regarding the issue. Brainstorm/freewrite/draft answers to the following questions:

- What are the main questions you want to pursue/answer over the course of the semester? (Obviously these questions may change as you learn/think more about the issue.)
- How would you answer these questions right now and why? (Your answers may change significantly as you research the issue.)
- What more do you need to learn about the issue, and where might you go to find more information?

4. Finally, your classmates and I will be curious to know what audiences you have in mind as you look ahead to future assignments. Brainstorm/freewrite/draft answers to the following questions:

- What audiences would be interested in your ideas on the issue?
- What types of scholars, stakeholders, decisions makers, and pundits are interested in/affected by the issue?
- What sorts of people are likely to be your opponents? Your allies?

Arrangement (i.e., organizing what you're going to say in this paper)

You'll want to organize your paper in the manner you think will prove most effective with your classmates and me, but here are some general guidelines:

- Heed the lesson of Ch. 1 in *They Say/I Say*: “To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only his or her thesis, but also what larger conversation that thesis is responding to” (18). In this case, the conversation you're responding to is the one surrounding the issue you've selected. Indicate at the beginning of your paper that you're writing in response to that conversation, then state a thesis that previews what you'll be discussing in your paper and why it is appropriate for a semester of sustained research.
- Also mind the lesson of Ch. 7 in *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (88-89). Don't assume that your classmates and I will understand why your issue matters—*make* us understand by explaining why your issue is important and why we should care about it.
- However you arrange the body of your paper, make sure you answer fully and in detail all the questions in the Invention section of this prompt.

Style (i.e., choosing the appropriate language for your paper)

One reason I'm asking you to write to your classmates and me is to break you of the habit of writing all your papers to some vague, generalized audience and/or attempting to make all your papers approximate some objective ideal. If you approach this paper in that way, your style will be ineffective because it won't be tailored to your specific audience. When reading your paper, it should be obvious to your classmates and me that you're writing to us specifically.

Heed the lesson of Ch. 9 in *They Say/I Say* and mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). The more important lesson of that chapter is “that your judgments about the appropriate language for the situation should always take into account your likely audience and your purpose in writing” (121). Since you're writing to your classmates and me, you should write in an informal style that is distinctly your own, but do make sure you're communicating clearly.

All readers appreciate coherent, unified paragraphs, so your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Use *The Scott, Foresman Writer* for questions you have regarding style.

Other Requirements

Your paper should be **3-5 pages**—anything shorter or longer will be considered a failure to adhere to one of the assignment's basic requirements. It should be double-spaced, typed in Times New Roman font, with 12-point character size and one-inch margins all the way around.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready for your classmates and me to read. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.

Evaluation Criteria

Final Draft:

- Includes a snappy title that catches the reader’s attention and indicates the topic and argument.
- Identifies an arguable/contestable issue appropriate to the assignment.
- Indicates that the essay responds to the conversation about that issue.
- Includes a contestable, specific, detailed claim about why the issue is appropriate for a semester of sustained research.
- Provides well-developed reasons about your relationship to the issue (what you know, what you don’t know, what audiences you are considering, and how you will find the information you need) that support the claim.
- Answers the “so what” and “who cares” question by explaining why the research topic is significant and to whom.
- Supports reasons with thoughtful, well-developed examples anecdotes, ideas, and questions.
- Comes across as a credible writer, and appeals to the values and emotions of the audience.
- Develops a seamless, coherent, and well-organized argument.
- Sentences are lively, engaging, and relatively error free.
- If outside sources are used, they are used effectively and integrated smoothly to help substantiate or support points.
- If outside sources are used, there is proper attribution to each source cited via in-text parenthetical citation and a correctly formatted Works Cited page.
- Essay is 4 pages in MLA Style (Works Cited necessary if outside sources are used) in 12pt. Times New Roman font with 1-inch margins.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Issue Proposal Peer Review Prompt
English 1302: Rhetoric and Composition II

Writer:

Reviewer:

Introduction

Early in the paper, the writer should incorporate what “they say” by situating his/her paper as a response to the conversation surrounding the issue he/she has selected. The writer should also state a thesis that previews what he/she will be discussing in his/her paper and why it is appropriate for a semester of sustained research. Finally, the writer should make it clear why the issue matters by answering the “Who cares?” and “So what?” questions.

Are all these elements clear to you? If so, prove it by repeating these elements back to the writer (feel free to quote the writer directly in your response). If not, describe what is missing and suggest some options for how the writer might go about satisfying these elements of the assignment.

What the Writer Knows

The writer should explain what he/she knows about the issue already, how he/she acquired that knowledge, and why he/she finds the issue compelling.

Are these explanations sufficient? If so, summarize them and explain why they are effective. If not, explain what is lacking and suggest how the writer might go about providing fuller explanations.

What the Writer Doesn't Know

The writer should list the main questions he/she wants to pursue over the course of the semester, how he/she would answer these questions right now, where he/she plans to look for more information.

Are these elements addressed sufficiently? If so, summarize them and explain why they are effective. If not, explain what is lacking and suggest how the writer might go about addressing these deficiencies.

Interested Audiences

The writer should describe audiences that are interested in the issue and people who are likely to be allies and opponents.

Does the writer adequately describe such stakeholders? If so, summarize these descriptions and explain why they are effective. If not, explain what is lacking and suggest how the writer might provide fuller descriptions.

Sample Issue Proposal

Working Hard Is Hardly Working: Challenges Facing Working Families in the U.S.

For as long as I can remember, I have felt frustrated by the lack of institutional support for working women and families. In my high school Government and Economics classes I would get furious when we talked about the gender wage gap that means that women still earn only 83 cents for every dollar a man earns; the lack of a federal law guaranteeing women paid maternity leave; and the lack of affordable quality daycare for working families. As an adult I have an even more personal stake in issues facing working families because I have a full-time job and two young sons, a combination that creates situations that are comical and heartbreaking: I comfort a crying mother at my sons' daycare as she drops off her ten-week old infant on her first day back to work; I arrive at my own job 15 minutes late covered in spit-up; I see my oldest son playing with his collection of Happy Meal toys and feel ashamed because they reveal how many meals I'm not cooking; I nurse my youngest son to sleep at night while answering work emails. Conversations with other daycare mothers reveal that we're all stretched thin financially and emotionally as we struggle to do our best by our children, partners, employers—and ourselves. And the conversation isn't limited to daycare moms—high profile feminists like Michelle Obama argue that working families need stronger support from government and businesses in order for families and businesses to thrive. This semester I plan to research the lack of institutional support provided to U.S. women and families and the resulting lack of work/life balance, financial security, and family stability. I also want to examine the negative impacts on businesses that result from employees' struggles. This topic justifies a semester of sustained research because I have a personal investment and a passionate interest in it; because there's an ongoing conversation about the issue in the U.S.; because there are a lot of interesting ways I could enter the conversation.

The issue of support for working families is one that I have always had an interest in; I have always wondered why women make the choices they do and how they manage to survive (and

hopefully thrive) within the personal/professional/financial constraints they face. I will certainly draw on my own experience when developing my essays because it relates directly to the arguments I want to make. I have already read a fair amount about this issue, and there are a lot of articles/data I can draw on: I love Arlie Hochschild's *The Second Shift* about the particular burdens facing working mothers, and I can look in JSTOR for articles that cite her; there's a Harvard study comparing U.S. maternity/paternity leave benefits to those in other countries; there was a *New York Times Magazine* article a few years ago about highly educated women leaving their professions after having children; *Ms.* magazine always has articles about this topic; I can look at websites of organizations like NOW; I can see what Michelle Obama has said about this and related issues.

I obviously have a lot of strong ideas about the challenges facing working families, but there are also a lot of questions I have to answer before I'll be able to focus my topic. Here are a few: What minimum legal/financial support/safety nets do state and federal governments provide for working families (Family and Medical Leave Act, CHIP, etc.)? Where are the Catch-22s in the system (e.g., women on welfare lose money for groceries after they make a certain amount of money even though amount isn't enough to live on)? Which employers in the Metroplex/Texas/US provide more than minimum assistance/protections for working families? What kinds of benefits are they providing (subsidized childcare, paid maternity/paternity leave)? What are the benefits to employers of providing those extra "perks"? Which elected officials/public figures argue for more support for working families? What kinds of arguments are they making? What protections/benefits do working families have in other industrialized countries? What kind of arguments can I make to create common ground and convince business people, legislators, etc. that better support of working families benefits everyone? Answering these questions will help me figure out what specific issue I want to tackle and within the overall umbrella of "lack of institutional support for women who work outside the home."

I know that lots of people feel very strongly about this issue: feminist scholars have written a lot about “the second shift” and lack of support for working women and families; Michelle Obama has taken up this issue; state and local lawmakers make decisions all the time that directly and indirectly affect working families, as do CEOs and other decision-makers in large and small businesses around the country. I think there are several possibilities in terms of audiences: if I want to propose changes in Texas law, my audience could be my legislators in the Texas House and Senate; if I want to organize moms or families to work for change, I could write to readers of local mommy blogs like the one sponsored by the *Fort Worth Star-Telegram*; I could also make arguments to my own employer for benefits that I don’t currently receive, although that seems rhetorically very tricky. My allies are feminist lawmakers and businesspeople who understand and sympathize with the challenges faced by working families. It may also be that conservatives who believe in the importance of family values could be allies. I think most lawmakers and businesspeople will oppose this issue because it can be seen as expensive and as doing for others what they should be doing for themselves. The hardest question for me is how to appeal to business folks/legislators who make the short-term financial bottom line the most important aspect of their business models. My initial idea is that I would appeal to the idea that providing financial and legal safety nets for working families is an important part of “family values.” I will also argue that support for working families may seem expensive but benefits employers’ bottom line in the long term.

Since it can be hard to get people to sympathize with the idea of work/life/school balance and/or support for working families, I might start by describing poignant anecdotes about challenges faced by working parents. For example, I know of women who leave their small children asleep in the car outside their workplace late at night because they don’t have childcare and are scared to leave their kids at home. It’s a dramatic example that illustrates the struggles that working parents face. Depending on my audience, leading with such an emotional appeal might

backfire. If I'm writing to businesspeople, it might be better to start with a logos appeal—maybe I can find data about how better support of working families benefits the bottom line.

I am excited about learning more about this topic and writing a sustained argument about it. I have felt passionately about the topic for a long time, which makes sense given that I'm living it every day and watching women around me—including the First Lady—struggle with the same issues I face. I think writing about this topic will help me make sense of the challenges I face in my own life while at the same time allowing me to argue publicly for change. You better believe that my Researched Position Paper is going to be “for real”!—I'm definitely going send it to my chosen audience.

Annotated Bibliography

English 1302: Rhetoric and Composition II

An annotated bibliography is a list of sources on a specific topic that includes a summary of each source. As you research your topic, develop an annotated bibliography of relevant sources. Your final annotated bibliography should include annotations for at least 10 sources that represent multiple perspectives on your issue.

The list should be compiled in alphabetical order using the appropriate citation style—in this case, Modern Language Association (MLA) style. Consult *The Scott, Foresman Writer* for directions on how to format entries.

Your annotation for each source should consist of two paragraphs. In the first, answer the following questions:

1. What kind of source is it, e.g., a book, journal article, magazine article, newspaper article, encyclopedia entry, database summary article, website?
2. What is the genre of the piece, e.g., a news report, an editorial, a report of scientific research, a summary of a number of sources? What is the purpose of the text?
3. Who is/are the author/authors? What are the author's credentials? How does the author establish his or her authority to speak on this subject? Also consider the credibility of the publication venue.
4. Who is the intended audience? Consider where the text is published, the degree of specialized knowledge needed to understand the text, how objective or argumentative the text is.
5. When was the text published? How does the publication date affect the relevance and usefulness of the source?

In your second paragraph, summarize the content of the piece in a way that demonstrates you have read the source and understood its content. **If the source is an argument, as opposed to a purely informational text, identify its main claim and supporting reasons.** In addition, explain how you plan to use the source in your Researched Position Paper (obviously this plan may change as you conduct further research and begin drafting). Will you use the source for background information, and if so, what information specifically do you plan to use? Does the source contain evidence that you plan to borrow, and if so, what evidence? If the source is an argument, will you position it as an ally or an opponent and why?

Evaluation Criteria

Final Draft:

- Includes annotations of at least 10 sources relevant to the research topic.
- Documents each source using MLA citation.
- Identifies and/or analyzes source type and genre, credentials of author and publication, intended audience, and publication date.
- Provides a summary that identifies main claim/supporting points and indicates a thorough understanding of the source.
- Reflects on how the source could be used in the Researched Position Paper.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Paper 2 – Mapping the Issue
English 1302: Rhetoric and Composition II

The Rhetorical Situation

For your Issue Proposal, you organized your preexisting knowledge on your issue and sketched a plan for research. You then compiled several sources and summarized their contents for your Annotated Bibliography. For this paper, you will map the controversy surrounding your issue by describing its history and summarizing at least three different positions on the issue—all from a completely neutral point of view.

Before people can make an informed decision on a controversial issue, they must know the history of the controversy and the range of positions available. Publications often meet this need by providing a neutral, unbiased description of an issue’s history and the main arguments made on all sides (e.g., *The New York Times’s* “Times Topics” section or *Slate’s* “Explainer” section). Imagine you are writing such an overview of your issue for a UTA student publication that offers analysis and commentary about politics, news, and culture.

Invention (i.e., discovering what you’re going to say in this paper)

1. Your audience of UTA students will want to know some background information on your issue, so draft answers to the following questions:

- What caused the issue?
- What prompted past and present interest in it?
- Who is interested in the issue and why?

2. Your audience will also want to know the current, major positions on the issue, so reflect on the titles in your Annotated Bibliography, draft descriptions of 3-5 different positions, and identify which articles in your bibliography advocate the positions you’ve described.

3. Now that you’ve drafted descriptions of the background and major positions on your issue, draft a more detailed description of one position:

- What are the main claims of those who advocate this position?
- What reasons do they provide for those claims?
- What evidence do they use to support their reasons?
- What assumptions underlie their arguments?

Support your description by summarizing and analyzing at least one source from your Annotated Bibliography that advocates this position.

4. Repeat step 3 with a second position, again supporting your description by summarizing and analyzing at least one source from your Annotated Bibliography. Additionally, you should highlight the relationship between the two positions you’ve described by answering the following questions:

- What are the points of intersection and diversion?
- On what points do advocates of these positions agree, and on what points do they disagree?
- What are the reasons for disagreement?

5. Repeat step 3 with all the remaining positions you plan to describe, always including a summary and analysis of at least one source from your Annotated Bibliography. Also, for every new position you introduce, explain its relationship to the previous positions you've described. Highlight points of intersection and diversion, describe points of agreement and disagreement, and explain the reasons disagreements exist.

6. Think about how you're going to come across to UTA students as a person of good character, good sense, and good will. Here are some tips:

- Describe the most significant positions across the entire field of the controversy; don't simply describe those positions that cluster around the position you favor.
- Summarize sources fairly and analyze them carefully. Accurately identify their main claims, supporting reasons and evidence, and implicit assumptions.
- Maintain neutrality. The time will come for you to take a stand on the issue, but don't do it now. Advocates of the positions you describe should feel that you have represented their views and arguments fairly, and your readers should finish your paper without any idea of where you stand on the issue.

7. Think about the values and emotions that you share with fellow UTA students and consider how you might appeal to them. Here are some tips:

- Appeal to readers' desire for information by presenting clear, well-organized, well-supported summaries that show you've read widely and closely and have developed a deep understanding of positions ranging across the entire field of the controversy.
- Appeal to readers' sense of fairness by providing truly unbiased descriptions of all positions/arguments.
- Draw on the lessons of Chapter Nine in *They Say/I Say* by mixing standard written English with "the kinds of expressions and turns of phrase that you use every day when conversing with family and friends" (115). Because you're writing for publication and for readers you don't know, you should adopt a more formal style and tone than in your first paper. This does not mean, however, that you need to abandon your unique ways of expressing yourself.

Arrangement (i.e., organizing what you're going to say in this paper)

You'll want to organize your paper in the manner you think will prove most effective with your audience of UTA students, but here are some general guidelines:

- Heed the lesson of Ch. 1 in *They Say/I Say*: "To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only his or her thesis, but also what larger conversation that thesis is responding to" (18). As was the case with your first paper, the conversation you're responding to is the one surrounding the issue you've selected. Indicate at the beginning of your paper that you're writing in response to that conversation, and then state a thesis in which you promise to describe the most significant positions on your issue.

- Also mind the lesson of Ch. 7 in *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (88-89). Unlike your first paper, this one is unsolicited, which means you must work harder to demonstrate why your issue matters and to attract readers. Providing compelling answers to the “so what?” and “who cares?” questions is crucial.
- However you arrange the body of your paper, make sure you answer fully and in detail all the questions/requests in the Invention section of this prompt.

Style (i.e., choosing the appropriate language for your paper)

You’re writing for a highly specific audience, so avoid writing to some vague, generalized audience. When reading your paper, it should be obvious that you’re writing to fellow UTA students.

Heed the lesson of Ch. 9 in *They Say/I Say* and mix standard written English with “the kinds of expressions and turns of phrase that you use every day when conversing with family and friends” (115). The more important lesson of that chapter is “that your judgments about the appropriate language for the situation should always take into account your likely audience and your purpose in writing” (121). As mentioned earlier, your style should be more formal than in your first paper, but this does not mean you should write in a pretentious style that is not your own.

All readers appreciate coherent, unified paragraphs, so your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Document your sources properly according to MLA style. Consult *The Scott, Foresman Writer* for instructions on how to format in-text citations and Works Cited entries.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Use *The Scott, Foresman Writer* for questions you have regarding style.

Other Requirements

Your paper should be no longer than five pages—anything beyond that length will be considered a failure to adhere to one of the assignment’s basic requirements. It should be double-spaced, typed in Times New Roman font, with 12-point character size and one-inch margins all the way around.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready for publication. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.

Evaluation Criteria

Final Draft:

- Includes a snappy title that catches the reader's attention and indicates the topic and argument.
- Identifies an arguable/contestable issue appropriate to the assignment.
- Includes a specific, detailed thesis about the history of the issue and the available range of positions on the issue.
- Answers the "so what" and "who cares" questions by explaining why the argument is significant and to whom.
- Provides background about the issue that provides a context for understanding the range of positions on the issue.
- Identifies, summarizes, and analyzes at least three positions on the issue.
- Supports analysis with carefully selected, well-developed examples from multiple sources.
- Maintains neutrality by describing each position fairly.
- Uses sources effectively and integrates them smoothly, paraphrasing and occasionally directly quoting authorities to help substantiate or support points.
- Offers proper attribution to each source cited via in-text parenthetical citation and a correctly formatted Works Cited page.
- Comes across as a credible writer, and appeals to the values and emotions of the audience.
- Develops a seamless, coherent, and well-organized argument.
- Sentences are lively, engaging, and relatively error free.
- Essay is 5 pages in MLA Style with Works Cited in 12pt. Times New Roman font with 1-inch margins.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Mapping the Issue Peer Review Prompt
English 1302: Rhetoric and Composition II

Writer:

Reviewer:

Introduction

Early on, the writer should incorporate what “they say” by situating his/her paper as a response to the conversation surrounding a controversial issue. He/she should also provide a thesis that promises to describe the most significant positions on that issue. Finally, the writer should make it clear to whom his/her paper matters (“Who cares?”) and why (“So what?”).

Are all these elements clear to you? If so, prove it by repeating these elements back to the writer (feel free to quote the writer directly in your response). If not, suggest some options for how the writer might go about satisfying these elements of the assignment.

Background

The writer should provide readers with some background on the controversy, explaining what caused the issue, what prompted past and present interest in it, and who is interested in the issue and why.

Are these explanations apparent? If so, briefly summarize them (feel free to quote the writer directly). If not, let the writer know which parts of the background information you find missing.

Description/Summary

For at least three positions, the writer should describe advocates’ main claims, supporting reasons, and evidence. He/she should also describe points of intersection and diversion between positions, the points on which advocates agree and disagree, and the reasons for disagreement. Finally, for each position the writer should summarize at least one outside source.

Has the writer included all this information for each position mentioned? If so, briefly summarize the elements for each position. If not, explain what elements you find missing from which positions.

Sample Mapping the Issue

Being a published author or artist doesn't mean what it used to. One cannot simply say "I wrote that *book*" or "I made that *painting*." The explosion of technology now causes one to instead say, "I came up with that *text*" or "I manipulated that *graphic image*" or "I uploaded that clip to YouTube and downloaded a remixed song off of Limewire to go with it." The internet's widespread, user-friendly interface that allows mass participation in information sharing, creativity, and idea exchange has brought a significantly larger demographic into the conversation of intellectual property and what constitutes publication and ownership. The transition of tangible media, like magazines and DVDs, to internet sites has expanded the definition of what copyright means. As a result, personal blogs, clothing, online books, and even pornography have become new and crucial elements in the world of art and technology distribution. In this paper I will review three main positions on the issue of copyright in the internet age. First, there are those who find themselves tangled between the two extremes of strict, exclusive ownership and absolute free sharing. With the expansion of creative and web-based industries, this first group is becoming less concerned with exclusivity and more concerned with the rights of the public domain. Second, there are those who remain adamant about having strict ownership of their ideas and creations and are uneasy with technology's ability to manipulate creative works and potentially copy someone's ideas. These people appeal to the courts and stamp trademarks all over their work. Third are those who are adamant about *not* having any limits; they embrace technology as a means of creating a free-share environment where everyone can use published works as they please with no regards to ownership or profitability.

Since 2008, fashion has significantly permeated the conversation on legal protection because it is tied to design as well as retail, consumerism, and direct public involvement. Thus, restrictions on fashion often fall between the extremes of protecting and sharing intellectual property, as clothing merges intellectual creative design with material sale items. Johanna Blakeley

recently published an article on *Design Observer* entitled “The Costs of Ownership: Why Copyright Protection Will Hurt the Fashion Industry” in response to a new bill, The Innovative Design Protection and Piracy Prevention Act, which places strict copyright on fashion. Blakely states that while the bill will stimulate creativity and provide protection to some extent, it will hurt the fashion industry artistically and economically, as well as prove difficult to implement. Because fashion is utilitarian, it is difficult to classify clothing designs as entirely unique and creative. Here, fashion is a perfect example of an industry that is unlikely to ever set copyright limitations, be they strict or relaxed, based on its wide scope. At the very least, the industry remains unsure of how to implement a clear policy on copyright and is as unsure of what needs to be protected as any beginner artist would be. Writers like Blakely sympathize with designers, who work in an industry constantly under pressure to innovate. Blakely herself tends to be in favor of the freedom to copy designs, but she (like the fashion industry) remains in limbo on what the exact limitations ought to be, siding with the vast majority of those unsure of where to settle on the intellectual copyright spectrum.

The fashion industry is becoming a major participant in the copyright conversation. At the same time, this industry that thrives on people wearing clothes has a lot in common with an industry that thrives on people removing their clothes. In *The New York Times*, writers Kal Raustiala and Chris Sprigman contributed a piece earlier this year to the *Freakonomics* section about copyrighting pornography. Their argument mirrors that of Blakely’s in that they find it difficult to pinpoint the limits of copyright when the product is one of direct use: “Pornography is, in large part, a utilitarian product, and for most consumers, the purpose for which it is employed is served just as well by a five-minute porn-tube clip” (Raustiala 1). The main concern is that sites like YouTube and its sub-site YouPorn are hurting the industry because they allow people to view for free the same clips once only available for purchase. Since these clips still “get the job done,” producers worry that DVD sales will decrease and paid-subscriptions websites will close; however, the clips can also

serve as ads for high-quality porn that continue to generate revenue. Though they comfortably accept the likelihood of coexistence for paid websites no matter what, the limits of copyright, again, remain obscure, especially for the producers. The permeation of intellectual copyright into industries like fashion and porn, which were once minor issues for them, reinforces the difficulty of placing copyright within solid boundaries. These industries struggle with legally explaining their policies under the umbrella of technology, but have managed to keep a balanced outlook that attempts to equally serve the artist and the public.

Still, not everyone is comfortable with leaving the limits of copyright obscure and open for interpretation, nor is everyone interested in a balance between maker and user. These people believe in the letter of the law as a defender of copyright, limiting both access and distribution for creative works. Instead of considering consumers, attention is focused on the creator's exclusive ownership rights. Mark Helprin sides with this firmer stance in *The New York Times* in a 2007 opinion piece, "A Great Idea Lives Forever. Shouldn't Its Copyright?" He argues that copyright should be permanently passed on like an inheritance, even after the creator's death. Those who are pro-strict-copyright would side with Helprin because they are most concerned with attaching a name to a copyright, much like a legacy. Indeed, like money, Helprin believes copyright is an exclusive, tangible right that cannot be easily taken away or manipulated into "public property," much in the ways Blakely and Raustiala and Sprigman argue for public domain to override the need for extreme ownership. While these writers see and support the benefits that an average consumer would receive from utilitarian items not restricted by copyright, Helprin is more focused on declaring exclusivity and legal ownership principally more important than public access. All three authors recognize the importance of intellectual property, but the outlook here does not endorse the practical benefits of distribution and consumption.

Regardless of his views, Helprin could seemingly have a reasonable discussion and come to terms with someone like Johanna Blakely, as they sympathize with the effort an artist puts into

his/her work and the recognition it deserves. However, Helprin would become exceedingly frustrated with someone like Cory Doctorow, who is notorious for blogging and speaking about technology in the public domain. Unlike Helprin's claim of copyright being a crucial element in creativity, Doctorow sides completely with the consumer and their right to access pretty much anything. Like other internet-savvy writers looking to get their work noticed rather than legally manufactured, Doctorow often makes his own works available through a Creative Commons license. Though there are different levels of Creative Commons licensing (depending to what limit people will allow others to use their work), the willingness to use one at all indicates the championing of free distribution. An audio file entitled "Giving it Away" features a reading from Cory Doctorow's *Forbes* article in 2006 where he talks about a book he "publishes" as an ebook as well as a downloadable audio file. This action basically turns his work into a public object, less tangible than a book and harder to pinpoint for copyright. Unlike the writers of the articles on fashion, porn, and books combined, Doctorow claims there is no empirical way to prove that stripping copyright hurts an artist financially: instead, because it costs nothing to put out a free text, only positive reinforcement is likely to remain (increased sales, a wider readership, and the ability to translate, etc.) Indeed, artists who are new to the industry and do not have the means to afford "professional" publishing often do not pay as much attention to copyright. Doctorow sides with Blakely and Raustiala and Sprigman with the concern of reaching an audience as a key reason to loosening the reins on copyright laws, yet he neglects to mention any importance in protecting original intellectual ideas. Certainly, this reading is quite the opposite of Helprin's *New York Times* piece in that Doctorow would never allow legal mediation to dictate how he distributes material. So whether the limits of copyright matter or not, even the disregard for copyright is an argument in itself. More and more artists challenge their boundaries, and the average internet user must question how they access, share, and reproduce everyday internet content.

Works Cited

Blakely, Johanna. "The Costs of Ownership: Why Copyright Protection Will Hurt the Fashion Industry." *Design Observer*. 19 Aug 2010. Web. 12 Oct 2010.

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Paper 3 – Researched Position Paper
English 1302: Rhetoric and Composition II

The Rhetorical Situation

For your Issue Proposal, you organized your preexisting knowledge on your issue and sketched a plan for research. You then compiled several sources and summarized their contents for your Annotated Bibliography. In your Mapping the Issue paper, you traced the controversy surrounding your issue by describing its history and summarizing the major positions on it. Now—finally—it is time for you to have your say on the issue.

For this paper, you will advocate a position on your issue with a well-supported argument written for an audience that you select.

Invention (i.e., discovering what you’re going to say in this paper)

1. Choose a *specific* audience (no “American people” or “people interested in my topic”) for your paper. Your audience should be a person, group, organization, website, publication, etc. named by a proper noun (i.e., you have to capitalize it) and with an address (physical or electronic) to which you could send your paper.

Make sure you investigate the characteristics and values of your audience.

2. Your audience likely will want to know immediately both the conversation you’re responding to and your own position. Furthermore, they will want to know that you are *advancing* the conversation, turning it in a new direction, rather than just repeating another writer’s argument. Consult Ch. 4 in *They Say/I Say* for tips on how to formulate your claim as a response to what someone else has written.

3. Your audience certainly will expect you to support your claim with good reasons, so attach as many reasons as you think necessary. To determine whether your reasons are “good,” draw out the implicit warrant in each claim+reason, and then consider whether your audience will consent to those warrants. If so, then you’ve probably selected good reasons. If not, then you may need to select reasons that appeal more effectively to your audience’s values. Alternatively, you may try to persuade your audience to grant your warrants.

4. For each of your reasons, provide sufficient evidence that your reasons are true. Your personal experiences, observations, and reasoning count as evidence, but you should also draw extensively on outside sources for evidence to support your reasons.

5. Address at least one extended counterargument to some part of your argument. You may choose a hypothetical naysayer or a real opponent found in an outside source. Make sure you:

- name and describe your opponent(s).
- describe your opponent’s position fairly and accurately.
- make any necessary concessions, i.e., identify areas of agreement between you and your opponent.
- respond with a well-considered and reasonable rebuttal.

Pay special attention to Ch. 6 in *They Say/I Say* for instruction in how to deal effectively with counterarguments.

6. Think about how you're going to come across to your audience as a person of good character, good sense, and good will. Here are some tips:

- Know what you're talking about. Find ample outside sources, read extensively on your topic, and use information from sources to provide sufficient evidence for your reasons.
- Show regard for your readers. Try to come across as approachable and thoughtful, not arrogant or insensitive.
- Treat skeptical readers with respect—don't ignore or demean their opinions just because they expect more proof.
- Be careful and meticulous in your writing, not sloppy or disorganized.

7. Think about the values and emotions that you share with your audience and consider how you might appeal to them. Here are some tips:

- Remember the advice of Ch. 9 in *They Say/I Say*: “your judgments about the appropriate language for the situation should always take into account your likely audience and your purpose in writing” (121). Because you are choosing your audience, it's up to you to determine the most effective style for your paper.
- Try to evoke emotions (sympathy, outrage, anger, delight, awe, horror, etc.) in your audience that make your paper more moving.
- Try to evoke sensations (seeing, hearing, touching, tasting, smelling) in your audience that make your writing vivid and help readers experience things imaginatively.
- Appeal to values (freedom, justice, tolerance, fairness, equality, etc.) that you share with your audience.

Arrangement (i.e., organizing what you're going to say in this paper)

You'll want to organize your paper in the manner you think will prove most effective with your audience, but here are some general guidelines:

- Heed the lesson of Ch. 1 in *They Say/I Say*: “To give your writing the most important thing of all—namely, a point—a writer needs to indicate clearly not only his or her thesis, but also what larger conversation that thesis is responding to” (18). As has been the case with all your papers, the conversation you're responding to is the one surrounding the issue you've selected. Indicate at the beginning of your paper that you're writing in response to that conversation, and then state a thesis that includes your claim and reasons.
- Also mind the lesson of Ch. 7 in *They Say/I Say*: “Regardless of how interesting a topic may be to you as a writer, readers always need to know what is at stake in a text and why they should care. . . . Rather than assume that audiences will know why their claims matter, all writers need to answer the ‘so what?’ and ‘who cares?’ questions up front” (88-89). Like

your last paper, this piece is unsolicited, which means you must work hard to demonstrate why your issue matters and to attract readers. Providing compelling answers to the “so what?” and “who cares?” questions is crucial.

- However you arrange the body of your paper, make sure you include all the information requested in the Invention section of this prompt.

Style (i.e., choosing the appropriate language for your paper)

You’re writing for a highly specific audience, so avoid writing to some vague, generalized reader. When reading your paper, it should be obvious that you’re writing to the audience you’ve identified.

All readers appreciate coherent, unified paragraphs, so your paragraphs should include a topic sentence that clearly states the main idea of the paragraph and supporting sentences that cluster around the main idea without detours.

Document your sources properly according to MLA style. Consult *The Scott, Foresman Writer* for instructions on how to format in-text citations and Works Cited entries.

Proofread carefully; avoid errors in grammar, spelling, punctuation, and mechanics. Use *The Scott, Foresman Writer* for questions you have regarding style.

Other Requirements

Your paper should be **5-10 pages**—anything shorter or longer will be considered a failure to adhere to one of the assignment’s basic requirements. It should be double-spaced, typed in Times New Roman font, with 12-point character size and one-inch margins all the way around.

Your first submission is due at the beginning of class on _____, and you should think of it as a final draft—something that is ready to be read by your intended audience. If your first submission does not meet every requirement of this assignment sheet, I will return it to you and count it as late. Both your first and final submissions must be turned in on time—you will be docked a full letter grade for each day either is late.

Peer reviews are due _____.

Final drafts are due _____.

Evaluation Criteria

Final Draft:

- Includes a snappy title that catches the reader’s attention and indicates the topic and argument.
- Identifies an arguable/contestable issue appropriate to the assignment.
- Addresses a specific audience.
- Includes a contestable, specific, detailed claim that advances the conversation about the topic.
- Provides well-developed reasons to support the claim.
- Answers the “so what” and “who cares” questions by explaining why the argument is significant and to whom.

- Supports reasons with carefully selected, well-developed examples from multiple sources.
- Anticipates counterarguments, considers them carefully, and responds to them fairly, conceding where others are right.
- Uses sources effectively and integrates them smoothly, paraphrasing and occasionally directly quoting authorities to help substantiate or support points.
- Offers proper attribution to each source cited via in-text parenthetical citation and a correctly formatted Works Cited page.
- Comes across as a credible writer, and appeals to the values and emotions of the audience.
- Develops a seamless, coherent, and well-organized argument.
- Sentences are lively, engaging, and relatively error free.
- Essay is 5-10 pages in MLA Style with Works Cited in 12pt. Times New Roman font with 1-inch margins.

Writing Process:

- Submitted complete drafts on time. Drafting process shows evidence of revision of content and style.
- Provided adequate help to peers during peer review.

Researched Position Paper Peer Review Prompt
English 1302: Rhetoric and Composition II

Writer:

Reviewer:

Introduction

Early in the paper, the writer should incorporate what “they say” by situating his/her argument as a response to the conversation surrounding a controversial issue. He/she should also provide a clear statement of his/her claim and reasons. Finally, the writer should make it clear to whom his/her argument matters (“Who cares?”) and why (“So what?”).

Are all these elements clear to you? If so, prove it by repeating these elements back to the writer (feel free to quote the writer directly in your response). If not, describe what is missing and suggest some options for how the writer might go about satisfying these elements of the assignment.

Evidence

For each of the writer’s supporting reasons, he/she should provide sufficient evidence (in the form of personal experiences, observations, reasoning, and/or information from outside sources) to persuade his/her intended audience of the truth of those reasons.

Does the writer provide sufficient evidence for his/her first reason? If so, describe that evidence and explain why it is persuasive. If not, explain why the writer’s evidence is insufficient and describe the type of evidence he/she needs to provide in order to fully support the reason.

Repeat this process for each additional reason.

Counterarguments

At some point the writer should (1) name and describe an opponent, (2) describe that opponent’s argument fairly, (3) identify any areas of agreement, and (4) respond with a rebuttal.

Does the writer respond adequately to an opponent? If so, summarize the four moves listed above and explain why they are effective. If not, explain what is lacking and suggest how the writer might go about executing these moves more effectively.

Sample Researched Position Paper

The website *Jezebel* is bookmarked on my computer for a reason. There are few other websites that I can regularly rely on for coverage that is meaningful to me, delivered in the form of entertaining and intelligent commentary on everything from women's health issues to current events. As the website manifesto states, "we wanted to make the sort of women's magazine we'd want to read," and I would assert that while accomplishing that goal, the creators have also created a web-magazine that I, and many others like me, love to read. It is precisely my admiration for *Jezebel* that makes me concerned about the role it, along with the rest of mass media, may play in influencing young women.

Like many *Jezebel* readers, I have followed the site's coverage of the extensive use of photo manipulation in the regular series, "Photoshop of Horrors." The series' targets—popular women's magazines' celebrity covers and clothing retailers' fashion advertisements—are harrowing to say the least. In addition to following the disturbing examples of image manipulation, I also read contributors' commentary on the media's employment of photo manipulation, specifically Jenna Sauers' "Regulating Photoshop: A Hazy Proposition, Not a Solution" and Dodai Stewart's "Photoshop Legislation Won't Fix the Real Problem." I find their opinions to be well-considered, balanced, and enlightening. However, after carefully weighing the positions on whether Photoshop should be banned, permitted with restrictions, or unconditionally allowed, I must say I do not find the "real" problem to lie with the practice of image manipulation at all. Instead, I center the blame on a misplaced acceptance, not of the super-skinny body ideals that *Jezebel* writers claim are the source of the problem, but with young women's misplaced trust in mass media outlets, specifically women's magazines, that, knowingly or not, set these unattainable beauty standards while continually reinforcing a reliance on the opinions and standards that they create for wide consumption. As a loyal reader of *Jezebel*, I include it in this category. Rather than merely altering the media's content to either exclude Photoshopped images or include a wider variety of models, I

posit that women's magazines should shift their content away from promotion of celebrity-obsession, product coveting, and belief in useless affirmations. These lady-mag staples promote low self-esteem in readers and are the true problem in the Photoshop debate.

Stewart writes in her article that "although extensive Photoshop is detrimental . . . the real issue is that what we consider 'attractive' has also become, for the most part, unattainable." Stewart's position, while effectively identifying what many would agree is the root of the problem behind the Photoshop controversy, does not plumb the subject deeply enough to expose the overarching role of media outlets in establishing body-image ideals. The "ideal woman" stereotype is not only promoted visually in magazines, but established again and again in articles such as "Your Breasts: An Intimate Q&A on What's Normal and What's Not" (Glamour July 2010), "Curb Your Cravings! Without Feeding Your Face" (Cosmopolitan March 2010), and "Forget the Face Lift! Remove Wrinkles Without the Knife" (Elle March 2010). Articles such as these encourage insecurities in readers, which are then merely reinforced with digitally enhanced images of women with no apparent excess body fat, wrinkles, and perfect proportions. If women's magazines shifted away from such inane content as this, the images, which are intended to support the articles' impact, are sure to follow.

It is easy to understand why an individual who is employed by a women's media outlet would not want to identify themselves as a possible culprit of the very practice that they are condemning. Jezebel attempts to distance itself from competing media outlets, such as Glamour, Cosmopolitan, or Elle, by stated in its mission statement that its goal is to "reverse the cycle . . . perpetuated by the women's media." By including frank discussions on topics such as eating disorders, gay rights issues, and racial concerns, I would agree that *Jezebel* has broken the mold. However, for every step forward that *Jezebel* makes in releasing such progressive articles, two backward steps are made when regular features such as "Fashion GoodBadandUgly," "Celebrity DirtBag," "Celebrity SnapJudgement," and "This Week In Tabloids" are published. Famously

decrying photo retouching may be in keeping with Jezebel's overall mission, but I fail to see how the site's own articles do not reinforce many of the same image ideals and celebrity worship that leads to the demand for Photoshop in the first place. Writer Amanda Fortini clearly agrees when she notes what she believes is the reason Jezebel has made Photoshop demonization its signature platform against women's media in her article, "In Defense of Photoshop: Why Retouching Isn't As Evil As Everyone Thinks":

Retouched images . . . spike page views, and not because of an attentive desire on the part of readers to protect vulnerable teens. The endless cavalcade of before-and-after shots is an outgrowth of the voyeurism, gossipmongering, and schadenfreude that fuel our celebrity industrial complex.

Observations such as these support the idea that rather than "revers[ing] the cycle" *Jezebel* is perpetuating the cycle. The site's writers like Sauers and Stewart are correct that Photoshop should not be the scapegoat for a clear lack of appropriate body image ideals, but women's magazines should not overlook the negative role that they play in all of this by exercising the power to declare what an appropriate body image ideal is in the first place.

In fact, studies have proven that mass media plays a much larger role in perpetuating negative body images than the images themselves. Recently, the University of Missouri-Columbia released the results of a study that found viewing pictures in women's magazines for only three minutes affected all women negatively regardless of their "size, shape, height or age" (Bortz). Based on this data, it is logical to assume, then, that adverse affects were recorded in even the thinnest of the experimental group. Therefore, can simply demanding diversity in magazines when it comes to different shapes and sizes be considered a viable option to alleviate the underlying problem *Jezebel* claims is at the roots of the Photoshop debate? It is logical to assume that no matter the size or shape of the women in the magazine, they will still have professionally executed hair, makeup, wardrobe, lighting, and, yes, perhaps even Photoshop to improve their appearance; this will only

result in a similar negative effect on viewers. Rather than undertaking the mammoth task of reversing every bit of conditioning that the mass media has pushed upon us by, as Stewart says, “train[ing] ourselves not to believe that thinner is better,” it is more feasible to simply close the magazine and refuse to support an industry whose very survival depends on establishing viewer dependence on its hype. The University of Missouri-Columbia study came to a similar conclusion: “the majority of women would benefit from interventions aimed at decreasing the effects of the media, regardless of weight . . . reducing the acceptance of mass media images of women and trying to stop the social comparison process is important for helping all women.” As we can see, it is not the images themselves that are negatively affecting the women of the world, but the fact that they rely on magazines to tell them what to think.

Recently, Jessica Coen argued in the article “Why You Must See Untouched Images, and Why You Must See Them Repeatedly” that Jezebel’s continuing coverage of digitally manipulated photos is motivated by the need to defend impressionable minds: “[E]very day a young woman somewhere sees one of these overly polished pictures for the first time . . . and has no idea that they’re not real . . . And maybe she doesn’t have someone in her life to point out that this is complete and utter bullshit.” Coen is absolutely right—in fact, we as Americans are bombarded by up to 40,000 images a day, and without the proper education about “how our Jen Aniston sausage gets made,” the public will continue to blindly absorb these images as photo reality (Bortz). However, I question how practical it is to assume that there remains a significant portion of the American population that has absolutely no inkling that images are retouched before put in magazines. In our tech-savvy culture, where children have access to the copious amounts of information that the internet brings into our households daily, I would be very interested in some actual studies being done on the effectiveness of *Jezebel’s* anti-Photoshop campaign. Logically, one would look to the website’s own readers for evidence. The comment that I find the most interesting is from reader lostinalunchbox: “I stopped hating on myself in my mid-twenties, when I stopped reading the ladies mags and I stopped

watching TV. Coincidence? I think not.” This commentator cites a link between a higher self-esteem and simply lowering the number of images she is exposed to daily, rather than obtaining any sort of knowledge about the widespread use of image manipulation. Granted, shutting oneself off from much of media’s influence, as this reader has done, is an unreal expectation for the majority of women, but her post is evidence that avoidance of the female ideals perpetuated in magazine pages actually results in a higher self-esteem. Just imagine if these magazines used their widespread influence to promote healthy body image and self-acceptance as well as replacing the “Must-Haves” with more attainable and productive goals for women to aspire to than owning this season’s Manolos.

In response to the pressure placed upon them by individuals and others who are of the same mindset as Jezebel, women’s magazines have attempted to include a wider variety of body types and races. Anna Wintour, the editor-in-chief of American Vogue, has made statements assuring the public that her magazine does not make use of Photoshop to make their models look thinner, only to erase small imperfections, and that Vogue’s editors have “made a commitment to feature a wider variety of body types” (Baldwin). To follow through, American Vogue released a “Shape Issue” featuring plus-size models, and Vogue Italia now features a website devoted to plus-size fashion and black models, Vogue Curvy and Vogue Black (Sulmers). Sure, this is a step in the direction that Photoshop detractors call for, but they seem to have been merely intended to quiet the critics rather than to address a real need for a variety of body image ideals. As plus-size model Whitney Thompson said, “I applaud *Vogue* for having a shape issue, but screw *Vogue* for not having shapes in every issue” (Sulmers). By not including these women in the mainstream editions of the magazines, but reserving space for them sandwiched between ads featuring the typical skinny, white models, *Vogue* practically acknowledges its own guilt. To make matters worse, these “special edition” magazines are used to attract publicity, an observation supported by *Jezebel’s* Dodai Stewart in her article “Italian Vogue’s All Black Issue: A Guided Tour,” when she comments that

efforts like these are “gimmick[s]” and “stunt[s].” Stewart’s claim harks back to Fortini’s own opinion that when Jezebel draws attention to the “Photoshop of Horrors” it is little more than a stunt itself. *Jezebel* got upwards of 10 million monthly views in 2007; now, three years later, imagine how many individuals have been introduced to the site based on the hype that its Photoshop coverage has received. To reiterate my earlier point, this cycle is seemingly perpetuating itself. It is in mass media’s best interest to keep this debate raging in order to ensure the clicks on the laptop and the turning of the magazine pages. I suggest that to stop the madness, the public should demand that the media alter their message to promote readership and articles that encourage high self-esteem.

As I stated earlier, I am a fan of *Jezebel*. I am critical of it only because I am critical of every message I ingest. I do not doubt that this is precisely the sort of vigilance that the site would advocate. I care about this matter because I, as a young woman, am not excluded from the impact of this debate. However, it troubles me that with all of the knowledge that I have on the widespread use of image manipulation as well as the lack of diversity in magazines I am still negatively affected by the plethora of images that I see every day. I still do not think that I match up to the ideal that our culture advocates. I, like lostinalunchbox, gave up years ago on magazines that made me feel less-than every time I turned a page. However, I am more disappointed that *Jezebel*, which claims to be essentially the anti-women’s magazine, resembles its foes more and more every day.

I hope that Jezebel will consider its original manifesto and whether it has steadfastly stuck to the original goals set forth. The site has a unique readership, one that could in fact influence the way this debate pans out, but in order for this to occur the finger-pointing needs to turn away from Photoshop or the lack of diversity in magazines and be aimed at the mirror.

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Chapter 5: Mini-Lessons and Pedagogical Strategies (by Jim Warren)

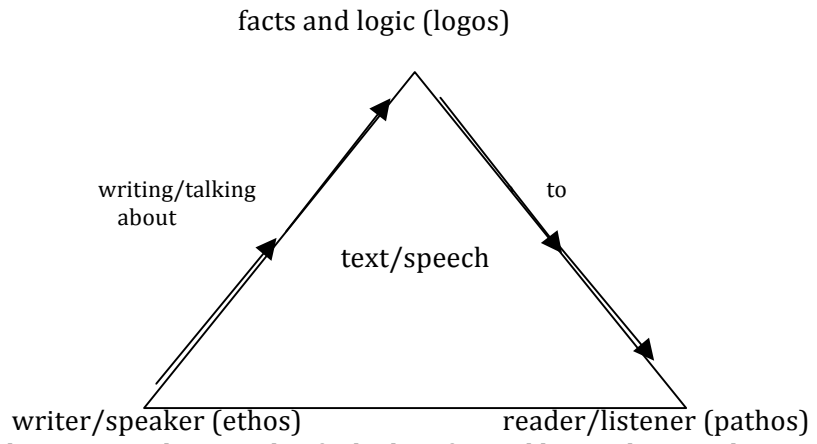
The Rhetorical Situation

To this point in your education, you may have been taught to think of texts as “autonomous.” According to this view, the meaning of texts is equivalent to what they say—meaning is conveyed fully and explicitly by the words on the page. Writers are charged with representing meaning as explicitly as possible, and readers are expected to logically analyze the words on the page. In order to demonstrate how autonomous text theories work, read the passage below and try to determine the situation being depicted:

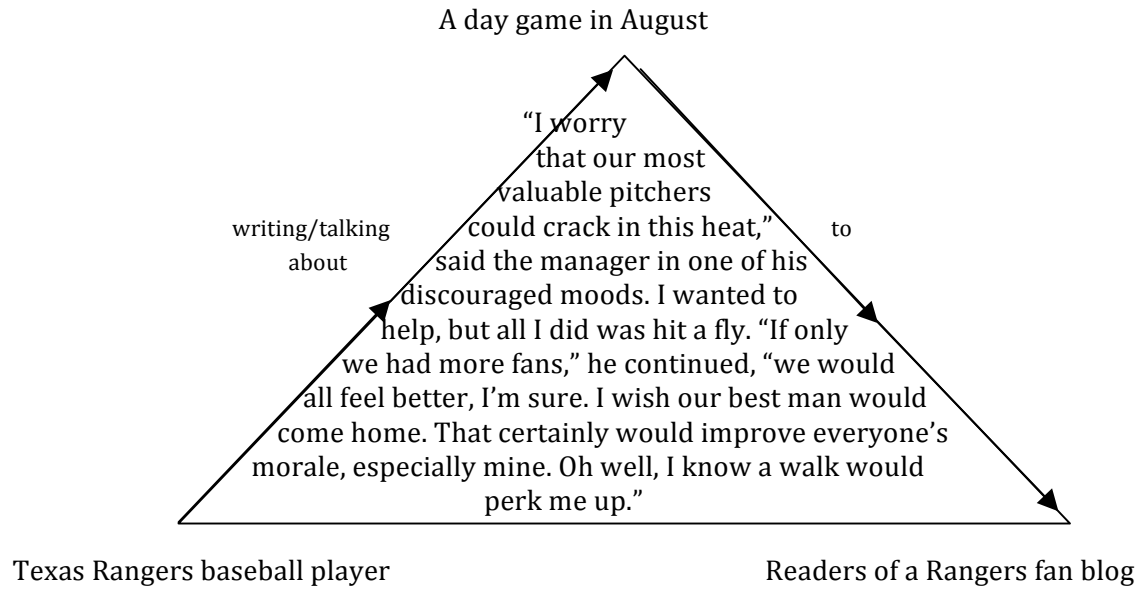
“I worry that our most valuable pitchers could crack in this heat,” said the manager in one of his discouraged moods. I wanted to help, but all I did was hit a fly. “If only we had more fans,” he continued, “we would all feel better, I’m sure. I wish our best man would come home. That certainly would improve everyone’s morale, especially mine. Oh well, I know a walk would perk me up.”

Chances are you can make an educated guess about the situation depicted in this passage because you have learned to interpret texts by analyzing the words on the page.

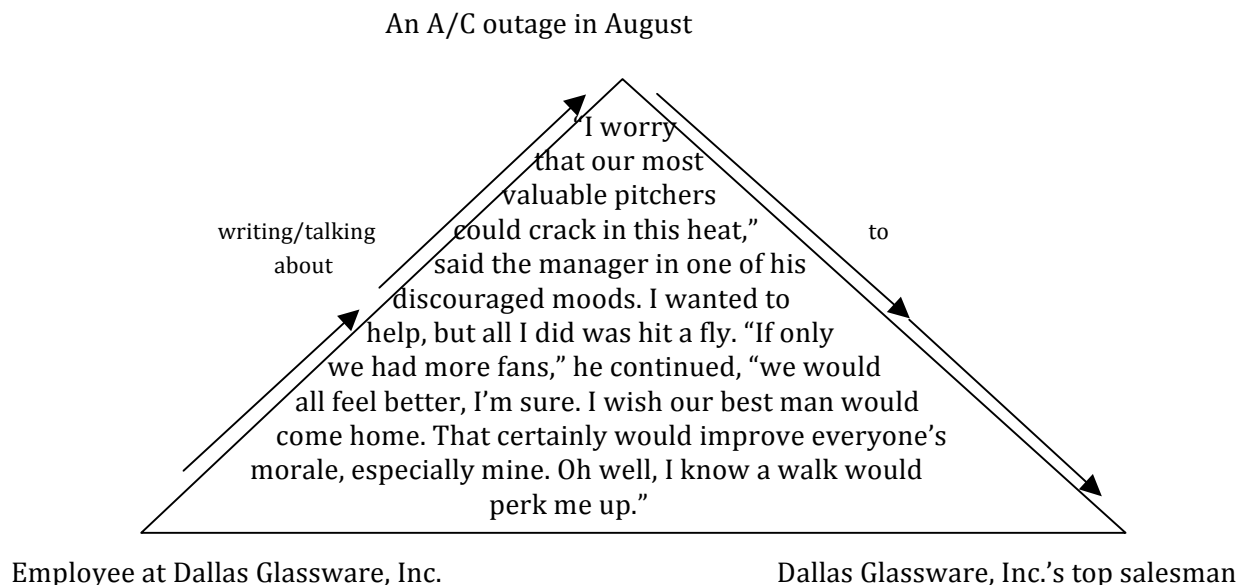
Alternatives to autonomous text theories are “rhetorical” theories, which take into account textual and contextual clues to determine the **rhetorical situation**: the writer or speaker and her/his purpose, the broad topic of the text, and the reader or listener. In Classical rhetoric, our impressions of the writer/speaker fall under the category of **ethos appeals**, the facts and logic of a topic are categorized as **logos appeals**, and the responses of readers/listeners are categorized as **pathos appeals**. The rhetorical situation of texts is often represented by a triangle:



Consider how the passage above is clarified when framed by its rhetorical situation:



The words in the passage remain exactly the same, but we understand them more deeply due to our knowledge of the rhetorical situation. Still not convinced? Read the passage one more time, taking note of how the rhetorical situation has changed:



As you can see, the passage remains exactly the same, but now it "means" something entirely different because the rhetorical situation has changed. This exercise demonstrates the limitations of autonomous text theories and the importance of understanding the rhetorical situation of texts.

How do the assumptions that inform autonomous text theories differ from those informing rhetorical approaches?

Perhaps the best way to illustrate the differences between autonomous and rhetorical text theories is to compare assessments conceived from the perspective of each. For example, let's compare the TAKS Test and the AP English Language Exam to the reading you will do and the papers you will write in ENGL 1301 and 1302.

READING

On the TAKS and AP exams, students are presented with passages absent any information about the author, his/her purpose, or his/her audience, and students are not expected to possess any prior knowledge of the topic on which the passage is written. In ENGL 1301 and 1302, however, you'll be given ample time to reread texts and analyze them in detail; you'll learn and take into account information about the author, his/her purpose, and his/her intended audience; and you'll learn something about the broader topic/conversation in which the text is participating. We can chart the contrasting assumptions that inform these reading tasks as follows:

TAKS and AP

ENGL 1301 and 1302

<p>1. Texts can be understood with little to no knowledge of their authors.</p> <p>2. Texts can be understood without prior knowledge of their topics.</p> <p>3. Texts can be understood independent of their intended audience.</p> <p>4. Texts mean what they say; meaning exists in the words on the page.</p>	<p>1. Texts must be understood as the actions of human beings writing from particular perspectives and for specific purposes.</p> <p>2. Texts must be understood as moves in ongoing conversations about—and be informed by—specific topics.</p> <p>3. Texts must be understood in terms of whom they’re written for.</p> <p>4. Meaning varies from readers to reader and from reading to reading; it always depends on a combination of text and context.</p>
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WRITING

Although the TAKS and AP exams require very different types of writing (personal reflection and rhetorical analysis/argument, respectively), in each case the student’s purpose and topic are predetermined, no prior knowledge of the topic is required, and students are not asked to write for a specific audience. In ENGL 1301 and 1302, on the other hand, you’ll discover your own purpose for writing, all your papers will require activation of extensive prior knowledge, and you’ll write for highly specific audiences. Once again, we can chart the very different assumptions that inform these two types of writing tasks:

TAKS and AP

ENGL 1301 and 1302

<p>1. You write because you are told to and because your writing skills must be assessed.</p> <p>2. You can write well about a topic you know almost nothing about.</p> <p>3. Your goal is to produce an ideal object or artifact, the textual equivalent of a “right” answer.</p>	<p>1. You write because you have something to contribute to an ongoing conversation. You write because you want something to change.</p> <p>2. Since you are joining a conversation, you must know something about the topic and what has already been said about it.</p> <p>3. Your goal is to move a specific audience in ways you intend. You will never be right or wrong, but you will always be more or less effective.</p>
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Some Final Words on Reading and Writing Rhetorically

Some of the advantages of reading and writing rhetorically should be clear to you by now. Here are some further reasons why you should ALWAYS consider the rhetorical situation of the texts you read and write:

1. Rhetorical thinking accords with what we know about how language works. We all know that even when an entire class reads the same text, not everyone comprehends, interprets, or recalls that text in exactly the same way. The rhetorical situation accounts for this variation because it changes every time the reader/listener changes.

2. Rhetorical thinking increases reading comprehension. Studies show that we comprehend texts more deeply when we know something about the person writing, know something about the topic of the text, and read with the expectation of responding in writing.

3. Expert readers and writers think rhetorically. Studies show that experts read as if they are in conversation with a friend: they activate everything they know about the topic, they activate everything they know about the writer, and, rather than trying to memorize the text, they think critically about it and respond to it by marking the text, writing notes in the margins, and speaking aloud to the text. When experts write, they do so because they feel the need to say something. They also investigate, and think long and hard about, the topic on which they're writing. Finally, expert writers give a lot of thought to the audience for whom they're writing.

4. Rhetorical thinking is empowering. If you've been taught to think that meaning exists in the words on the page, or that there's only one way to write effectively, then you might think that your struggles with reading and writing are a reflection of your intelligence. They're not. Your struggles may simply be an effect of being a newcomer to academic conversations. Rhetorical thinking can show you what is needed: to sit in and listen for a while until what you hear begins to make sense and you discover something to contribute.

Incorporating Sources Effectively

English 5389: GTA Training

1. This is YOUR argument, so make your claims first and then use sources to support your claims—never allow sources to make your claims for you. Introduce your sources before quoting or paraphrasing them, and then follow up by interpreting the cited material and explaining why it is important.

2. You cannot assume that your readers will recognize your sources and accept them as reliable, so you must introduce your sources by including job titles, educational credentials, organizational affiliations, awards, knowledge of the topic, etc.

3. Most students overquote when incorporating outside sources, which makes it nearly impossible for them to maintain speakership of their own arguments. The *MLA Handbook* makes it very clear that direct quotations should be used **ONLY**

- when language is especially vivid or expressive
- when exact wording is needed for technical accuracy
- when it is important to let the debaters of an issue explain their positions in their own words
- when the words of an important authority lend weight to an argument
- when language of a source is the topic of your discussion

Instead of using direct quotations, when at all possible keep yourself the main speaker in your text by paraphrasing the information you need from outside sources.

4. Treat your sources as partners in a conversation, rather than as repositories of information. This means you must position them as allies or opponents, use signal verbs to introduce their ideas, and continue referring to them when appropriate throughout your paper. Always analyze and evaluate cited material rather than just dumping it in your essay.

1. The characterizations of Mr. Shepherd are mistaken because they overlook the ways in which he has taken to heart many of the community's concerns. One such concern was in regards to his original name of "Marley's Lounge and Head Shop." After hearing the public outcry he has shortened the name to "Marley's Lounge," completely eliminating his association with being a head shop. In response to a recent protest, Shepherd remarked: "Most of the stuff I saw them standing against, I am against, too. I don't plan to sell any drug paraphernalia" (qtd. in Rogers). Shepherd makes clear that his business will be simply a hookah bar, and nothing more.

2. America has a huge problem. It seems that our entire country thinks that if we ignore this impending crisis, it will solve itself and go away. Barry Worthington states that "We import more of our petroleum than at any time in our history; we don't take energy efficiency seriously; we ignore basic signs of impending energy problems; we only react in a crisis; and we don't insist that our leaders treat energy policy as a national priority. (Worthington 1)" Sadly, it's almost as if we don't even care about what happens to us when we run out of our current resources. Or, we do care. We just expect that something will protect us when oil and gas is no longer around to provide for us.

3. I acknowledge that legalizing same-sex marriage is not going to guarantee public acceptance of same-sex couples, but of course not everyone *has* to approve. Plenty of people believe interracial marriage to be a violation of "natural law," but their disapproval has no bearing on whether these couples are legally entitled to marry. Anna Quindlen, a Pulitzer Prize winning columnist for the *New York Times*, has pointed out that the justifications for laws banning interracial marriages, voiced a generation ago, are eerily similar to contemporary justifications for laws banning same-sex marriage (63). Both rely on religious or pseudo-religious definitions of marriage, which, as Quindlen observes, violate the Constitutional separation of church and state. But whereas anti-miscegenation were deemed unconstitutional in 1967, the Supreme Court has yet to hear a case that challenges the constitutionality of marriage laws that discriminate against same-sex couples.

4. Midland is not the only entity to benefit from this reformation. There are the obvious gains to mother earth herself, as we all know the harmful effects of fossil fuels. Fossil fuel use has to be drastically reduced. Jane Burgermeister describes a process already in motion in her observation of the German green movement in her article:

Germany's Reichstag in Berlin is set to become the first parliamentary building in the world to be powered 100 percent by renewable energy... Solar energy will be imported via Italy from the solar thermal plants operating in the sun drenched deserts of North Africa. At a cost of €6 billion [US \$8.12 billion] the national power grid comprising 60,000 kilometers will have been expanded by 850 kilometers and upgraded by around 2015. It is estimated that introducing tighter energy efficiency measures will reduce total electricity demand in Germany by 10 percent to 550 TWh per year by 2020... slashing the need for oil and reducing greenhouse gas emissions... The costs are acceptable and they need to be seen against the huge costs that will result if Germany fails to take action to cut its carbon emissions.
("Germany")

In short, Germany has great ambitions for the future of its energy, and I have to bring attention to a certain point she makes. It will cost to make this a reality. The €6 billion fee is no small amount and yet the costs that they see arising from their inaction are much greater.

Evaluating Proofs

English 5389: GTA Training

Compositionist Richard Fulkerson provides a useful heuristic (the acronym STAR) for evaluating proofs. You can ask students to apply the STAR criteria to their own arguments and to their classmates' arguments during peer review, and you can use the STAR criteria to help you respond to student drafts.

Let's say I'm attempting to prove the following claim: "Underage drinking on college campuses is an epidemic."

Sufficiency: Is there enough evidence to convince the intended audience?

- If I attempt to prove the claim listed above by conducting interviews with several college students, my audience might object that I'm not providing enough cases to prove the existence of an epidemic. I have a better chance of providing sufficient evidence if I cite a survey of hundreds or thousands of college students.

Typicality: Is the evidence typical, representative of the group, generalizable?

- Let's say I do cite a large survey, but participants are students at UT-Austin, which *Playboy* ranked as the "Top Party School" of 2010. My audience might object that UT students are not representative of the college population as a whole.

Accuracy: Is the evidence accurate, up-to-date, and from a reliable source?

- What if I cite a wide-ranging survey of students at many different types of institutions that was conducted in 1990? My audience might object that underage drinking has diminished in the past twenty years as colleges and universities have paid more attention to the issue.

Relevance: Is the evidence directly relevant to the claim it's supposed to support?

- Let's say I cite a recent survey of thousands of college students from all types of institutions, but participants are responding to the following question: Have you ever consumed alcohol? My audience might object that this question does not indicate *frequency* of consumption, and thus it isn't entirely relevant to the claim that underage drinking is an epidemic.

Discussion Pedagogy

As a teacher of rhetoric and composition, you'll devote many class days to discussions of texts. It's one thing to fill up a bunch of days on your syllabus with entries like, "Read Canedy, pp. 3-51," but what do you do when those days roll around and you have to fill up 50 or 75 minutes with unscripted activity? This handout describes a number of strategies that are intended to help you plan all your discussion days.

Justifying class discussion to students

As much as students complain about lectures, sometimes they feel like they haven't learned anything if they don't leave class with pages of notes filled with content knowledge. Thus, you may need to convince your students that they really are learning whenever they're actively engaged in class discussions. You can tell them that educational research supports the effectiveness of discussion teaching in accomplishing both main types of course objectives:

Transfer of knowledge: memory is affected by how deeply we process new knowledge, and simply listening to or writing down information results in low retention. Discussion requires students to think about and consolidate new knowledge, thus improving retention.

Critical thinking: learning new ways of thinking requires practice. Lectures are only minimally effective in changing the way students think because they amount to coaching without practice. Discussion allows you to do some coaching, but more important, it allows students to practice the new ways of thinking that they are learning.

Also consider touting the practical benefits of discussion-based courses. For example, discussion classes are just livelier and more fun than lectures. Your class may be one of the few in which your students can build close relationships with their classmates and their teacher.

How to prepare for a discussion day

A popular perception is that class discussions are off-the-cuff and require little preparation, but your discussion classes will go much more smoothly if you prepare yourself and your students. Here are a few things you should do to prepare for class:

1. **Read the text looking for discussion questions:** as you read/view/listen to the text for the final time before class, your main goal should be to generate discussion questions. Write down the questions and the place(s) in the text to which they refer, and, assuming it's a print text, mark the text clearly. Have more questions than you can possibly use in case some of them bomb. Make sure they are *good* discussion questions, meaning they
 - require students to analyze and/or evaluate the text rhetorically.
 - have no right or wrong answer, or a specific answer you're fishing for, but instead allow students to form an interpretation, or solve a problem, using textual evidence as support.
 - aren't too abstract—students should understand what you're asking and possess the relevant knowledge/experience needed to formulate a response.
 - draw on different parts of the course, requiring students to make connections.
2. **Contextualize the text prior to assigning it:** your students will comprehend the text more fully, and thus will be better prepared to discuss it, if they know something about its

argument and main ideas, its style and structure, its author, the cultural situation in which it was written, its reception and post-publication history, its continued relevance, etc.

3. **Give your students a specific reading task:** research shows that expert readers usually have a clear sense of what they want to get from a text, so have your students look for something specific. You might give students a discussion question, as described above, prior to reading. You might require that students themselves generate discussion questions that they submit to you before class. You might have students look for, and prepare to talk about, a specific rhetorical element, such as the text's central argument, its use of evidence, its treatment of opposing views, the ways the author comes across, its appeals to audience values, etc.
4. **Know the text cold:** no matter how many times you've read/viewed/listened to the text you're going to discuss, do it again just before class. You'll feel more confident; you'll be better able to clarify students' miscomprehensions of the text; you'll have a better chance of locating those places in the text that students want to reference but only vaguely remember; you'll see more connections between different parts of the text; and you'll establish credibility with your students by demonstrating a thorough knowledge of the text.

What to do during a discussion

In addition to preparing yourself and your students for discussion, here are some things you should do *during* discussion:

1. **Getting started:** sometimes the most nerve-racking moment in a discussion is just before it begins, when no one is sure anyone will talk. Start with low-pressure, open-ended questions like, "What did you think of X? Did you like it?" This will usually get students talking, and if you ask them to elaborate on their reactions to the text, and then throw things out to the group, you might never need the questions you've prepared. This type of discussion is ideal, so long as it stays on the path toward course objectives, because it means students have taken ownership of their own learning.
2. **Give students time to formulate their thoughts:** it can feel awkward to stand in front of a silent class, but if you're *asking* students to think, you have to give them *time* to think. Consider having students write down their thoughts after you ask a question. Not only does this make silence seem less awkward, but also students will be more inclined to speak if they've formulated what they want to say. Another good strategy is to divide the class into small groups that work on the problem or question. This reduces pressure on individuals (including you) and involves those who may be nonparticipants in full-class discussions.
3. **Use your chalkboard (or some equivalent):** use a writing surface that is visible to the entire class and that can be changed quickly in order to:
 - write down key questions you want students to study more closely.
 - buy time for you and your students to think (there's a natural pause whenever you write something on the board, step back, review it, etc.)
 - keep a record of the discussion, which keeps things focused and allows you or your students to return to previous points.
 - exercise some control over the direction of the discussion.

- demonstrate for students that progress has been made, that questions have been answered and problems have been solved.
4. **Be ready for lulls:** at some point the discussion will quiet down (sometimes before it's even gotten started) and reach an apparent stopping point. Don't panic. It may be that students are continuing to process and will begin talking again if you don't rush them. If the discussion truly has stalled, now is the time to break out the questions/notes you prepared prior to class. Have your questions/notes written down, have them handy, and know them well enough that you can choose which one is most relevant to what has been discussed so far. And always, always have more questions than you can use.

What to do after a discussion

Often instructors let discussions run until the end of class and then never return to them, but you should *always* have a post-discussion wrap (either at the end of class or at the beginning of the next class) that:

- summarizes the key points that were made and the conclusions that were reached.
- explains in detail how the discussion has helped the entire class move toward course objectives.

A good summary ensures that everyone takes away the most important points of the discussion, and it gives you another chance to convince students that they are learning during discussions.

Alternatives (or enhancements) to oral discussions: forums and blogs

Although computer-based discussions work best in tandem with oral discussions (i.e., an oral discussion is continued on-line after class, or an oral discussion begins with a student's forum or blog post), they can also serve as an alternative. Computer-based discussions offer many advantages over oral discussions:

1. Oral discussions favor students who can think on their feet and are more outgoing, confident, aggressive. Computer-based discussions mostly eliminate the disadvantage of shyness.
2. Sometimes you get a student who monopolizes oral discussions. This is more difficult to do in computer-based discussions.
3. Students are more willing to take risks in their contributions to computer-based discussions because they have less fear of embarrassment.
4. You don't have world enough and time to require everyone to contribute in oral discussions. You can require everyone to contribute to computer-based discussions.
5. Silence can be awkward in oral discussions, so people don't always feel like they have time to think. Computer-based discussions allow everyone time to formulate their thoughts.
6. In order to give themselves time to think, students in oral discussions sometimes formulate what they're going to say before the person before them finishes. Thus, discussions can become like a series of monologues. Computer-based discussions can promote more genuine conversation.

7. You are teaching a writing class, after all, and computer-based discussions allow students to write in a different register.

Two final pieces of advice

Whenever students make particularly valuable contributions to class discussions, speak to them outside of class and thank them for their effort. This shows you're paying attention and encourages them to keep it up. Students don't always receive this type of recognition, and they may be more willing to face the scary prospect of speaking in class as a result of it.

Ask your students for help! All good discussions are collaborations, and often students have great ideas for how to improve discussions for their particular class.

Composing Writing Assignments

One of the challenges of teaching a process model of composing is writing paper assignments that get students to engage in the thinking and writing processes we value. After all, no matter how many drafts or process materials we collect, we can't get into our students' heads and monitor their cognition.

The fill-in-the-blanks problem . . .

Research indicates that if overly explicit instructions are given, students take short-cuts to the product and dodge the intended writing/learning processes (e.g., Doyle, 1983; Nelson, 1990, 1993, 1995; Nespor, 1987).

The what-do-you-want-for-this-paper problem . . .

On the other hand, research also indicates that students get frustrated with overly vague writing assignments, and rather than working through their uncertainty in meaningful ways, they often rely on coping strategies: reverting to established procedures for writing assignments, getting clarification from peers, asking advice from family members, etc. Also, as compositionists such as David Bartholomae (1985) and Patricia Bizzell (1982) have argued, it seems unfair to expect novice writers to determine the implicit ways of academic thinking and writing we expect of them—such an approach favors students who are already further along in their acquisition of academic discourse.

So how do you find a middle ground? Research suggests that you should:

****Get explicit with invention strategies.** You should provide highly specific inventional heuristics, e.g., lists of questions or steps that will turn up information and ideas that students can shape into a paper. Students have no idea what to write about when they take on something new and unfamiliar, and the surest path to writer's block is not having anything to say. And good inventional heuristics don't predict what will come out. They're sort of like content machines that churn out ideas without determining what those ideas will be. Also, because inventional heuristics are completed prior to drafting, they don't lend themselves to shortcuts, i.e., there's no point at which students have a product that "looks like what the teacher wants."

****Be vague with arrangement.** The main problem with arrangement templates, such as the 5-paragraph structure, is that they privilege arrangement over invention, i.e., students know how their paper will be organized before they have any idea what they're going to say. Students don't have to grapple with finding the best arrangement for their paper based on its content and the needs of the audience—they know the answer beforehand. This, in turn, produces a backlash against invention—if students know they need to find no more/no less than three main ideas, that's exactly how many they'll find. The same goes for things like page length and number of outside sources. When at all possible, allow the content of students' work itself to determine how long their papers should be (within reason) and how many sources their papers require.

Of course you *can* be specific about how to construct coherent paragraphs. These are building blocks of arrangement that don't dictate in advance the content of paragraphs, how many there will be, or the order in which they will appear.

****Make drafting and revision a part of every assignment.** This probably goes without saying, but the surest way to prevent short-cuts is to force students to produce multiple products for any single assignment. By requiring multiple drafts, you ensure that every student engages in some

level of extended process. And because peer and instructor feedback is written in response to a student's particular draft, the draft itself, rather than a preconceived, idealized product, becomes the student's object of attention.

To model or not to model . . .

At their best, sample papers unlock students and give them a clear direction to go with their own ideas. At their worst, sample papers become just another template that students mimic. There's no consensus on whether the use of model papers does more harm than good, and it probably depends on the individual student and assignment. My own sense is that if you require sound inventional heuristics, and you wait until students are well into their inventional stages, a model paper can help students come up with a style and organizational plan that prevents writer's block but is still tailored to their particular paper.

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Responding to Preliminary Drafts

The problem with “marking” drafts

Perhaps the most common mistake teachers make when responding to student drafts is to mark mistakes in grammar, usage, punctuation, spelling, and mechanics. According to composition research, marking surface-level errors on developing drafts:

1. leads students to believe that, in general, these issues are just as important as rhetorical effectiveness.
2. encourages students to edit much too soon in the composing process. Students tend to fix surface-level errors first because that is easiest and quickest, and then they may be less likely to engage in global revision and rewriting for fear of undoing what they’ve fixed. On developing drafts students should be attending global concerns of rhetorical effectiveness.
3. hinders students’ natural progression as writers. Surface-level errors increase when students attempt new and more complex forms of writing. Drawing undue attention to errors might impede growth because students, in an attempt to avoid the teacher’s pen, stick with comfortable constructions, refusing to experiment, take risks, try out new forms.
4. produces “low pedagogical yield,” i.e., a lot of time and effort on the part of teachers for very little gain in student learning. Marking errors on student drafts rarely prevents them from making similar mistakes on future writing assignments.

The problem with the “marking” mentality

To tell students what is “wrong” with a text is, to a large extent, to appropriate their writing, to direct them toward “what the teacher wants” instead of facilitating realization of their own intentions. A more productive approach is to be a sounding board enabling the writer to see confusions in the text and encouraging the writer to explore alternatives that he or she may not have considered.

Advantages of producing a separate document or using Word’s “add comment” feature to respond to student writing:

1. Most of us can write more, more quickly, when typing, which makes us more likely to avoid brief, cryptic remarks in favor of clear, complete sentences that are more easily understood by students. And you don’t have to worry about whether students can read your handwriting.
2. Marking a text limits you to the white space available on the page—creating a new document eliminates arbitrary space restrictions and allows you to say everything you want to say.
3. You are less likely to appropriate students’ texts when you create a separate document in response to theirs. You can sustain a sense of dialogue between you and your students, wherein one writer is simply asking another for clarification and expansion.

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Grading Student Writing

The most common methods of grading student papers are **holistic**, **rubric**, combined **holistic/rubric**, and **portfolio** grading.

Holistic Grading

With **holistic grading**, you simply assign one grade to the entire paper. Many feel this method of grading reinforces the notion of writing we want to instill in our students because it considers the overall effect of the paper. Also, holistic grading allows you to score a paper more intuitively because you are not restricted by overly explicit criteria. At the same time, holistic grading runs the risk of making your expectations seem vague, and your grading arbitrary, to students. You might avoid this problem by providing detailed descriptions of the features of A, B, C, D, and F papers.

Rubric Grading

With **rubric grading**, you assign a grade or point value to individual segments of a paper and then add up these segments to get an overall grade. Some worry that rubric grading contradicts the message we want to send our students that writing is more than the sum of its parts. On the other hand, you may feel more confident in the grades you assign using a rubric because they are anchored to specific parts of the paper, and students generally feel they have a clearer sense of how their writing will be graded with a rubric. Also, rubrics can help guide students' revisions when distributed with feedback on a developing draft.

Holistic / Rubric Grading

With combined **holistic/rubric grading**, you rate individual segments of a paper, but these segments are mere areas of emphases and do not carry pre-assigned point values. This allows you to grade holistically while still specifying which parts of a paper "count." As with pure holistic grading, consider providing students with a detailed description of A, B, C, D, and F papers, and as with pure rubric grading, distribute your rubric early enough that students can use it to help guide their revisions.

Portfolio Grading

With **portfolio grading**, you assign one grade to many different writing assignments (and multiple drafts of those assignments) at the end of the term. Portfolio grading has been shown to best reinforce the notion of writing as a process because students write many drafts of every paper and no single draft stands alone as the final-product-to-be-graded. On the downside, portfolios can lead to anxiety among students because they are not receiving grades throughout the term, and, once you do finally grade the portfolio, it can be difficult to develop grading criteria for such a diverse collection of writing. From a teacher's perspective, because you've not been grading papers along the way, you grade all writing at once, which can be an overwhelming task. **Please note:** Instructors using portfolio grading must provide grades on beginning-of-semester and midterm grade reports.

Regardless of which grading method you choose, you should provide students with end comments that explain what they did well and what they could have done better. Research indicates that, while end comments are helpful to students, marginal comments on a final draft are often ignored by students and do little to improve future performance. Consider limiting your marginal comments to a developing draft of a paper.

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