ENGL 1023: Composition II – [section number]

[meeting time and place]

Term:

**Instructor:** XXXXXXXXXX

**Office:** [Please List Your Assigned Office Here]

**Office Hours:** [ALL INSTRUCTORS MUST LIST THREE HOURS PER WEEK]

**Telephone:** XXXXXX

**E-mail:** XXXXXXX

Course Overview and Required Texts

Course Description

In this course, you will build on the writing and rhetorical skills developed in Composition I to explore how you can use genre to shape your argument. You will develop a definition of what a genre is, and how it works with audience and purpose to shape the writing around you. You will also learn how following genre conventions (rules) and bending a genre (breaking the conventions) can affect the way your composition is perceived.

You will complete four major assignments to deepen your understanding of genre and rhetoric. First, in the genre analysis assignment, you will compare and analyze how genre remains the same even across different topics. Then, with genre writing in context, you will select a genre and define its conventions by discussing several examples and creating your own composition of that genre. You will create your own multi-genre advocacy campaign where you will propose a topic to research and compose for in different genres. Finally, you will curate all of your work – research, notes, drafts, revisions, etc. to create an edited and proofread portfolio.

Course Goals

By the end of this course, you will learn to:

1. Define what a genre is;
2. Explain how genres, audience, purpose affect each other in composition;
3. Produce a composition that follows and/or bends the conventions of a genre you choose;
4. Justify why certain genres work well given the rhetorical situation;
5. Create a multi-genre campaign to advocate for a researched issue of your choice;
6. Develop a sense of critical and charitable feedback through peer review;
7. Revise your work so that your sentences and paragraphs follow logical punctuation and style; and
8. Use a consistent citation style to format the layout of your papers, document in-text citations, and organize references as guided by genre conventions.

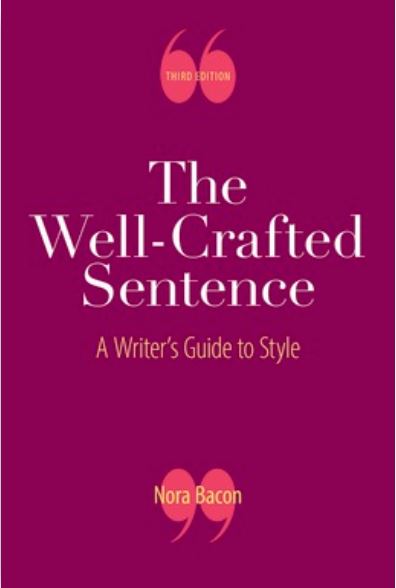
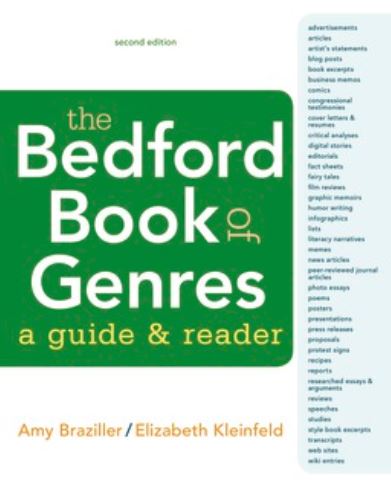
Centering Diverse Perspectives

In this course, we’re going to open ourselves up to new ways of seeing the world and its people. Each unit will open up with a reading that we will use as an example for the skill that we will practice (summarizing, analyzing, synthesizing, and proposing/advocating). We want to encourage you to think outside of your normal approach to problems, issues, and culture, and to help us all understand the value that diversity and diverse perspectives bring to our work and lives.

Course Textbooks

*The Bedford Book of Genres* **ISBN: 039365580**

*The Well-Crafted Sentence* **ISBN: 0393329801**



Both are available as inclusive access textbooks via BlackBoard. If you do not want inclusive access, please remember to “opt out’.

Assignment Weights

Paper 1: Genre Analysis 175pts (17.5%)

Paper 2: Genre Writing in Context 175pts (17.5%)

Paper 3: Group Multi-Genre Advocacy Campaign 250pts (25%)

Paper 4: Portfolio ----- 250pts (25%)

In-Class Assignments: 150pts (15%)

**Total Course Points: 1000pts (100%)**

Course Grading Scale

A: 900-1000 (90-100%)

B: 800-899 (80-89.9%)

C: 700-799 (70-79.9%)

D: 600-699 (60-69.9%)

F: 0-599 (0-59.9%)

Course Policies

Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Moreover, the University of Arkansas Academic Policy Series 1520.10 requires that students with disabilities are provided reasonable accommodations to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact me privately at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note, you must first verify your eligibility for these through the Center for Educational Access (contact 479–575–3104 or visit [http://cea.uark.edu](http://cea.uark.edu/) for more information on registration procedures).

Discrimination and Sexual Harassment

Anyone experiencing discrimination and/or sexual harassment while at the university may report it to a complaint officer appointed by the Chancellor. The complaint officer will discuss any situation or event that the complainant considers discriminatory or constitutive of sexual harassment. Reports may be made by the person experiencing the harassment or by a third party, such as a witness to the harassment or someone who is told of the harassment. For more information and to report allegations of discrimination and/or sexual harassment, contact the Office of Equal Opportunity and Compliance, 346 N. West Avenue (West Avenue Annex), 479-575-4019 (voice) or 479-575-3646 (tdd).

**Course Recording Policy**

Tape-recording and/or any other form of electronic capturing of lectures is expressly forbidden. Transcripts of lectures will be made available on Blackboard or through the ECHO 360 system. Be aware that this is a legal matter involving intellectual property rights as described below:

State common law and federal copyright law protect my syllabus and lectures. They are my own original expression and I record my lectures while I deliver them in order to secure protection. Whereas you are authorized to take notes in class thereby creating derivative work from my lecture, the authorization extends only to making one set of notes for your own personal use and no other use. **You are not authorized to record my lectures, to provide your notes to anyone else or to make any commercial use of them without expressed, prior permission from me.**

Persons authorized to take notes for the Center for Educational Access, for the benefit of students registered with the Center, will be permitted to do so, but such use still is limited to personal, non-commercial use. Similarly, you are permitted to reproduce notes for a student in this class who has missed class due to authorized travel, absence due to illness, etc.

Academic Integrity

“As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is possible only when intellectual honesty and individual integrity prevail. Each University of Arkansas student is required to be familiar with, and abide by, the University’s ‘Academic Integrity Policy,’ which may be found at <<https://honesty.uark.edu/policy/index.php>> Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.”

— Office of the Provost and Vice-Chancellor for Academic Affairs

*Policy Regarding Reusing Classwork*

The University defines plagiarism as “offering as one’s own work, the words, ideas, or arguments of another person or using the work of another without appropriate attribution by quotation, reference, or footnote.” In addition, submitting work you have turned in to fulfill requirements for another course may still constitute plagiarism. Please obtain your instructor’s permission before turning in previously submitted work. Refer to the sanction rubric <<http://honesty.uark.edu/sanction-rubric/>> for a list of specific violations covered by the University’s Academic Integrity Policy.

[You will need to modify the following policies (Attendance, Classroom Disruption, Inclement Weather, and Emergency Procedures) if you are teaching remotely. You will also need to add a Communication/Office Hours & Feedback Policy. See the Course Guide for samples.]

**Absence Policy**

Absences that are recognized by university policy as excusable do not count towards your final absence total, so long as you inform your instructor of the absence and reason for the absence within a week. Students who will be missing class due to university events should provide a schedule of all planned absences at the start of the semester when possible. All other missed class meetings will count as an absence when tabulating your final grade. The following are considered excusable by the University of Arkansas’s official policy:

1. Illness of the student
2. Serious illness or death of a member of the student’s immediate family or other family crisis
3. University-sponsored activities for which the students’ attendance is require by virtue of scholarship or leadership/participation responsibilities
4. Religious observations as defined by the Students’ Religious Observances policy included below.
5. Jury duty or subpoena for court appearance
6. Military duty

*Students’ Religious Observances Policy*

“Although Christian religious holidays are reflected to some extent in the academic calendar of the university, holidays of other religious groups are not. When members of other religions seek to be excused from class for religious reasons, they are expected to provide their instructors with a schedule of religious holidays that they intend to observe, in writing, before the completion of the first week of classes. The Schedule of Classes should inform students of the university calendar of events, including class meeting and final examination dates, so that before they enroll they can take into account their calendar of religious observances. Scheduling should be done with recognition of religious observances where possible. However, faculty members are expected to allow students to make up work scheduled for dates during which the student’s religious observances are scheduled, to the extent possible.” (University of Arkansas Faculty Handbook, Section 2)

[Classroom Disruption: Modifications Needed for Remote Learning]

Class discussions are interactive and diverse opinions will be shared; please be thoughtful in sharing your perspectives and responses with one another. Abusive language directed towards others will not be tolerated in

the classroom. Other behaviors that can be disruptive are chatting and whispering during class, the use of electronic equipment, reading the paper during class, preparing to leave before class is over, and consistently arriving late to class. Please keep these disruptions to a minimum. Inappropriate behavior in the classroom may result in a request to leave the class and/or a referral to the Office of Academic Integrity and Student Conduct.

[Inclement Weather: Modifications Needed for Remote Learning]

When the university is closed, all classes are also cancelled. If a weather delay affects university operations, then class will be cancelled if it is scheduled before the university resumes operations.

[Emergency Procedures: Modifications Needed]

Many types of emergencies can occur on campus, so it is crucial that we be prepared to respond appropriately in the event of severe weather, armed assailants, or fire alarms. In keeping with the detailed instructions found at **emergency.uark.edu**, if a weather emergency occurs during our class:

* Always follow the directions of the instructor or emergency personnel.
* If told to evacuate, do so immediately.
* If told to shelter-in-place, find a room, in the center of the building with no windows, on the lower level of the building.
* If you cannot get to the lowest floor, pick a hallway in the center of the building.

In the event of an armed assailant or physical attack (CADD):

* **C**ALL—9-1-1
* **A**VOID—If possible, self-evacuate to a safe area outside of the building.
* **D**ENY—Barricade doors with desks, chairs, bookcases or similar objects. Move to a place inside the room where you are not visible. Turn off the lights and remain quiet until police arrive.
* **D**EFEND- Use chairs, desks, cell phones or whatever is immediately available to distract

**[Insert Communications Policy: Consult Course Guide]**

**[Feedback Policy: Consult Course Guide]**

Your Well-Being

I respect the fullness of your lives and responsibilities outside of this class. If you experience something that impedes your ability to learn in this class, I invite you to discuss this with me. You absolutely **do not**have to disclose the details of your circumstances, but you are welcome to approach me so we might locate resources or other guidance for you.

Here is a list of campus resources that you might find useful in your time here:

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| --- |
| Jane B. Gearhart Full Circle Food Pantry  324 Stadium Drive | WAHR C204 | Bud Walton Hall  M 11am-3pm, W 3pm-5pm, Th 10am-2pm | 479-575-7693  Student-led food assistance program. They serve anyone with a U of A or a UAMS ID and their household, providing a three-day supply of groceries and personal care items, up to 2x/week.  <https://service.uark.edu/services/pantry/index.php> |
| Center for Educational Access  209 ARKU, University of Arkansas  479-575-3104  <https://cea.uark.edu/> |
| RESPECT (Rape Education by Peers Encouraging Conscious Thought)  Pat Walker Health Center, University of Arkansas  (479) 575-7252  <https://respect.uark.edu/resources/>  STAR Central Web  Location: Pat Walker Health Center | Second Floor - Room 2129 | M-F 8am-5pm  479-575-7252  The office of STAR Central offers Support, Training, Advocacy, & Resources on Sexual Assault and Relationship Violence. STAR Central serves the university community through education programs, professional consultations and victim advocacy services. STAR Central is located on the second floor of the new addition of the health center in room 2129. All contacts and survivor services are confidential. |
| Center for Multicultural and Diversity Education  ARKU 404  479-575-8405  <https://multicultural.uark.edu/about-us/index.php> |
| Veterans Resource and Information Center  GACS Suites 115-116 | 640 N. Garland Avenue | M-F 8am-5pm  479-575-8742  <https://veteranscenter.uark.edu> |
| Women’s Clinic (serving patients of all genders)  Pat Walker Health Center  525 N. Garland Ave.  479-575-4478  <https://health.uark.edu/medical-health/womensclinic.php> |
| Counseling and Psychological Services (CAPS)  Pat Walker Health Center  525 N. Garland Ave.  479-575-5276  <https://health.uark.edu/mental-health/index.php>  CAPS also offers drop-in, informal consultations. For updated hours see: <https://health.uark.edu/mental-health/letstalk.php> |

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| Office of International Students and Scholars  104 Holcombe Hall  479-575-5003  <https://international-students.uark.edu/index.php> |
| LGBTQIA+ Mentoring  479-575-8405  Contact: Adrain Smith [atsmith@uark.edu](mailto:atsmith@uark.edu)  <https://multicultural.uark.edu/diversity-and-inclusion/programs/lgbtqia.php> |
| La Oficina Latina  Contact: Magdalena Arroyo [arroyo@uark.edu](mailto:arroyo@uark.edu)  <https://multicultural.uark.edu/diversity-and-inclusion/programs/la-oficina-latina.php> |
| Academic Enrichment Program (AEP)  Designed to enhance the college experience of first-generation, low-income and other underrepresented students by providing a combination of effective advisement and mentorship, student development opportunities, academic coaching, and different learning experiences.  (479) 575-5014  Contact: Brande Flack: bmflack@uark.edu |
| Student Support Services Web  Location: 008 Gregson Hall | 479-575-3546 | Monday-Friday 8am -5pm  Student Support Services provides a combination of programs and services to students who are first-generation, and/or modest-income, and/or individuals with disabilities.  <https://sss.uark.edu/index.php> |
| College of Arts & Sciences Programs  African and African American Studies | 230 Memorial Hall  [https://fulbright.uark.edu/area-studies/african-and-african-american-studies/](https://fulbright.uark.edu/area-studies/african-and-african-american-studies/about-the-program/index.php)  Asian Studies | Old Main 428  <https://fulbright.uark.edu/area-studies/asian-studies/>  Indigenous Studies Program | Kimpel Hall 714  <https://fulbright.uark.edu/area-studies/indigenous-studies/>  Latin American Studies Program | Kimpel Hall 723  <https://fulbright.uark.edu/area-studies/latin-american-and-latino-studies/> |

Compiled by Dr. Jo Hsu ([vjohsu@uark.edu](mailto:vjohsu@uark.edu)), Updated 8/24/2019

Assignments, Grading, and Schedule

**Course Grading Policy**

(Adapted from Peter Elbow and Asao B. Inoue)

This course is designed with the default grade to be a “B” grade. This means that if you complete all assignments as requested, attend class as required, and submit a final portfolio as instructed, you are guaranteed to earn a “B” grade for the course.

Anyone looking to earn an “A” grade for the course will need to perform additional work on each major assignment and can expect to write texts that are approximately 50% more work than the default papers required for the course. These “A” papers are considerably more involved and nuanced than the default assignment.

Grades below a “B” are primarily earned by not fully meeting the requirements for the course. The table below breaks down the different grades in the course and how each grade aligns with assignment deadlines, completion, and absences in the course.

*Course Portfolio*

All major assignments will be submitted in final format in an end-of-course portfolio. The portfolio should contain the following:

* **Final, edited drafts of your major assignments that are copyedited and free of any major grammatical or spelling errors**. Seeking copyediting assistance is fine in this course and working with the writing center for draft development is always recommended.
* **First and second drafts of your major assignments.** These first and second drafts should demonstrate evidence of revision based on instructor and peer feedback. This means you shouldn’t simply make minor changes, but thoughtfully assess the full document based on feedback.

*Assignment Submission Categories*

In this course, we’ll keep a running tally of when/how you submit assignments. On-time assignments won’t affect your grade in any way. Assignments that are submitted after the deadline will count towards your total allowable tardy or late or incomplete assignment totals. You may have 5 assignments that are tardy and still get an “A” or “B.” More tardy assignments than 5 or any assignments that are late will move your maximum grade to a “C.” Even a single incomplete major assignment will move your grade to a “D.” The categories are defined below in greater detail and then aligned on a table for each possible course grade:

1. **On-Time Assignments:** This is an assignment that is submitted on time. Your paper is submitted before the deadline has passed.
2. **Tardy Assignments**: This is the equivalent of walking into class late. Your paper is late, but by no more than 48 hours.
3. **Late Assignments**: This is an assignment that is truly late. Your paper is more than 48 hours late, and not simply behind schedule.
4. **Incomplete Assignments**: This is an assignment that was not fully submitted or that was never submitted. Your paper is not finished or was never submitted.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Course Grade | Tardy Assignments Allowed | Late Assignments Allowed | Incomplete Assignments Allowed | Absences Allowed |
| A | 5 | 0 | 0 | 4(6)\* or less |
| B | 5 | 0 | 0 | 4(6)\* or less |
| C | 6 | 1 | 0 | 5(7)\* |
| D | 7 | 2 | 1 | 6(8)\* |
| F | 8 or more | 2 | 2 or more | 7(9)\* |

\*If the course meets twice per week.

(Instructors, tailor this to your course meeting schedule. This should be the equivalent of two weeks of a 16 week semester).

*Major and Minor Writing Assignments*

In this course, your writing will be divided into major and minor writing assignments. Each week, you’ll have a weekly writing assignment that will help you progress on the particular unit and project you’re working through at that point in the semester. These short-term and small-scale writing prompts are considered minor assignments. The long-term and large-scale major writing projects that you’ll complete at the end of each unit are considered to be major writing assignments.

While major assignments and minor assignments differ greatly in scope, all assignments in this course count towards the “A” to “F” tally of Tardy, Late, and Incomplete assignments. As we say elsewhere in this document, there are no shortcuts for becoming a good writer. The weekly writing assignments and the major writing assignments are all designed to help you get in consistent and rigorous writing practice across the entire semester. Without that practice, you can’t expect to become a better writer.

*Final Portfolio Review*

Final portfolios will be assessed in three major ways:

* Does the portfolio include all required content?
* Does the portfolio demonstrate a final, revised draft of each text?
* Has the portfolio been copyedited?

**Policy on Copyediting and Dialect in Major and Minor Assignments**

*Minor Assignments*

Our weekly writing assignments are considered minor assignments. As such, they are not held to as high of a standard of polish and editing as the major course documents. You can write in whatever dialect and style you find comfortable in these weekly assignments, though if you wish to practice a more formal and stylized version of English, you can.

*Major Assignments*

Major assignments are expected to be generally free of misspellings and major grammatical errors, the types that show up on spellcheck or that a simple copyedit would catch. You can seek out assistance in copyediting your texts for grammatical and spelling correctness. It would be ridiculous for a major document to be published by a company or organization without a copyedit and proofreading; the same is true of your major assignments.

In writing your major assignments, you are asked to write in a style and dialect that matches the context you’re writing into. If you’re writing for an organization that demands certain formalities and stylistic choices, use those. If your organization allows more flexibility in style and dialect, by all means use what would be acceptable in that setting.

Part of growing as a writer is learning how to write to particular audiences and what the expectations are in certain areas of communicative practice. We all recognize that “formal” or “proper” dialects of English are arbitrary at best, especially those in the academic world, but we also recognize that sometimes an audience will request a particular dialect or flavor of English. While these choices are often arbitrary, we have to show good faith to our audience by at least attempting to meet their expectations in formal writing situations, even when we know those expectations are arbitrary.

Having said all of this, you may simply opt in this course to target an audience that is fluent in the style and dialect you choose to write in. There is no better audience to write to than the one you know well. In Composition 1 and Composition 2 you are free to target a more familiar audience. In the more advanced writing courses, you may be asked to research and write to an audience outside of your immediate comfort zone, but that is part of becoming a more versatile and advanced writer.

**Frequently Asked and Un-Asked Questions**

1. **Why doesn’t this class use the normal grading system?**

The default “A” to “F” grading system often unfairly penalizes students who haven’t been trained in or brought up working with Edited American English. As recognized by the Conference on College Composition and Communication’s resolution on Students’ Right to their Own Language, students come into the university with a dialect and style that is representative of their individual background, culture, and style. Students should feel comfortable writing and existing at the University of Arkansas in ways that are authentic to their individual identities. Being a good writer and using Edited American English are two different things; in our courses, we have chosen to not penalize students for their lack of skill in an often-arbitrarily standardized version of American English. Students should be comfortable being and writing themselves at the U of A.

1. **Since we don’t get grades on papers, does that mean I don’t have to write good papers?**

You will still be required to write papers that meet the requirements of the course. If you’re asked to write an analysis, you can’t submit a parody. If you’re asked to submit a grant proposal, you can’t write an essay. You are expected and required to learn the genres taught in a given course. You are not, however, expected to write in Edited American English or in a style that reflects Edited American English. You can take risks in your papers, and you can reflect your own personal style in your papers, but you can’t opt to not complete your papers as assigned.

1. **Since we don’t get grades on papers, does that mean we won’t learn how to write proper English?**

Just because you’re not getting your paper graded based on Edited American English doesn’t mean your papers won’t be good or they won’t be in “proper” English. The dirty secret of language is that there is no “proper” form of any given living language. Language usage and conventions evolve over time based on changes in societies and cultures. There are flavors of English, but no better or best English. Any attempt to make a single form of English out to be the “proper” or “best” English cannot be supported by linguistics or even at many times common sense.

Students who are looking to master Edited American English will be able to pursue that goal during the course, even though it isn’t a requirement or the primary focus of the course. The writing approaches and techniques we learn will be broadly applicable across your coursework and future professional writing activities.

1. **Is this class easier because we don’t get A-F grades on papers?**

Absolutely not! This class is probably going to be harder than any writing course you’ve taken before that didn’t have a grading contract. There are no shortcuts in this course, and there is no easy road to passing. This course is designed from front to back to have you writing every single week, revising that writing as you go through the semester, and polishing that writing and your ideas into a final portfolio at the end of the semester. Like any other skill or craft, writing must be practiced to be improved, and you’ll be practicing your writing all semester long. There are no shortcuts.

1. **If the default grade is “B,” doesn’t this course lead to grade inflation and other problems?**

Not really. If you look at the course syllabus, you have to complete every single assignment on-time and as required while also regularly attending the class. Those individual assignments will be revised at least once based on peer or instructor feedback and will be polished before final submission at the end of the semester. Skipping just one assignment will give you a “D” in the course and being late on one assignment will earn you a “C.” If anything, this arrangement effectively raises the quality of work expected of you versus a traditional grading system.

1. **What if I want to learn Edited American English? Doesn’t this course prevent me from doing that?**

In this course, we separate good writing from a specific dialect of English. The purpose of this course is not first-and-foremost to teach Edited American English, but to teach students the skills and strategies they need to write effectively in the university and elsewhere. If a student wishes to pursue a mastery of Edited American English, however, that is something they can work on with instructor support during the course. In addition, there are advanced writing courses at the university that address style, grammar, and genre within professional and workplace settings. These courses include ENGL 2003 Advanced Composition, ENGL 2013 Essay Writing, ENGL 3053 Technical and Professional Writing, and ENGL 4003 Style and Grammar for Professional Writers.

1. **If I’m not learning Edited American English, then why is this course required and why do I have to take it?**

We want to stress that Composition 1 and 2 have never been about learning Edited American English. The course focuses on larger concerns in the writing process. The general education outcomes of Composition 1 focus on writing, revising, and researching the process of writing for specific audiences. Below, you’ll find this outcome as currently written. Note the outcome does not touch on grammar and Edited American English:

**Learning Indicators for Learning Outcome 1.1:**To successfully achieve this outcome, students will complete these five indicators:

* Focus primarily on how to generate written texts, receiving explicit instruction in how to analyze audiences and rhetorical situations, how to follow the examples of model texts, and how to revise.
* Complete at least four substantial writing assignments and produce at least 5000 words of prose.
* Incorporate specific feedback into their writing, in order to help them revise and edit for clarity, force, and correctness.
* Critically analyze the effectiveness of written prose.

Incorporate and cite sources gathered from primary (observational) or secondary (bibliographic) research in their writing.

Brief Major Assignment Descriptions

Consult your instructor’s Course Assignment Sheets for more information on preparing to write, what lessons to review, due dates, and checklists.

Assignment 1: Genre Analysis

The purpose of this assignment is to demonstrate how well you can define a genre by analyzing four examples of a genre you choose. To do this, you’ll need to find three (3) examples of that genre on the same subject, and one (1) example of that genre on a different subject. You will introduce and define the genre, compare the four examples and discuss commonalities in the genre that exist among all of them. You can also discuss any differences that exist and explain why that might be.

Assignment 2: Genre Writing in Context

The purpose of this assignment is to:

* 1. demonstrate how well you can explain a genre of your choice,
  2. compose your own example of that genre, and
  3. justify how your example conforms (or successfully bends) the genre conventions.

Working with your genre of choice, define what the genre is and how it works (rhetorical situation, genre conventions, etc.) using three (3) examples of the genre. After that, you will compose your own example of that genre. Then, you will explain why your text belongs in the genre and how it matches up with the examples you provided.

Assignment 3: Group Advocacy Campaign

The purpose of this assignment is for you and your group to compose in multiple genres on a topic of your choice and to present your work together in a coherent advocacy campaign. For your final submission, you will introduce your group, your topic, and your work. Grades will be assigned based on the rubric definitions that your group worked out with your instructor during conferences. Each individual member will be graded on their own document. One major component of this assessment will be how well the individual text coordinates with the larger group message and other texts.

You will also submit a group advocacy proposal as part of your Weekly Writing Assignments so that your instructor can approve your topic. In this weekly assignment you will make two major moves. You will explain the message you hope to share about your chosen research topic, the genres you plan to create, and the rationale behind choosing those genres and that message. Each member of the group will choose their own genre and create a text within that genre that communicates your shared message.

Assignment 4: Portfolio

The purpose of this assignment is to demonstrate how much you’ve grown as a writer throughout the semester. With guidance from your instructor, you will curate the content in your portfolio as well as edit and proofread any final pieces for submission. You will also attach a self-assessment sheet that asks you to reflect on what you learn. You will be putting together an organized, edited, and proofread collection of the work you’ve done for this course.

**Approximate Course Overview**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Week | Unit | | Weekly Objectives  By the end of the week, you will be able to: | Chapters Covered &  Major Due Dates |
| 1  [MM-DD] | | Genre Analysis: Rhetorical Situations & Choices | * Identify the components of a rhetorical situation. * Explain how the rhetorical situation affects the choices you make in writing. * Use the rhetorical situation to deepen the way you read and annotate a text. * Explain why the focus of the course will not be edited American English until the last half of the semester | * Syllabus & Labor-Based Grading Contract * Bedford Book of Genres Ch. 1 * The Well-Crafted Sentence Ch. 1 |
| 2  [MM-DD] | | Genre Analysis: Rhetorical Genres | * Give examples of genre as a “social response to a rhetorical situation.” * Identify the conventions used to categorize a genre. * Explain how rhetorical situations and genres work together. * Analyze responses to rhetorical situations. | * Bedford Book of Genres Ch. 2 & 3 |
| 3  [MM-DD] | | Genre Analysis: Reading Rhetoric in Genres | * Explain how the rhetorical situations affect the way genres are composed in academic, workplace, and public environments. * [Add 1-2 of your own objectives (or copy/pasted from pp. 4-8) for the Bedford Book of Genres chapter of your own choosing. You can find these in the Lesson Objectives file.] | * Bedford Book of Genres Ch. 5 & [???] * Genre Analysis Draft 1 |
| 4  [MM-DD] | | Genre Analysis:  [Add Your Focus] | * Provide useful feedback for your peers’ drafts. * Revise your first draft for organization and structure. * [ Add 1-2 of your own objectives (or copy/pasted from pp. 4-8) for the Bedford Book of Genres chapter of your own choosing. You can find these in the Lesson Objectives file.] | * Bedford Book of Genres [Ch. ???] * Peer Review of Analysist |
| 5  [MM-DD] | | Genre Writing: [Add Your Focus] | * [For Weeks 4-12, see Lesson Objectives on pp. 4-8 for a pre-written list of objectives by genre, or for instructions on how to write your own. You can find these in the Lesson Objectives file.] | * Bedford Book of Genres Ch. [???] * Genre Analysis Due! |
| 6  [MM-DD] | | Genre Writing: [Add Your Focus] | * [Same as Week 5] | * Bedford Book of Genres Ch. [???] |
| 7  [MM-DD] | | Genre Writing: [Add Your Focus] | * [Same as Week 5] | * Bedford Book of Genres Ch. [???] * Draft of Genre Writing |
| 8  [MM-DD] | | Genre Writing: [Add Your Focus] | * [Same as Week 5] | * Bedford Book of Genres Ch. [???] * Peer Review of Genre Writing |

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| Week | Unit | Weekly Objectives  By the end of the week, you will be able to: | Chapters Covered &  Major Due Dates |
| 9  [MM-DD] | Genre Advocacy: [Add Your Focus] | * Analyze a sample research-based genre project. * Explain the necessity of evaluating and annotating sources for research. * Explain why and how to incorporate sources into a multi-genre project. * Identify your topic and its rhetorical situation * Evaluate a sample multi-genre project to identify its effectiveness | * Bedford Book of Genres Ch.14 & 15 * Genre Writing Due! |
| 10  [MM-DD] | Genre Advocacy: Conferences | Conferences on the campaign. By the end of the conference, you will be able to:   * Select the most appropriate genres for the project’s rhetorical situation * Coordinate the genres so that they present a cohesive campaign * Collect and format sources from your research * Evaluate a sample multi-genre project to identify its effectiveness | * Weekly Writing Assignment on Topic for Group Advocacy Campaign |
| 11  [MM-DD] | Genre Advocacy: [Add Your Focus] | * [Same as Week 5, but also you can start focusing on The Well-Crafted Sentence. Include lesson objectives found on pp. 9-10 in the Lesson Objectives file.] | * Bedford Book of Genres Ch. [???] * [The Well-Crafted Sentence Ch. ???] * Advocacy Draft |
| 12  [MM-DD] | Genre Advocacy: [Add Your Focus] | * [Same as Week 5, but also you can start focusing on The Well-Crafted Sentence. Include lesson objectives found pp. 9-10 in the Lesson Objectives file.] | * Bedford Book of Genres Ch. [???] * [The Well-Crafted Sentence Ch. ???] * Peer Review of Advocacy |
| 13  [MM-DD] | Portfolio:  Compiling a Portfolio | * [Add 1-2 of your own objectives (or copy/pasted from pp. 4-10) for the Bedford Book of Genres and The Well-Crafted Sentence of your choosing.] * Identify a method for curating content for your final portfolio. * Curate (select and clean up) material for your final portfolio. * Draft a self-assessment of your work to include in your final portfolio | * [The Well-Crafted Sentence Ch. ???] * Advocacy Due |
| 14  [MM-DD] | Portfolio:  Editing & Self-Assessment I | * [Add 1-2 of your own objectives (or copy/pasted from pp. 4-10) for the Bedford Book of Genres and The Well-Crafted Sentence of your choosing.] * Edit all works for clarity, precision, and efficiency. | * [The Well-Crafted Sentence Ch. ???] * Portfolio Self-Assessment Draft |
| 15  [MM-DD] | Portfolio:  Editing & Self-Assessment II | * Edit all works for clarity, precision, and efficiency. * Select an automatic grammar and spelling checker to help with proofreading for the final week. | * [The Well-Crafted Sentence Ch. ???] |
| 16  [MM-DD] | Portfolio:  Proofreading & Final Touches | * Proofread all pieces in final portfolio. * Ensure that portfolio meets checklist of requirements | * Portfolio Due! |