# 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.

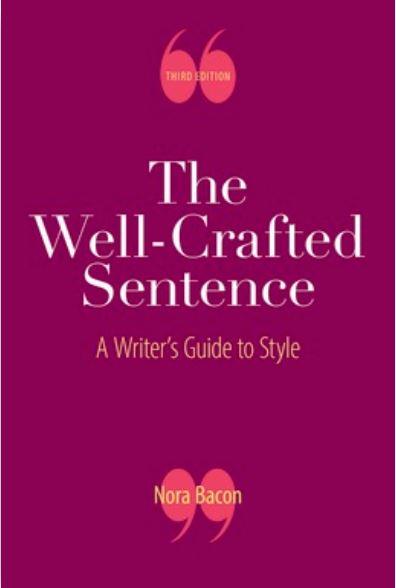
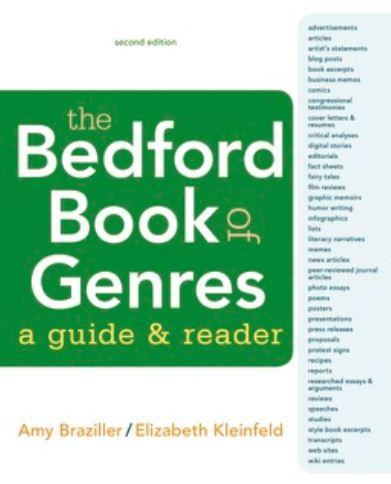
### Course Textbooks

*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’.

### Assignments

Major Assignment 1: Genre Analysis

Major Assignment 2: Genre Writing in Context

Major Assignment 3: Group Multi-Genre Advocacy Group Project

Major Assignment 4: Portfolio

Weekly Writing Assignments

### Course Grading Scale

See Grading Contract

## 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]

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:

| 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> |

| Office of International Students and Scholars  104 Holcombe Hall  479-575-5003  <https://international-students.uark.edu/index.php> |
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| 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

### 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 and analyze a genre. To do this, you’ll need to find three (3) examples of that genre on the same subject. You will introduce and define the genre, compare the three 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.

There will be three major components to this paper. First, 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. Then, you will compose your own example of that genre. Finally, 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 to put together a coherent advocacy campaign using a variety of texts and genres in portfolio form. Your portfolio will introduce your group, your topic, your specific purpose, and your works. These works will be three (or four) texts from different genres that you create on a topic of your choice. Like any good campaign, the three (or four) texts will share the same general message in ways that make sense for their particular audiences and contexts. Each member of the group will choose their own genre and create a text within that genre that communicates your shared message. This means that you need to ensure that each individual work adds up to create a coherent campaign.

#### 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.

**Course Grading Contract**

(This contract was inspired by work from Asao B. Inoue, Peter Elbow, and Kristen Figgins.)

This course emphasizes that writing is a process. We practice cycles of thinking, reading, composing, reviewing, soliciting feedback, revising, and then rethinking and rewriting. No project in this course is ever truly finished; there is always more you *could* do, so the goals of this course have less to do with finished products than with the work you do to read, write, rethink, and revise. Being successful in this course means engaging in the process and working to build the skills, approaches, and literacies that will serve you well in a variety of communication situations.

In order to support the work described above, this course uses a grading contract, an approach to grading that attempts to give you a clear picture of what is required to get any particular grade. A grading contract puts the emphasis in the course on your writing process, revision, and reflection rather than on a subjective measurement of the quality of your writing. I will primarily be giving you feedback on how to make your revisions and documents better instead of explaining to you how your paper is a “C” or “B” or “A” effort.

All students in this class, regardless of writing comfort or ability, can become better writers by completing the work of this class. The default grade in this class, then, is an A. If you do what is asked of you, in a timely and thorough manner, come to class, engage with your peers, reflect on and revise your work, and improve your work over the course of the semester, you will earn an A. If you miss class, are late or disengage, or fail to reflect upon and revise your work in response to feedback, you will earn a grade lower than an A.

Specifically, to earn an A in this course, you will

* Attend class regularly and arrive to class and to conferences on time.
* Read and carefully respond to assigned course reading.
* Meet writing criteria for all assignments in the course.
* Work to stay on pace with the work of the class by meeting due dates\*.
* Participate in in-class activities, including class discussion.
* Complete all weekly writing assignments (including our daily reflection).
* Give thoughtful, substantive feedback to your peers.
* Offer robust drafts at each stage of the process and for each of our projects.
* Make significant, substantive, and responsive revisions based on the feedback you receive from me and from your peers.
* Attend individual and/or small group conferences with me during the semester.
* Submit your final portfolio to me at the end of the term.

\*NOTE: I accept late work, and I grant extensions. Due dates are to help us all work at a manageable pace. But again: I accept late work, and I grant extensions. Please come talk to me if you're falling behind.

By default, this course is structured around students who do all the assigned work getting an “A” grade. This means that if you complete all assignments as requested, attend class as stipulated by your syllabus, and submit a final portfolio as instructed with all components of each document included, you are guaranteed to earn an “A” grade for the course.

Since we’re focusing on the amount of writing you do and the amount of revision you do, you’re going to be writing more in this course than perhaps in any other writing course you’ve taken. However, if you do all the writing requested, you can safely assume you’ll get an “A”. I want you to focus on writing often, revising thoughtfully, and taking the long way to assignment completion. This is not a course you will succeed in by writing papers the night before they are due. That is simply not an option in this course. I want you to feel comfortable in your own writing process and build the ability to write and revise a major project over time, an essential skill you’ll need in any future workplace. I’d rather you write a good paper and know why it was a good paper than write an exceptional paper and have no idea why it was exceptional.

This is not a course that has shortcuts. If you fail to complete major assignments or weekly assignments, you’ll find yourself getting a grade lower than an “A”. See the table further down the contract for more information on how your completion rate aligns with different grades.

*Criteria for Grades*

This section outlines the specifics on how you can earn your grades.

**You will earn an “A” in this class if you**

* attend class regularly, not having more than 6 unexcused absences for a MWF section in a semester or 4 absences for a TR section;
* meet due dates (this could include, however, up to 5 late assignments as described below);
* have no more than 3 incomplete weekly assignments;
* meet writing criteria for all major projects/assignments;
* attempt clear, substantial revision on each draft of all major assignments;
* give thoughtful peer feedback during class workshops;
* write a cover letter to accompany the final portfolio version of your major assignments;
* attend mandatory conferences with the instructor to discuss drafts; and
* submit a complete, cohesive, and organized final writing portfolio.

**Your grade will drop to a “B,” though, if one of the following are true for you:**

* You have 7 unexcused absences for a MWF section or 5 absences for a TR section;
* You have 4 or more incomplete weekly assignments;
* You have 6 late assignments

**Your grade will drop to a “C,” though, if one of the following are true for you:**

* You have 8 unexcused absences for a MWF section or 6 absences for a TR section;
* You have 5 or more incomplete weekly assignments;
* You have 7 late assignments;

**Your grade will drop to a “D,” though, if one of the following are true for you:**

* You have 9 or more unexcused absences for a MWF section or 7 absences for a TR section;
* You have 6 or more incomplete weekly assignments;
* You have 8 late assignments;
* You fail to turn in one of the major writing projects;

**Your grade will drop to an “F,” though, if one of the following are true for you:**

* You have 10 or more unexcused absences for a MWF sections or 8 or more absences for a TR section;
* You have 7 or more incomplete weekly assignments (8 weekly assignment points or fewer);
* You have 9 or more late assignments;
* You fail to turn in two or more major writing projects.

*Assignment Submission Categories*

Assignments that are submitted after the deadline will count towards your total allowable late assignment total. You may have 5 assignments that are late and still get an “A.” I recognize that everyone has the occasional scheduling nightmare or a bad week, so you have these 5 default late submissions as a cushion.

If you have 6 or more late assignments, your grade will drop to a “B” as the ceiling. This course requires timely submissions to give you the time and space you need to revise. If you fail to complete even one major assignment, you will only make a maximum of a “D” in the course.

The degrees of lateness 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. An assignment is also on time if you request and receive an extension before the deadline has passed.
2. **Late Assignments**: Assignment is submitted after the deadline without a request for an extension. Assignments are not considered late if you request and receive an extension on the assignment before the submission deadline. Remember, I grant extensions; please come talk to me if you need additional time to complete something.
3. **Incomplete Assignments**: Assignment that is submitted but is missing one or more significant components. (Please see assignment instructions for each major project for the list of the project’s completion requirements.) I will reach out if you submit an incomplete assignment. Incomplete assignments that are not completed in a timely manner will not receive full credit.
4. **Missing Major Assignments**: This is an assignment that was never submitted.

| Course Grade | Late\* Assignments Allowed | Missing Major Assignments Allowed | Absences Allowed |
| --- | --- | --- | --- |
| A | 5 | 0 | 4(6) or fewer |
| B | 6 | 0 | 5(7) |
| C | 7 | 1 | 6(8) |
| D | 8 | 1 | 7(9) |
| F | 9 or more | 2 or more | 8(10) |

\*Assignments are not considered late if you request and receive an extension on the assignment.

*Major vs. Weekly Writing Assignments*

Each week, you’ll have a weekly writing assignment that will help you make progress on the project you’re working through at that point in the semester. The significantly revised drafts that you’ll submit at the end of each unit are your major writing assignments.

There is a lot of writing in this course. The weekly assignments represent a significant portion of that writing. As you’ll likely find in your future workplaces, great documents aren’t often the product of a single epic writing session, but instead the product of multiple passes, revisions, edits, and evolutions over what can be a great deal of time.

*Extensions*

As I said above, everyone has scheduling challenges and bad weeks. For that reason, I also grant extensions on major assignments and drafts of major assignments. If you need an extension, on or before the assignment's original due date, please send me an email that includes your name, the name of the assignment, and your new proposed due date (try to keep it within 2-3 days of the original due date, if possible). I won’t grant extensions for peer review drafts, but all other drafts of major assignments are eligible for extensions.

*Style and Major Assignments*

In writing your major assignments, you are asked to write in a style and dialect you find comfortable while covering all the required sections and content guidelines. You can choose to write in a more formal style, or you can write as if you were writing to a friend or family member. Just be consistent in your approach!

This course isn’t designed to focus on the style you’ll need in your professional life, partially because we don’t know and you likely don’t know (even if you think you know) where/when/how you’ll be doing writing in the future. If you want to sound like a professional, get deep into your major and then revisit style in an advanced writing course like ENGL 3053 or 4003. You’ll likely be in a better place to see how/why you’d want to change your style to fit your future career goals.

With all of this said, you’re welcome to focus on writing in what you consider a professional voice, and you’re welcome to set your own higher bar for style and grammar. We just ask that as you do this that you recognize that style and grammar are slippery subjects. The grammatical rules of one organization may be markedly different from another organization, simply because of the personal preference of the leaders of those organizations. The Associated Press Style Guide and the Chicago Manual of Style have markedly different takes on how you should use a comma in a list, but neither document is truly “right”. Each text is simply providing a set of standards for those who work under their system. In each text, choices are based on preference and context and history, like any good style guide should be. Grammar and style evolve over time, despite what some folks may tell you. If they didn’t, we’d still be writing and teaching in Old English in all of our courses. (With that said, if you really want to take courses in Old English, the Department of English has stellar faculty and courses in Medieval Studies).

Remember that as we build your skills as a writer, 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.

### 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 |

| 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.] | * [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.] * 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. ???] * 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! |