

Thought & Writing

ENGL1050 (Fall 2014)

Monday/Wednesday 8:00-9:40 a.m. (Dunbar Hall 4205)

Instructor: Michael Marberry

Office: Sprau Tower 914

Email: [INSERT]

Office Hours: M/W 10:00-11:30 a.m. (by appt.)

Required Materials:

- Ehst, Suzanne E., Emily Wegemer, and Staci Perryman-Clark, eds. *Readings for Writers*. Boston: Bedford/St. Martin's, 2014. Print.
- Lunsford, Andrea. *Easy Writer* (5th edition). Boston: Bedford/St. Martin's, 2014. Print.
- Various handouts, readings, and links provided on eLearning for daily discussion.
- Notebook for note-taking and various in-class writing assignments.
- \$5.00 copy fee card, available for purchase at the WMU bookstore.

Recommended Resources:

- WMU Library Research Guide: <http://libguides.wmich.edu/english1050>
- Graff, Gerald and Cathy Birkenstein. *They Say, I Say*. New York: W.W. Norton, 2009. Print. [ISBN: 039393361X]

Course Description:

ENGL1050 is a 4-credit freshman-level course in which students develop their understanding of the ways that writing is situated in local situations and the mediation of historically provided tools and practices. Students produce a range of academic and non-academic texts, applying knowledge of the composition processes, rhetorical strategies, genre requirements, and textual conventions like style, grammatical structure, and visual/formal design. Students also learn to analyze and map different components of literate activity (production, representation, distribution, reception, and socialization) and to produce texts that take into account the complex interactions of these components in specific writing/composing tasks.

Course Requirements:

Assignment:	Due Date:	Percent:
Daily Work & Participation	Throughout Semester (see schedule)	20%
Rough Drafts & Peer Review	Throughout Semester (see schedule)	15%
Project 1: Personal Narrative	Monday, October 6 @ 8:00 a.m.	15%
Project 2: Annotated Bibliography	Monday, October 27 @ 8:00 a.m.	15%
Project 3: Researched Argument	Monday, November 24 @ 8:00 a.m.	25%
Project 4: Revised Genre Presentation	Wednesday, December 10 @ 8:00 a.m.	10%

Grade Scale:

Standard Percentage Value:	Standard GPA Value:
A = 93-100 B/A = 88-92	A = 4.0 B/A = 3.5
B = 83-87 C/B = 78-82	B = 3.0 C/B = 2.5
C = 73-77 D/C = 68-72	C = 2.0 D/C = 1.5
D = 60-67 E = 0-59	D = 1.0 E = 0

Late Assignment Policy:

Daily work and rough drafts cannot be submitted late. Final drafts of major papers are always due prior to the due date/time listed in the schedule. Late work is strongly discouraged, and your grade will be reduced by 10% for every day that the paper is overdue. (Please note that this penalty begins immediately after the required due date/time – i.e. if the paper is due on Monday @ 8:00 a.m., then anytime between Monday 8:01 a.m. – Tuesday 8:00 a.m. will be considered one day late, anytime between Tuesday 8:01 a.m. – Wednesday 8:00 a.m. will be considered two days late, etc.). **If the paper is more than four (4) days late (i.e. if it is submitted after Friday @ 8:00 a.m.), it will not be graded, resulting in failure of the assignment and the course.**

If you know in advance that you will be absent at the due date/time of the final draft, you must contact me (via email) well beforehand so that we can develop an alternative plan for submission.

Attendance & Tardiness Policy:

As active participants in the process of writing and revision, you need to attend class every day. You are allowed a maximum of three (3) absences before grade penalties are assessed. **Please note that the ENGL1050 attendance policy does NOT differentiate between excused and unexcused absences.** For every absence after the third absence, irrespective of cause, your final grade will be lowered by 3% for each additional absence (e.g. a student with a 93% and 5 accumulated absences would ultimately receive an 87% for the final grade). If you have missed three (3) or more classes within the same project unit, then you will not be allowed to submit the paper, resulting in a missed grade. **Because the project units are meant to build off of one another, if you miss a paper, then you cannot complete any of the subsequent papers and will, as a result, fail the course.**

WMU is committed to ensuring that students succeed. As part of this initiative, I will be reporting individual student attendance problems to the registrar's office. If you have missed more than three classes or if I see a pattern of poor attendance that may jeopardize your success in class, I will report this to the registrar. If the registrar's office determines that a student is missing multiple classes or appears to be in jeopardy of failing the class, they may contact your residence hall director, resident assistant, or other student support person at the university.

Tardiness is disruptive to the focused class environment, prevents full participation, and impairs the assimilation of class information. Any daily work missed due to tardiness cannot be made-up. Any rough drafts submitted late for peer review because of tardiness will not be graded. Final drafts that are submitted late (i.e. any time after the listed due date/time) will be considered "late" under the terms of the policy described above. Being habitually late to class will definitely affect your grade.

Class Cancellation & Late Instructor Instructions:

In the unlikely event of class cancellation, I will contact the class via email beforehand. If, for some unknown reason, I am late to class and have not notified the class (via email) about my tardiness or class cancellation, please wait 15 minutes. If I still have not shown up or emailed the class by that point, please send someone to or call the English Office (Sprau Tower 6th Floor; 269-387-2527) to notify them that I am missing from class unexpectedly.

WMU eLearning:

We will use eLearning as an online hub for supplemental readings, handouts, assignment prompts, paper submissions, etc. Please let me know if you have any problem finding and/or accessing our eLearning page, and I will gladly help you.

Academic Misconduct, Plagiarism, & Classroom Conduct:

You are responsible for being aware of and for understanding the policies and procedures in the Undergraduate Catalog pertaining to Academic Honesty. The specific policies include cheating, fabrication, falsification and forgery, multiple submissions, plagiarism, complicity, and computer misuse. If there is a reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult me if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test.

Plagiarism is intentionally, knowingly, or carelessly presenting the work of another as one's own work (i.e. without proper acknowledgement of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc. are common knowledge.

Aside from academic honesty, individuals are expected to behave respectfully toward others and avoid disruptive and obstructive behaviors. Such negative behavior includes (but is not limited to): physical abuse, verbal abuse, verbal and written threats, stalking, intimidation, harassment, hazing, possession of controlled substances, possession of alcoholic beverages, irresponsible computer use, cell phone use (including texting), etc. If there is an emergency situation that requires you to text during class, please let me know beforehand.

One of the best things about college life is that it brings together people with an array of different personal/cultural beliefs and experiences. Because of this, for our class to be successful, a certain level of trust, decorum, and respect must exist among all participants. Such empathy is especially important in this course, where we will occasionally be reading and discussing difficult materials, complex issues, and potentially sensitive topics. Any act that compromises, endangers, and/or disrespects the instructor and/or your peers will absolutely not be tolerated.

Student Disabilities:

Western Michigan University provides academic assistance for Students with Disabilities, including the technical, academic, and emotional support necessary to achieve academic and personal success. Course-related assistance and academic accommodations are provided to eligible students who have documented disabilities. Services may include advocacy, reader services, interpreters, alternate exam administration, and note takers. Adaptive equipment is also available. The link for web information regarding services can be found at: <http://www.dsrs.wmich.edu/>. Students are also encouraged to contact one of the following offices:

- **Disabled Student Resources and Services (DSRS)**, 269-387-2116, serves students who have documented physical and psychiatric disabilities, as well as students with documented learning disabilities and related emotional issues.
- **Office of Services for Students with Learning Disabilities (OSSLD)**, 269-387-4411, serves students who have documented learning disabilities and related emotional issues.
- **Office of Institutional Equity (OIE)**, 269-387-8880, acts affirmatively on the behalf of qualified persons who have disability related compliance issues in accordance with Federal and State guidelines and regulations.

Counseling Services:

Students face many challenges in a myriad of personal and professional contexts. Western Michigan University is fully committed to providing its students with avenues for identifying and addressing any emotional, physical, and/or psychological difficulties that arise – including relationship conflict, stress and anxiety, grief or loss, social and peer pressure, sexual identity questions, trauma and post-traumatic stress, adjusting to college life, feelings of depression, body image or eating disorders, etc. If any of these difficulties occur during the semester, I encourage you to contact Counseling Services by visiting the Sindecuse Health Center or by making an appointment (269-387-1850). Discussions with Counseling Services are confidential.

WMU Writing Center:

The WMU Writing Center is a free consultation service for all WMU students, where experienced writing consultants help writers of all levels and all abilities. Our consultants help writers determine strategies for effective communication and make academically responsible choices at any stage of the writing process and on assignments in any field of study. Both appointments and drop-in sessions are available. The Writing Center is located in 1343 Ellsworth Hall. More information can be found at the Writing Center website: www.wmich.edu/casp/writingcenter.

Extra Credit Opportunity:

One way that you can greatly improve (and challenge) yourself as a writer is to engage with the work of other writers – especially those who are more experienced and even those who write in a different form/genre. Furthermore, hearing an author read his/her work aloud can help to transform writing, aiding in the reinforcement that writing is a rhetorical interaction (with a speaker, a text, an audience, an occasion, etc.).

I have listed below many reading opportunities scheduled for WMU and Kalamazoo during the Fall 2014 semester. For extra credit, students can choose one of these readings to attend and then write a reflection about the reading and, in particular, how this particular writer and his/her work seems to reinforce, complicate, challenge, etc. your understanding of the potential possibilities for writing.

More information about this opportunity can be found on the assignment sheet on eLearning.

LIST OF EXTRA CREDIT READINGS		
Author:	Date/Time:	Location:
Stuart Dybek	September 19 @ 8:00 p.m.	The Little Theatre
Katherine Bode-Lang & Laura Donnelly	September 20 @ 7:00 p.m.	KBAC Gallery
Ralph Angel	October 9 @ 8:00 p.m.	The Little Theater
Mark Neely & Daniela Olszewska	October 18 @ 7:00 p.m.	KBAC Gallery
David Sedaris (\$\$\$)	October 27 @ 7:30 p.m.	Miller Auditorium
Monica McFawn & Natalie Giarratano	November 6 @ 8:00 p.m.	Bernhard 208-210
Azzurra d'Agostino (trans. by Jeff Abshear)	November 15 @ 7:00 p.m.	KBAC Gallery
Richard Katrovas	November 20 @ 8:00 p.m.	Bernhard 208-210

Course Schedule

* This course schedule is subject to revision at my discretion.

** Be ready to read, to write, to think, and to talk each day in class.

*** Key: “eL” = eLearning submission / “hc” = hard-copy submission.

Week:	Date/Topic:	Readings:	Submissions:
1	Wednesday, September 3 - Syllabus Review & Icebreaker		
2	Monday, September 8 - Analyzing Visual Texts	- My Adidas (eL) - Stranger Than Fiction (eL) - O’Keeffe Skull Paintings (eL) - Arrival of the Bee Box (eL) - Inheritance of Tools (eL)	- AMS Form due by 8:00 am (hc)
	Wednesday, September 10 - Analyzing Written Texts	- <i>Readings</i> (pp. 26-29) - In the Waiting Room (eL) - Talk (eL) - Traveling Through... (eL) - Water Liars (eL)	
3	Monday, September 15 - Literal & Figurative Language	- The Colonel (eL) - The Fish (eL) - Octopus in Borneo (eL) - Harlem (eL) - How Me Breaking Up... (eL)	- Profile Object due by 8:00 am (in class)
	Wednesday, September 17 - Plot, Character, & Dialogue	- <i>Readings</i> (pp. 16-20) - <i>Readings</i> (pp. 30-36) - The Killers (eL) - Story About the Body (eL) - Fear & Loathing (eL)	- Proposals due by Fri. 5:00 p.m. (eL)
4	Monday, September 22 - No Class (Conferences)		- \$5 copy card due by time of conference
	Wednesday, September 24 - No Class (Conferences)		- \$5 copy card due by time of conference
5	Monday, September 29 - Generating Significance	- <i>Readings</i> (pp. 21-25) - <i>Readings</i> (pp. 43-51) - At the Quinte Hotel (eL) - Blunts (eL) - Salvation (eL)	
	Wednesday, October 1 - Peer Review (Project #1)		- Project 1 RD due by 8:00 am (eL & hc)
6	Monday, October 6 - Sources: Types & Purpose	- Purdue OWL Research (eL)	- Project 1 FD due by 8:00 am (eL)
	Wednesday, October 8 - Finding & Evaluating Sources	- <i>Easy Writer</i> (pp. 178-193)	
7	Monday, October 13 - Incorporating Sources	- <i>Easy Writer</i> (pp. 193-203)	

	Wednesday, October 15 - MLA Style Citations	- <i>Easy Writer</i> (pp. 208-254)	- Research Topic due by 8:00 am (eL & hc)
8	Monday, October 20 - Linking Sources to Analysis	- Purdue OWL Argument (eL)	
	Wednesday, October 22 - Peer Review (Project #2)		- Project 2 RD due by 8:00 am (eL & hc)
9	Monday, October 27 - Intro to Argument & Rhetoric	- Declaration of Ind. (eL) - Gettysburg Address (eL) - Ain't I a Woman? (eL) - <i>Readings</i> (pp. 93-107) - ...on Hope Alone (eL)	- Project 2 FD due by 8:00 am (eL)
	Wednesday, October 29 - Ethos/Logos/Pathos/Kairos	- Skinhead (eL) - <i>Readings</i> (pp. 176-177) - Death Star Trash (eL) - Epic Lawyer Ad (eL) - Animal Cruelty Ad (eL)	
10	Monday, November 3 - Thesis Statements	- <i>Readings</i> (pp. 74-83) - <i>Readings</i> (pp. 87-88) - Pleasure of Hating (eL)	
	Wednesday, November 5 - Types of Evidence	- <i>Readings</i> (pp. 119-122) - <i>Readings</i> (pp. 165-170) - The Flea (eL)	- Thesis Drafts due by 8:00 am (eL & hc)
11	Monday, November 10 - Argumentative Approaches	- <i>Readings</i> (pp. 89-92) - Why Bother? (eL) - A Modest Proposal (eL)	
	Wednesday, November 12 - Prewriting & Organization	- Purdue OWL Prewriting (eL) - Purdue OWL Organizing (eL) - Hamburger Paragraphs (eL)	
12	Monday, November 17 - Logical Fallacies	- Purdue OWL Logic (eL) - Book of Bad Arguments (eL) - Honest Commercials (eL)	
	Wednesday, November 19 - Peer Review (Project #3)		- Project 3 RD due by 8:00 am (eL & hc)
13	Monday, November 24 - Conventions (Genre & Form)	- <i>Readings</i> (pp. 159-162) - <i>Readings</i> (pp. 178-186) - Oscar-Winning Trailer (eL)	- Project 3 FD due by 8:00 am (eL)
	Wednesday, November 26 - TBD		
14	Monday, December 1 - Revising, Re-Telling	- Writers on Revision (eL) - Revising Drafts (eL) - Classic Movies... (eL)	- Extra Credit due by 8:00 am (eL)
	Wednesday, December 3 - Studio Day & Evaluations		
15	Exam (Wed, 12/10 @ 8-10 am) - Final Presentations		- Project 4 FD due by 8:00 am (hc)

Personal Narrative

Rough Draft DUE: Wednesday, October 1st by 8:00 a.m. (eLearning and paper)

Final Draft DUE: Monday, October 6th by 8:00 a.m. (eLearning)

Our daily lives are inundated with “texts” of various sorts (visual, written, aural, etc.). The challenge that we all face is how best to read and interpret those texts in a careful, critical fashion. Moreover, the hardest analytical challenge is the self. After all, we, too, are “texts” constituted by any number of factors: genetic, chemical, familial, cultural, political, individual, etc. How can we train ourselves to be as careful, critical, and analytical with our own “text” as we might be with outside texts? With this in mind, your assignment is three-fold:

1. Select 1 item/object that has a personal value to you (for some reason) and for which you have a specific memory, importance, connection, and/or association. Your object could have great financial value or it could be essentially “worthless” monetarily. It could be something you’ve had for a long time or something you’ve only recently acquired. Perhaps you associate it with some specific place or event? Perhaps it was a gift from someone? Perhaps it was something you created yourself? Perhaps it symbolizes a favorite memory? Perhaps it symbolizes a personal tragedy? Etc. The most important thing is that you choose something that has meaning to you in a specific way.

2. Using this item as an intellectual and emotional starting-point, write a personal narrative that explores the specific memory, connection, event, etc. associated with that item. Think of some of the examples that we’ve encountered in class – e.g. Plath’s “The Arrival of the Bee Box,” Sanders’s “The Inheritance of Tools,” RunDMC’s “My Adidas,” etc. – where an author uses some specific item as an entryway into a specific story of importance to him/her. For the benefit of your reader, you will need to be descriptive, creative, and selective in your description of the item, not to mention being mindful of your narrative structure, characterization, dialogue, etc. as you are crafting your story into something engaging, surprising, and evocative for others.

3. At the conclusion of your personal narrative, pose 3-4 research questions that stem from your specific story that may have larger cultural, social, political, philosophical significance for readers. This is a difficult move to make and requires a great deal of critical-thinking about the self as a type of “text.” So what? How does my story speak to some larger issue, idea, or problem? Why should anyone else care about my narrative? The best stories typically find a way to strike the balance between being simultaneously personal, individualized, specific and universal, compelling, relatable. These should be questions for which you do not have an answer. In fact, they should be questions for which there is no “easy” answer. Make sure to frame your questions (syntactically) in ways that encourage dialogue rather than “yes/no” (one-word) type answers. Think of some of the examples that we’ve encountered in class – e.g. Alvarez’s “I Want to Be Miss America,” Hughes’s “Salvation,” and Purdy’s “At the Quinte Hotel” – that explore broad issues via specific moments.

Remember: Your peers and I will be reading this personal narrative. As such, be wary of writing about illegal activities and/or aspects of your life that you don’t want to share.

Format:

- Typed, double-spaced, 12-pt. font, 1-inch margin, standard font.
- MLA-style heading. **(No secondary sources for this paper!)**
- Length: 3-5 pages

Personal Narrative Rubric

Rough Draft DUE: Wednesday, October 1st by 8:00 a.m. (eLearning and paper)

Final Draft DUE: Monday, October 6th by 8:00 a.m. (eLearning)

Critical-Thinking

- To what extent does the essay fulfill all of the assignment requirements?
- How effectively does the essay demonstrate careful and deliberate analysis?
- To what extent is the essay's purpose/significance clear, concise, and engaging?
- How well does the writer use plot, character, description, dialogue, etc. to craft a story?

Rhetoric & Style

- How effective is the writer's choice of tone in conveying intended meanings?
- How clear is the writer's understanding of audience and occasion?
- How coherent is the writer's sense of his/her message, formally and logically?
- To what degree does the submission adhere to MLA style (e.g. heading, margins, etc.)?

Organization

- To what degree does the essay have a logical, easy-to-navigate overall structure?
- How clear and unified is the purpose of each individual paragraph within the essay?
- How effective is the "flow" (linguistically and conceptually) from sentence to sentence?
- How well does the writer utilize transitions in order to connect and/or differentiate ideas?

Sentence-Level

- To what extent are there any glaring, problematic, and/or repetitive sentence-level issues?
- To what extent are there sentence-level issues that impair attempts at "meaning-making"?
- To what extent are there sentence-level errors that hinder the writer's rhetorical effectiveness?
- To what extent are there instances of seeming carelessness in writing/proofreading (i.e. typos)?

Annotated Bibliography

Rough Draft DUE: Wednesday, October 22nd by 8:00 a.m. (eLearning and paper)

Final Draft DUE: Monday, October 27th by 8:00 a.m. (eLearning)

At this stage in the semester, you've already written a personal narrative about a specific, important part of your life and posed some interesting research questions that point to a larger social, cultural, political, etc. issue – i.e. how/why your story might be significant, timely, relevant, and compelling for other readers. Now, you'll conduct research on one of the issues surrounding your story in an attempt to explore your text and questions more thoroughly. Your assignment is three-fold:

1. Select 1 of your research questions to explore via research. Remember that your question should be one for which you do not have an answer and one for which you do have some curiosity. If you have difficulty choosing among your questions, I encourage you to conference with me.

2. Locate 4-5 timely, relevant, and compelling secondary sources related to your question and/or the bigger idea, issue, or problem raised therein. The secondary sources can be either academic or popular in nature. These sources can be from books, magazines, academic journals, online databases, organizational websites, personal interviews, etc. Of course, regardless of where your sources originate, you'll want to carefully gauge the reliability of the source and determine the extent to which it will actually be informative, convincing, etc. Spend time locating and evaluating your sources. Do not just use the first sources you find: that's a recipe for disaster!

3. Create an annotated bibliography of your secondary sources. Each source will begin on a new page in your annotated bibliography. (Look at the annotated bibliography sample on eLearning for help.) For each secondary source, your annotated bibliography will consist of three parts:

- **MLA Citation:** The citation of the source must be in correct MLA-style citation and must appear at the top of the page for each secondary source. Some helpful resources for creating MLA citations are Andrea Lunsford's *Easy Writer*, the Purdue OWL website, and the WMU Writing Center. (Be careful when using "EasyBib" or other similar, citation-generation sites, as they can sometimes produce incorrect and/or out-of-date citations.)
- **Source Summary:** Briefly but thoroughly summarize each secondary source. Depending on the length of the source, your summary may vary in length. Your summaries should be descriptive and informative of the source – i.e. another reader should be able to understand the main points of the source from your summary. (In order to do that, you must carefully read and interpret the source's points before summarizing them.) If you use a direct-quote, make sure to include an in-text citation afterwards. If your source is long, periodically use in-text citations to help the reader know which page the info comes from. Remember the three keys to summary: *Concision, Clarity, and Correctness.*
- **Source Incorporation:** After citing and summarizing the source, compose a focused and thoughtful paragraph (or two), detailing how the source relates to your personal narrative and/or the larger issue, idea, or problem therein (raised by your question). Make links for your readers and for yourself. (Trust me: this will help with the next paper!)

Format:

- Typed, double-spaced, 12-pt. font, 1-inch margin, standard font.
- MLA-style in-text citations and Works Cited citations.
- Length: *at least* 4-5 pages (possibly longer)

Annotated Bibliography Rubric

Rough Draft DUE: Wednesday, October 22nd by 8:00 a.m. (eLearning and paper)

Final Draft DUE: Monday, October 27th by 8:00 a.m. (eLearning Dropbox)

Critical-Thinking

- To what extent does the submission fulfill all of the assignment requirements?
- How effectively does the submission demonstrate careful and deliberate analysis?
- To what extent are the source summaries effective, informative, clear, brief, etc.?
- To what extent are the “so what?” paragraphs helpful and insightful for the reader?

Rhetoric & Style

- How effective is the writer’s choice of tone in conveying the intended meaning to readers?
- How clear is the writer’s understanding of the assignment’s audience and its occasion?
- How coherent is the writer’s sense of the text’s genre/form as an annotated bibliography?
- To what degree does the submission adhere to MLA style (e.g. heading, margins, etc.)?

Organization

- To what degree does the submission have a logical, easy-to-navigate overall structure?
- How clear and unified is the purpose of each individual paragraph within the submission?
- How effective is the “flow” (linguistically and conceptually) from sentence to sentence?
- To what extent does the structure follow: citation, then summary, then “so what?” order?

Research & Citation

- How effectively does the writer explore and summarize 4-5 secondary sources?
- How appropriately do the outside sources speak to the writer’s issue, idea, problem, etc.?
- How convincingly does the writer illustrate an understanding of the sources’ positions?
- How correctly does the writer use MLA parenthetical citations and Works Cited citations?

Sentence-Level

- To what extent are there any glaring, problematic, and/or repetitive sentence-level issues?
- To what extent are there sentence-level issues that impair attempts at “meaning-making”?
- To what extent are there sentence-level errors that hinder the writer’s rhetorical effectiveness?
- To what extent are there instances of seeming carelessness in writing/proofreading (i.e. typos)?

Researched Argument

Rough Draft DUE: Wednesday, November 19th by 8:00 a.m. (eLearning and paper)

Final Draft DUE: Monday, November 24th by 8:00 a.m. (eLearning)

At this stage of the semester, you've already written a personal narrative, posed some interesting questions related to your story that are significant in a larger sense, researched secondary sources related to a problem, issue, or idea raised by your question, and summarized both the content of those secondary sources and how they relate to your own story and your question. Now, all your hard work will culminate in a larger analysis that argues for a particular understanding of this issue. Your assignment here is:

1. Using your previous narrative, question, research, and summary as a foundation, create an extended analytical argument that speaks to the issue/problem that you've formulated and been thinking about throughout the semester. In order to do this, you will need to form a clear, concise, argumentative thesis statement that will serve as the driving momentum of the paper – i.e. the main idea that you will explore as you attempt to persuade your reader of both the validity of your investigation and your nuanced interpretation of the issue. Your objective here is to situate yourself within a conversation – to make a statement regarding your issue/problem that would be considered timely, relevant, and compelling to other readers. Remember: You don't have to make THE argument related to your issue; rather, you should make AN argument – one that would seem legitimate even to an opposing view.

For this paper, you will have a more traditional introduction paragraph and conclusion paragraph. Because your own narrative is a legitimate type of evidence, you may include portions of your story within your argument; however, don't lose sight of the larger issue/problem. Though you will refer to outside sources to support and complicate your position, remember that your analysis and your argument are the stars of this essay. And, as always, don't forget all those rhetorical considerations!

Note: You may use portions of your previous papers in this essay; however, make sure to organize things so that your essay flows smoothly and is cohesive. This should not read like a patchwork of papers!

Note: Because of the length and worth of this paper, take this assignment seriously and utilize pre-writing to organize and plan your argument. I also strongly recommend visiting the WMU Writing Center. And absolutely do not procrastinate on this assignment!

Note: Because you're incorporating secondary sources into your analytical argument, it's critical that you correctly cite your sources using MLA-style in-text citations and a Works Cited page. It is not "optional"; it is required! If you wish, you can use sources from your AB and/or new sources.

Format:

- Typed, double-spaced, 12-pt. font size, 1-inch margins, standard font.
- MLA-style formatting, header, in-text citations, and Works Cited page.
- Secondary Sources: 3-5 secondary sources required (no more, no less).
- Length: 6-8 pages

Researched Argument Rubric

Rough Draft DUE: Wednesday, November 19th by 8:00 a.m. (eLearning and paper)

Final Draft DUE: Monday, November 24th by 8:00 a.m. (eLearning)

Critical-Thinking

- To what extent does the essay fulfill all of the assignment requirements?
- How effectively does the essay demonstrate careful and deliberate analysis?
- To what extent is the essay's purpose/thesis clear, concise, and argumentative?
- How well does the writer use persuasive reasoning and evidence to support ideas?

Rhetoric & Style

- How effective is the writer's choice of tone in conveying intended meanings (ethos)?
- How clear is the writer's understanding of audience and occasion (pathos & kairos)?
- How coherent is the writer's sense of his/her message, formally and logically (logos)?
- To what degree does the submission adhere to MLA style (e.g. heading, margins, etc.)?

Organization

- To what degree does the essay have a logical, easy-to-navigate overall structure?
- How clear and unified is the purpose of each individual paragraph within the essay?
- How effective is the "flow" (linguistically and conceptually) from sentence to sentence?
- How well does the writer utilize transitions in order to connect and/or differentiate ideas?

Research & Citation

- How effectively does the writer incorporate and explore 3-5 secondary sources?
- How appropriately do the outside sources speak to the writer's issue, idea, problem, etc.?
- How convincingly does the writer illustrate an understanding of the sources' positions?
- How correctly does the writer use MLA parenthetical citations and Works Cited page?

Sentence-Level

- To what extent are there any glaring, problematic, and/or repetitive sentence-level issues?
- To what extent are there sentence-level issues that impair attempts at "meaning-making"?
- To what extent are there sentence-level errors that hinder the writer's rhetorical effectiveness?
- To what extent are there instances of seeming carelessness in writing/proofreading (i.e. typos)?

Revised Genre Presentation

Final Draft DUE: Wednesday, December 10th @ 8:00 a.m. (submission method dependent on genre)

Over the course of this semester, you have analyzed yourself as a “text” and raised some interesting research questions (**Personal Narrative**), explored your question thoroughly and thoughtfully while conducting ethical research and citation (**Annotated Bibliography**), and composed a nuanced and persuasive argument regarding your timely, relevant, and compelling issue/problem based on your research, narrative, and other evidence (**Researched Argument**). That’s a lot of work! Of course, however, there’s always more work to do – especially with writing, which is a process of creating and revising and creating and revising, etc. With that in mind, your assignment is three-fold:

- 1. Select a genre/form/medium of creative expression and re-tell (i.e. revise) your Personal Narrative essay in this new genre/form/medium.** As discussed in class, there are many options available to you: painting, photography, poetry, song, film, play, comics, fable, children’s literature, etc. Whichever you choose is up to you, but it should be creative and different than the original.
- 2. After completing your revision of the Personal Narrative in a new genre/form/medium, compose a 2-3 page reflection about your creative revision experience.** Some questions that you may consider (among others): What sort of research did you do on this new expressive form and its conventions? Were there specific examples of this form that were influential to you during this process? What was the process that you went through to create this revision? Why did you choose this particular genre/form/medium as opposed to some other one? What challenges did you face? What rewards (if any) did you experience as a result? How did your story (and/or your *understanding* of the story) change and/or complicate as a result of telling it in this new way? Do you have plans to continue exploring this new genre/form/medium in the future? Etc. Prove to your reader that you have not only revised your Personal Narrative in a new, creative way but that you have also done so carefully, thoughtfully, and purposefully.
- 3. Provide a 5-minute presentation in which you share your creative revision with the class and also discuss your choice of genre/form/medium and your creative process.** Consider your classmates as your rhetorical “audience” rhetorically, as you are crafting your creative revision and reflection. Everyone is limited to 5 minutes maximum, so practice the presentation beforehand.

Note: Although the heart of your reflection will/ should be your own ideas, you can also incorporate outside research into your reflection if you choose – especially if you discuss the history of your mode, influences, etc. If you use outside sources, you must use MLA in-text citations & Works Cited.

Note: Take your creative genre revision very seriously! I have a carefully tuned, state-of-the-art b.s.-detector that can tell when students are writing their creative revisions too quickly or carelessly. Because I’m giving you the choice of creative genre, you should pick some form of expression that you are genuinely interested in exploring and deeply committed to creating for this project.

Format:

- Typed, double-spaced, 12-pt. font size, 1-inch margins, standard font, MLA style heading, in-text citations, & Works Cited (as needed). Written genres must follow similar formatting. Non-written genres must be physical submission or easily accessible file-format submission.
- Reflection Length: 2-3 pages; Presentation Length: 5 minutes; Revision Length: As needed.

Revised Genre Rubric

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Critical-Thinking

- To what extent does the submission fulfill all of the assignment requirements?
- How effectively does the reflection demonstrate careful and deliberate analysis?
- To what extent is the reflection's purpose clear, concise, and informative?
- How well does the writer use persuasive reasoning and evidence to support ideas?

Rhetoric & Style

- How effective is the writer's choice of tone in conveying intended meanings (ethos)?
- How clear is the writer's understanding of audience and occasion (pathos & kairos)?
- How coherent is the writer's sense of his/her message, formally and logically (logos)?
- To what degree does the submission adhere to MLA style (e.g. heading, margins, etc.)?

Organization

- To what degree does the submission have a logical, easy-to-navigate overall structure?
- How clear and unified is the purpose of each individual paragraph within the reflection?
- How effective is the "flow" (linguistically and conceptually) from sentence to sentence?
- How well does the writer utilize transitions in order to connect and/or differentiate ideas?

Research & Citation (if included)

- How effectively does the writer incorporate and explore any secondary sources?
- How appropriately do the outside sources speak to the writer's revision and/or form?
- How convincingly does the writer illustrate an understanding of the sources' positions?
- How correctly does the writer use MLA parenthetical citations and Works Cited page?

Sentence-Level

- To what extent are there any glaring, problematic, and/or repetitive sentence-level issues?
- To what extent are there sentence-level issues that impair attempts at "meaning-making"?
- To what extent are there sentence-level errors that hinder the writer's rhetorical effectiveness?
- To what extent are there instances of seeming carelessness in writing/proofreading (i.e. typos)?

Extra Credit Reading Reflection

DUE: Monday, December 1 by 8:00 a.m. (eLearning)

One way that you can greatly improve (and challenge) yourself as a writer is to engage with the work of other writers – especially those who are more experienced and even those who write in a different form/genre. Furthermore, hearing an author read his/her work aloud can help to transform writing, aiding in the reinforcement that writing is a rhetorical interaction (with a speaker, a text, an audience, an occasion, etc.). With that in mind, your extra-credit opportunity is two-fold:

1. Select one of the readings below to attend for the purposes of writing a reflection. You're welcomed (and, in fact, encouraged) to attend as many of these readings as possible; however, only one extra-credit opportunity will be accepted for this course. Regardless of which reading you pick to attend, make sure to follow the basic niceties of a reading: **(a)** Don't be late! **(b)** Don't be rude! (i.e. don't talk or text) **& (c)** Don't fall asleep! Basically, be cool and try to enjoy what the reading has to offer. After all, I can confidently say that no two readings are exactly the same.

Author:	Date/Time:	Location:
Stuart Dybek	September 19 @ 8:00 p.m.	The Little Theatre
Katherine Bode-Lang & Laura Donnelly	September 20 @ 7:00 p.m.	KBAC Gallery
Ralph Angel	October 9 @ 8:00 p.m.	The Little Theater
Mark Neely & Daniela Olszewska	October 18 @ 7:00 p.m.	KBAC Gallery
David Sedaris (\$\$\$)	October 27 @ 7:30 p.m.	Miller Auditorium
Monica McFawn & Natalie Giarratano	November 6 @ 8:00 p.m.	Bernhard 208-210
Azzurra d'Agostino (trans. by Jeff Abshear)	November 15 @ 7:00 p.m.	KBAC Gallery
Richard Katrovas	November 20 @ 8:00 p.m.	Bernhard 208-210

2. After attending the reading of your choice, write a 2-3 page reflection of your experience attending the reading. You can reflect on a number of things: a particular story/poem that stood out to you (and why), the reader's style/tone during their reading, things about the reading that you thought were amazing, strange, maddening, memorable, interesting, etc. Most importantly, consider the ways in which attending this reading and hearing this writer's work might change, challenge, etc. your own writing process in the future.

Remember: Don't be a jerk by being disruptive during the reading. Arrive early, be respectful to the reader, and try to appreciate what the reader/reading has to offer. And absolutely no texting during the reading!!!

Remember: If you can't attend one of these readings for a legitimate reason, you need to notify me immediately so that we can make other arrangements for an extra-credit opportunity. If you wait until the last minute, then I will very likely not offer you any other opportunities for doing extra credit that this assignment.

*Remember: This extra-credit opportunity is worth **+3% on your final grade**. As such, to receive credit, I expect your reflection to demonstrate a great deal of critical-thinking about the reading and your own process, as well as featuring specifics from the reading. Failure to this will result in you receiving no extra credit.*

Format:

- Typed, double-spaced, 12-pt. font size, 1-inch margins, standard font, MLA formatting.
- Length: 2-3 pages