

## ENG 1510: Writing and Rhetoric I

Course Number: 1510 | M, W, F: 12:55-1:50

Teaching Associate: Spencer Smith

Office Hours: T: 2-3, W: 11:45-12:45, Th: 10-11

### Required Materials

- Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015. (ISBN: 9780812993547)
- May, May, Holt. *Readings on Writing*. 3<sup>rd</sup> Ed. Van-Griner, 2016. (ISBN: 9781617402159)
- Rosenwasser, David and Jill Stephen. *Writing Analytically*. 7th ed. Cengage Learning, 2015. (ISBN-13: 9781337284448)
- Access to Blackboard: <https://blackboard.ohio.edu>
- Reliable access to a working computer with Microsoft Word and printer. Microsoft Word can be downloaded here <http://bobcatdepot.ohio.edu/main/SiteText.aspx?id=19832>

### Course Description

*ENG 1510: Writing and Rhetoric I* focuses on analysis as in the search for meaningful patterns. Rather than simply tear things apart, analysis fosters an exploratory attitude toward experience; it searches for questions before rushing to answers; it aims at complex understandings. This course focuses on understanding before judging. The key to academic writing is to spend more time determining if an idea worth arguing in the first place. Rooted in a process oriented approach to writing, this course emphasizes practice and reflection to help you apply and understand course concepts.

### Course Objectives

The course will focus on the following areas and objectives:

- **Rhetorical Knowledge.** You should be able to recognize the elements that inform rhetorical situations. This understanding should enable you to produce expository texts that:
  - Have a clear purpose
  - Respond to the needs of intended audiences
  - Assume an appropriate stance
  - Adopt an appropriate voice, tone, style, and level of formality
  - Use appropriate conventions of format and structure
- **Critical Thinking, Reading, and Writing.** You should be able to:
  - Use reading and writing for inquiry, learning, thinking, and communicating
  - Analyze relationships among writer, text, and audience in various kinds of texts
  - Use various critical thinking strategies to analyze texts
- **Knowledge of Composing Processes.** By the end of the semester, you should be able to:
  - Understand writing as a series of steps that includes generating ideas and text, drafting, revising,
  - Recognize that writing is a flexible, recursive process
  - Apply this understanding and recognition to produce successive drafts of increasing quality
- **Collaboration.** The writing process is often collaborative and social. To demonstrate that understanding, you should be able to:

- Work with others to improve your own and others' texts
- Balance the advantages of relying on others with taking responsibility for your own work
- **Knowledge of Conventions.** To demonstrate understanding, you should be able to:
  - Employ appropriate conventions for structure, paragraphing, mechanics, and format
  - Use a standard documentation
  - Control syntax, grammar, punctuation, and spelling and editing
- **Composing in Electronic Environments.** To the extent that technology is available and appropriate, by the end of your first writing course you should be able to:
  - Understand the possibilities of electronic media/technologies for composing and publishing texts
  - Use electronic environments to support writing tasks such as drafting, reviewing, revising, editing, and sharing texts
- **Cultural Competencies.** The classroom environment is a space including diverse student and instructor identities, and in which each person present should engage difference in a collaborative and constructive manner. To this end, by the end of the semester, you should be able to:
  - Recognize one's presuppositions and interrogate them through learning about multiple perspectives, and consider how those assumptions shape perceived reality.
  - Interrogate how privilege impacts ourselves and others, while exploring options that seek to decentralize power from the few and disperse it to the many.
  - Practice critical reflection by assuming an appropriate stance situated in a specific cultural context.
  - Recognize how diverse epistemologies and ontologies can affect writing.
  - Think critically about our position in society and how our values and assumptions influence our relationship with power through awareness, empathy, and responsibility.
  - Communicate with diverse audiences through recognizing that genres and conventions are specific to communities.

## Course Units

The course is divided into four units with four major essays that provide us the opportunity to work toward meeting our course objectives.

- **Unit 1: Noticing Detail.** This unit focuses on delaying judgment, summarizing texts, and focusing on development. For Essay 1: Visual Analysis, you will apply these skills by analyzing an image (advertisement, portrait, poster, artwork, or short video).
- **Unit 2: Writing About Writing.** This unit focuses on methods of textual analysis. For Essay 2: Textual Analysis, you will write an analysis of an academic text using the Method and the other four analytical moves.
- **Unit 3: Arguing to Inform.** This unit explores how writers present and support their claims with evidence. For Essay 3: Informative Argument, you will practice persuading an academic audience by researching an issue, and analyzing three different perspectives regarding that issue.
- **Unit 4: Course Reflection.** The final unit is a meta-reflection of your writing experiences in the course. For Essay 4: Writer's Reflection, you will discuss academic, professional, and/or personal insights you have gained about writing.

To help you improve and reflect upon your academic writing, each major essay project will require a draft, peer review, final draft, and reflection. To receive credit for your major essays, you will need to complete each step of the process on time, according to specifications, and with your best effort.

## Homework Assignments (HW)

Based on the course readings, homework assignments largely consist of summary and responses, worksheets, and developing discussion and research questions; however, you will also have the opportunity to write tailored homework assignments throughout the semester, depending on the course reading and current project.

## Assignment Grading

I will not place a letter grade (*e.g.*, A, B, F) on assignments; rather, I will provide written and verbal feedback on your work throughout the class. My comments are the best indicator of how your work is measuring up to my expectations for college-level composition; however, to supplement my feedback with a clear indication of where you stand, I will also use the following system to credit your work:

- **0** = No credit; Does not earn badge
  
- **√-** (1 on Blackboard)= Credit: Some areas of concern that will result in 0 if continued in future work; Does **not** earn a badge on major essays
  
- **√** (2 on Blackboard)= Credit: Work is excellent; Earns a badge on major essays
  
- **√+** (3 on Blackboard)= Credit: Work is exceptional; Earns a badge on major essays

## Course Grading System | Badges!

Instead of a traditional grading system, I will be using badges in order to assign your final grade for this class. I will provide badges for the following:

- Attendance (allowed three absences)
- Participation
- Visual Analysis \*
- Textual Analysis \*
- Rogerian Synthesis \*
- Course Reflection \*
- 14/17 of quizzes completed
- Achieve check or higher on 14/17 of quizzes
- 7/8 homework assignments completed
- Achieve check or higher on 7/8 of homework assignments
- Complete extra credit assignments or receive a  $\sqrt{+}$  on one of the four major assignments

Badges earned	Letter Grade
11 badges earned	A
10 badges earned	A-
9 badges earned	B+
8 badges earned	B
7 badges earned	B-
6 badges earned	C+
5 badges earned	C
4 badges earned	C-
Fewer than 4 badges earned	F

For each day you are absent past the three allowed absences, your grade will drop a whole level (from a C to a C-, for instance, **regardless of the number of badges you have**).

Additionally, you must earn all four of the starred badges in order to earn anything higher than a C.

### Course Grading System Terms

This course is set up so that many of the projects are self-directed. You can choose to earn any badge at any time in the semester. I have written a schedule for the class that, if followed and committed to by you, will allow you to earn a B or higher. I want you to use this course to learn and refine a system of time management that works for you. **If you don't follow the schedule, you MUST meet with me to set up a schedule to submit your assignments.**

### Agreement and Commitment

*ENG 1510: Writing and Rhetoric I* will require significant effort on your part. As the instructor, I am committed to this class and to meeting the course objectives. Your decision to remain in this section of ENG 1510 demonstrates your agreement to the policies stated above and also implies your willingness to make a commitment to meeting the objectives of this course and to practicing critical thinking skills through academic reading, writing, and research.

## General Course Policies

- **Email:** You have the responsibility to check your school email account regularly for important course communication. *I will definitely answer the same day any email I receive before 11 pm [barring a crisis or emergency]. For any emails I receive after 11 pm, I cannot promise I will respond that night.*
- **Public writing:** Submit work that other students can read. All major essays are public.
- **Late homework assignments and quizzes** are not accepted. All homework assignments and quizzes are due at the beginning of class unless stated otherwise.
- **Tracking:** Track your own absences and progress toward badges
- **Self-advocacy:** As a college student, you must develop your ability to advocate for your needs. You have the responsibility to identify barriers prohibiting your full classroom participation and engage productively with me and the other members of the classroom to remedy the issue.
- **Attendance:** There are no excused absences. There is a reason I give you three absences. Life happens. You can be absent three times and still get the attendance badge, no questions asked. I highly suggest saving those absences for sickness and/or serious family events.

## Student Resources

- **Student Writing Center**  
The Writing Center is located in the Alden Library Learning Commons on the 2nd Floor. It is a free service that provides feedback for all writers at any stage of the writing process. Register online at <http://ohio.mywconline.com> prior to scheduling an appointment.
- **Academic Integrity**  
Academic integrity and honesty are basic values of Ohio University. Students are expected to follow standards of academic integrity and honesty. Academic misconduct is a violation of the Ohio University Student Code of Conduct subject to a maximum sanction of disciplinary suspension or expulsion as well as a grade penalty in the course. To learn more about Ohio University's stance on academic integrity, visit: <http://www.ohio.edu/communitystandards/academic/students.cfm>.
- **Classroom Accessibility**  
Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs and provide written documentation from Student Accessibility Services. If you are not yet registered as a student with a disability, please contact Student Accessibility Services at 740-593-2620 or visit the office in 348 Baker University Center.
- **Authoring Software**  
Microsoft Office Office 365 ProPlus is available at no charge to OHIO students through Ohio University OIT: <http://bobcatdepot.ohio.edu/main/SiteText.aspx?id=28112>

## ENG 1510: Writing and Rhetoric I

### Spring 2017 Schedule

Official Dates: <https://www.ohio.edu/registrar/upload/Academic-Calendar-2016-17-PRINTABLE-rev-3.pdf>

#### Projects

- Essay 1: Visual Analysis, Peer Review, Reflection
- Essay 2: Textual Analysis, Peer Review, Reflection
- Essay 3: Rogerian Synthesis Essay, Peer Review, Reflection, Proposal, Bibliography
- Essay 4: Writer's Reflection, Peer Review

Key: HW: Homework | WA: Writing Analytically | Bb: Blackboard | PR: Major Essay Project-Peer Review/Workshop | BTWAM: Between the World and Me | ROW: Readings on Writing

Date	Class Objectives	Read Before Class	Due at Class Start
M 1/9	Course introduction: syllabus, schedule, policies, and WA text		
W 1/11	Review Blackboard functionality; introduce freewriting; Class member introductions (interview and intro)	WA: 20-21 (Online) BB tutorials (Bb) – <a href="https://www.ohio.edu/oit/bbsupport/howto/students/index.cfm">https://www.ohio.edu/oit/bbsupport/howto/students/index.cfm</a>	
F 1/13	Malcolm X; How did you come to read?	ROW (167-174) Malcolm X	<b>HW:</b> Write a page about how you learned to read and the knowledge (racial, political, etc) of the world and yourself it brought you (200-300 words)
M 1/16	<b>MLK Day - No Class</b>		
W 1/18	<b>Unit 1</b> – Noticing Details; Introduce Essay #1; communication triangle; summary & analysis; rhetorical appeals Counterproductive Habits of Mind (and methods to mitigate these habits), summary strategies for analysis; forms of analytic writing (agree/disagree; compare contrast; definition)	WA: 1-10; 10-16; 75-84 (Quiz)	
F 1/20	Five Analytical Moves (1 through 3); notice and focus + ranking;	WA: 16-26; 290-3 (Quiz)	<b>HW:</b> Summary/Response –

	interesting, revealing, and strange; asking “so what”  Using detailed language; concrete & abstract language	ROW: 337-342 (Zaal)	Zaal (400 words) <b>Suggestions:</b> <i>Have you seen/read the kind of representations of Islam that Zaal complains about? Talk about these in your Summary and Response.</i>
M 1/23	Five Analytical Moves (4 and 5); the method; interpretive leaps; visual analysis	WA: 26-36 (Quiz) <a href="http://writingcommons.org/index.php/open-text/information-literacy/visual-literacy/ad-analysis/437-analyzing-ads-race">http://writingcommons.org/index.php/open-text/information-literacy/visual-literacy/ad-analysis/437-analyzing-ads-race</a>	Bring 2 proposed ads where race is prominent for analysis in Essay #1 to class for instructor approval
W 1/25	Making interpretations plausible; interpretive context	WA: 119-25 (Quiz)	.
F 1/27	Figurative logic; implications & hidden meanings; metaphor; simile Talk about Peer Review	WA: 125-37 (Quiz) <a href="http://writingcommons.org/open-text/collaboration/peer-review/86-document-review-guidelines">http://writingcommons.org/open-text/collaboration/peer-review/86-document-review-guidelines</a>	<b>HW:</b> Submit Five Analytical moves worksheet on image (Bb)
M 1/30	Peer Review		<b>PR:</b> Bring 80% Draft to class (Peer Review)
W 2/1	<b>Unit 2 – Writing About Writing;</b> Introduce Essay #2 and Ta-Nehisi Coates's <i>Between the World and Me</i> ; logical fallacies in-class practice (WAR: 140-2)		<b>Essay #1 Due w/ Reflection (Bb)</b>
F 2/3	Rhetorical Analysis; the pitch, complaint, and moment Tim Wise Video <a href="https://www.youtube.com/watch?v=N4w9UnE4FLY">https://www.youtube.com/watch?v=N4w9UnE4FLY</a>	WA: 53-56 (Quiz) Lalami (NYT) Black (NYT)	
M 2/6	<b>Conferences – No Class</b>		<b>HW:</b> Finish Tim Wise Video – Summary/Response <b>Suggestion:</b> Put the Time Wise video in conversation with Lalami and Black
W	Critique; active reading	WA: 39-44 (Quiz)	<b>HW:</b>

2/8		Brown - "Polite White Supremacy"	Summary/Response – Brown <b>Suggestion:</b> Does Brown think it is enough to leave white supremacy like Black did?
F 2/10	Writing to learn; pointing; quotation; paraphrase x3; passage-based freewriting	WA: 44-53 (Quiz) "What's Wrong with 'All Lives Matter'?" (NYT)	<b>HW:</b> Pick a sentence from "What's Wrong with 'All Lives Matter'?" and passage-based freewrite (Bb)
M 2/13	Writing Workshop – Practice uncovering assumptions; tracking binaries	WA: 56-68 (Quiz) BTWAM: 1-39	<b>HW:</b> Three discussion questions from BTWAM passage
W 2/15	Ta-Nehisi Coates Background & On Writing	BTWAM: 39-71	
F 2/17		BTWAM: 75-99	<b>HW:</b> Three discussion questions
M 2/20	Talk about analyzing Coates	BTWAM: 99-132 Harris - "Critical Race Theory"	<b>HW:</b> Pick significant passage from BTWAM you want to analyze
W 2/22	Introductions and Conclusions	WA: 236-45 (Quiz) BTWAM: 135-152	<b>HW:</b> Summarize chosen passage
F 2/24	Writing Workshop		<b>PR:</b> 5 Analytical Moves Worksheet on your passage
M 2/27	Peer Review		<b>PR:</b> 80% Draft
W 3/1	<b>Unit 3 – Arguing to Inform;</b> Introduce Essay #3; introduce library resources	ArticlesPlus tutorial: <a href="https://www.youtube.com/watch?v=96xk-61eEfA&amp;feature=youtu">https://www.youtube.com/watch?v=96xk-61eEfA&amp;feature=youtu</a>	<b>PR:</b> Final draft & Reflection for Essay 2 due (Bb)

	\	<a href="#">u.be</a>	
F 3/3	Introduce evidence and claims; unsubstantiated claims	WA: 89-96 (Quiz)	
M 3/6	<b>SPRING BREAK</b>		
W 3/8	<b>SPRING BREAK</b>		
F 3/10	<b>SPRING BREAK</b>		
M 3/13	What is Rogerian Argument/Synthesis?	WA: 96-101(Quiz)	<b>PR:</b> Choose anchoring essay
W 3/15	<b>NO CLASS</b>		
F 3/17	<b>NO CLASS</b>		
M 3/20	Rogerian Argument/Synthesis in practice – Group work  Using sources analytically; the conversation metaphor; primary & secondary sources; Six strategies for using sources more analytically  Rogerian Worksheet	WA: 181-196 (Quiz)	<b>PR:</b> Five Analytical Moves on Anchoring essay
W 3/22	Writing (Library) Workshop – Finding and evaluating sources; Introducing Annotated Bibliography; Induction & deduction (10 on 1, 1 on 10)	WA: 101-09 (Quiz)	
F 3/24	Schemes for organizing academic papers; paragraphing, structure; transitions  (Transition handout)	WA: 251-61 (Quiz)	<b>PR:</b> Annotated bibliography (5 sources for Essay #3)
M 3/27	Integrating sources; plagiarism  Writing Workshop – Shades of meaning; ethos and audience	WA: 196-203, 293- 303 (Quiz)	

	expectations; charged contexts; tone; politics of language  Ethos worksheet – writing letters		
W 3/29	Writing Workshop – Thesis statements; practice introductions and conclusions	WA: 147-56, 175-79 (Quiz)	<b>PR:</b> Bring 50% draft to class (Workshop Day)
F 3/31	Peer Review – Practice troubleshooting a weak thesis statement		<b>PR:</b> Bring 80% draft to class (Peer Review)
M 4/3	Class Discussion	ROW: Anzaldúa	<b>PR:</b> Final draft due
W 4/5	Class Discussion	ROW: Bayoumi	
F 4/7	Class Discussion	ROW: Smitherman	
M 4/10	Class Discussion	ROW: Garza	
W 4/12	<b>Unit 4 – Writing About Yourself;</b> Introduce Essay #4		<b>PR:</b> Reflection for Essay 3 due
F 4/14	Class Discussion	ROW: Soliday  WA: 77-81	
M 4/17	Class Discussion	ROW: Villanueva	
W 4/19	A look back		
F 4/21	Writing Workshop		<b>PR:</b> Bring at least a 50% draft of Essay 4 to class to work on
F 4/28			<b>PR:</b> Final draft of Essay 4 due on Bb by 5:10 pm on 4/28

## ENG 1510: Writing and Rhetoric I

### Summary and Response Writing Assignments

Summary and response is an important skill for active reading. Invest time and energy in these assignments because this work will help you gain proficiency in academic writing and support your major essays. The basic expectations for an academic summary and analytic response follow.

#### Summary

An effective summary will:

- explain the author's overall argument – what is at stake in the piece?
- describe the main ideas of the text that support/ inform the overall argument
- include at least one notable quotation
- attempt to be objective (to report/ describe) and avoid personal opinion
- include a works cited page using MLA style at the end of the work summarized

The following model is useful to adopt for academic summaries:

In their article, "Title," authors X, Y, and Z argue such and such because of the following reasons. [Summarize the reasons and provide specific and relevant examples from the text using MLA style.]

#### Response

An academic response goes beyond agree/ disagree and like/ dislike reactions. An effective analytic response will focus on one or two important, significant, or out of place elements of the text – something that stuck out to you when you encountered it in the text – and seek to understand it. One way to do this is to select a phrase or sentence from the text and focus on this. Explain how the (local) quotation relates to the overall (global) argument of the text. Does it support it? Complicate it? Your response should make the implicit explicit by asking "so what?" and drawing out some interesting implications. Look for patterns and binary oppositions to understand what is at stake. At this point, after dwelling in the data and analyzing your local part of the text, interpret the meaning of what you have discovered. Frame your interpretation (response) as a direct statement – your claim.

Your response should contain the following organizing elements:

- a claim that clearly frames your response to the reading or a question that poses a question that leads you into analysis
- a middle section that clearly and explicitly outlines your analytical thinking process
- specific examples and reasons supporting your ideas (do not generalize)
- a conclusion that explains the results of your analysis – what did you learn?

#### Requirements

Your response must:

- be at least 400 words in length and formatted using MLA style
- summarize the claim and key concepts of the text (~150 words)
- transition smoothly from summary to analysis
- make a claim about the text that frames your response,
- support your claim using textual evidence (cited) and/or your experience
- connect the text to others we have read (this may be part of your claim)

**Sources**

You must draw upon (and cite) the source text; additionally, you may choose to draw from your personal experience.

**Due-Dates**

Submit your summary/response in Bb before the start of class.

## ENG 1510: Writing and Rhetoric I – Unit One: Noticing Details

### Composition Project 1: Visual Analysis

#### Due-Dates and Deliverables

1/23: Proposal of visual text (bring two & select one after instructor sign-off)

1/27: 5 Analytical Moves on text

1/30: 80% Draft in Microsoft Word document (.docx) to class for Peer Review

2/1: Final Draft of Visual Analysis and Reflection due on Blackboard (.docx)

#### Context

In this unit, we will practice delaying judgment, summarizing texts, and including more detail in our analyses. You will apply these techniques by analyzing an image (advertisement, portrait, poster, artwork) of your choosing with instructor approval.

#### Assignment

For this project you will write a visual analysis of an image (advertisement, portrait, poster, artwork). Your essay will initially introduce and then summarize the image – resisting any interpretive leaps. It is helpful to assume your reader has never seen this image, so you must describe the work in sufficient detail for a reader to imagine your text as you see it. Next, your essay should thoroughly analyze the visual text using the Five Analytical Moves (see WA 16-36) and answer the question “so what?” Your analysis should expose possible implications and hidden meanings, as well as important metaphors. Your essay will then consider some possible interpretations of the image and conclude by forwarding your own plausible interpretive context. Finally, conclude your essay with your image and include a works cited page.

#### Requirements

Your essay must:

- be at least 1,000 words and formatted to MLA essay requirements
- assume a reader not familiar with the text (include sufficient detail to imagine your image)
- introduce the image, author(s), and context in which it appears
- include a detailed and objective summary (description) of the image (~200 words)
- use specific, concrete language without over-generalizing
- transition smoothly from summary to analysis
- use the Five Analytical Moves to thoroughly analyze key points of the text (~500 words)
- identify interesting, significant, or strange elements of the image and rank these
- focus on one or two details, examine them, and answer the question, “so what?” to expose implications and hidden meanings, as well as key metaphors and organizing contrasts
- transition smoothly to presenting some possible interpretations of the text
- conclude by providing your most plausible interpretive context (~300 words)
- format your essay according to MLA style requirements and include the image and a Works Cited page
- cite the image you analyze, and if you choose to draw from any additional texts, you must cite these sources as well

#### Style Guide

WAR: "MLA Style" (p. 227)

**Composition Project 1: Visual Analysis Rubric**

0	-	√	+
Not sufficiently formatted according to MLA essay style  And/Or Missing a Works Cited Page	Errors in MLA formatting  And/or Errors in Works Cited page	Formatted according to MLA essay style and includes a Works Cited page	
Less than 1,000 words or more than 1,500 words in length	Is at least 1,000 but no more than 1,500 words in length  Does not include an image of the ad in the essay	Is at least 1,000 but no more than 1,500 words in length and includes the image in the essay	Includes creative and purposeful use of more than one image in the essay  Or includes creative and purposeful use of other sources
Does not introduce the image or its context at all	Implies the author of the image and the context surrounding it but does not do so at the beginning or effectively	Begins by introducing the image, author, and context surrounding the piece to an audience who is not familiar with the work	The image, its author and context is expertly introduced
No summary of the image is given	Some summary of the image is given but it is too short to give the reader an adequate idea of the image	Includes a detailed and objective summary of the image to be analyzed (~200 words)	Summary of the image is expertly used for the analysis of the image that follows
Makes no use of transitions	Transitions jarringly from summary to analysis and from analysis to interpretation	Transitions smoothly from summary to analysis and from analysis to interpretation	Transitions to enhance summary, analysis, and interpretation
Does not Apply Notice & Focus or does not identify interest, significant, or strange elements of the image	Applies Notice & Focus and the Method but does not adequately explain why these elements are interesting,	Applies Notice & Focus and the Method to identify interesting, significant, or strange elements of the image	Expertly applies Notice & Focus and the Method to identify interesting, significant, or strange elements of the image

	significant, or strange	and ranks these (~500 words)	and ranks these (~500 words) and uses these moves to purposefully move into analysis
Does not mention any binaries or patterns	Implies a recognition of binaries or patterns but does not communicate how important details contribute or are influenced by them	Focuses on one or two important details and examines the binaries/patterns they are implicated in	All important details mentioned are tied to binaries or patterns in the image
Does not even ask the question “so what?” And/or Does not make any attempt to expose possible implications, hidden meanings, and key metaphors	Makes some attempt to expose possible implications, hidden meanings, and key metaphors	Answers the question, “so what?” to expose possible implications, hidden meanings, and key metaphors	By answering “so what?” begins to make some original interpretations of the image
Does not present any possible interpretations of the image	Presents one possible interpretation of the image	Presents some possible interpretations of the image	Possible interpretations are original and meaningful
Does not conclude by forwarding a plausible interpretive context and/or does not provide support (evidence) for this interpretation	Concludes by forwarding a plausible interpretive context but does not provide sufficient support (evidence) for this interpretation	Concludes by forwarding a plausible interpretive context and provides support (evidence) for this interpretation (~300 words)	Conclusion forwards an exceptionally original interpretation and expertly provides support (evidence) for this interpretation

## **Reflective Statement Specifications:**

### **ENG 1510: Writing and Rhetoric I – Reflective Statement**

Failure to complete and submit a Reflective Essay will result in an incomplete for your major essay. Reflections must be submitted to Bb as a .docx file.

#### **Context**

Reflection is an important metacognitive process that supports active learning and retention.

#### **Assignment**

For the reflective statement, you will explain the choices you made in composing your essay. You do not need to defend your choices, rather you want to expose them and reflect on how you arrived at the project you turned in. What problems did you confront? How did you solve these problems? Are you satisfied with the result? What did you learn about the writing process? What would you do differently next time?

#### **Requirements**

Your essay must:

- be at least 500 words in length and formatted using MLA style
- clearly present an insight regarding your work related to the production of it
- explain the rhetorical situation (purpose or interpretive claim, intended audience, desired effect upon the audience) and the rhetorical choices you made (appeals, style, etc.)
- draw connections to texts we have read or course concepts
- reflect on the most successful elements of the work as well as the elements you feel do not meet up to your expectations or hopes
- reflect on the peer review process and how you responded to the feedback.
- reflect on what the texts you encountered in this unit had to say about your identity
- draw upon sources from your project essay and your personal experience as well as other course texts.

## Reflective Statement Rubric

Requirement
Pages formatted according to MLA standards (headers, 2x spacing, 12-pt TNR font)
Is at least 500 words in length and formatted using MLA citation style
Clearly presents an insight regarding your work related to the production of it
Clearly presents an insight regarding your identity
Explains the rhetorical situation (purpose, intended audience, desired effect upon the audience) and the rhetorical choices you made (appeals, style, etc.)
Reflects on the most successful elements of the work as well as the elements you feel do not meet up to your expectations or hopes
Reflects on the peer review process and how you responded to the feedback
Draws connections to other texts we have read or course concepts

## ENG 1510: Writing and Rhetoric I – Unit 2: Writing About Writing

### Essay 2: Textual Analysis

#### Due-Dates and Deliverables

2/20: Instructor-approval of proposed passage from *Between the World and Me*

2/22: Summarize proposed passage (200+ words)

2/24: 5 Analytical Moves on Passage (.docx)

2/27: Bring 80% Draft (.docx) to Peer Review

3/1: Final Draft & Reflection (.docx)

#### Context

In this unit, we will transfer our knowledge of analysis from pictures to text. We will explore methods of critique. Now, you will practice these techniques on an approved, academic text (book passage) of your choosing with instructor approval.

#### Assignment

Your goal is to write an analysis of academic textual discourse (Ta-Nehisi Coates's *Between the World and Me*) in which you focus on what the text says both explicitly and implicitly as well as how it says it. Your goal is to summarize the discourse, explain what is at stake in the text, situate the reading rhetorically (attend to pitch, complaint, and moment), analyze the text's structure of thinking, and describe its organizational pattern (inductive, deductive, or some combination of both), uncover its assumptions, interpret the implications and/or hidden meanings of the text, and then conclude by forwarding your own plausible interpretive context for the text (a text of 6-7 pages).

#### Requirements

- be at least 1,500 words formatted according to MLA documentation style
- include cited paraphrases or quotations from *Between the World and Me*
- summarize the passage in an objective and academic fashion
- explain what is at stake in the passage
- identify the pitch, complaint, and the moment of the passage
- explain the Method to identify binaries and patterns to make the implicit explicit
- describe the logical structure of the passage and the organizing contrast(s)
- uncover assumptions of the text and answer the question, "so what?"
- conclude by offering and supporting with textual evidence your own interpretive context that explains the implications of and/or hidden meanings in the passage. Your interpretive context should be interesting and not readily apparent to anyone who reads the passage (meaning, your idea is not on "the surface" but offers a deeper insight into the passage).

## Sources

You must draw upon (and cite) your passage at least three times to support your analysis. Your essay must include in-text citations and a Works Cited page.

**Required Text:** Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015.

**Recommended Reading:** Coates, Ta-Nehisi. "The Black Family in the Age of Mass Incarceration." *The Atlantic*, October 2015,  
<https://www.theatlantic.com/magazine/archive/2015/10/the-black-family-in-the-age-of-mass-incarceration/403246/>.

Coates, Ta-Nehisi. *The Beautiful Struggle*. Spiegel & Grau, 2008.

Coates, Ta-Nehisi. "The Case for Reparations." *The Atlantic*, June 2014,  
<http://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>.

Coates, Ta-Nehisi. "My President Was Black." *The Atlantic*, January/February 2017,  
<https://www.theatlantic.com/magazine/archive/2017/01/my-president-was-black/508793/>.

West, Cornel. *Race Matters*. Beacon Press, 2001.

## Style Guide

WAR: "MLA Style" (p.227)

## Essay 2: Textual Analysis Grading Rubric

0	-	√	+
Not sufficiently formatted according to MLA essay style  And/Or Missing a Works Cited Page	Errors in MLA formatting  And/or Errors in Works Cited page	Formatted according to MLA essay style and includes a Works Cited page	
Does not introduce <i>BTWAM</i> , Ta-Nehisi Coates, or the context in which it was written	Introduces <i>BTWAM</i> , Ta-Nehisi Coates, and context in which it was written but does not assume a reader unfamiliar with the text and situation	Introduces <i>BTWAM</i> , Ta-Nehisi Coates, and context in which it was written assuming a reader unfamiliar with the text and situation	Expertly introduces <i>BTWAM</i> , Ta-Nehisi Coates, and context in which it was written assuming a reader unfamiliar with the text and situation
Is fewer than 1,500 words or more than 2,250	Is at least 1,500 words and no more than 2,250 in length Some errors in MLA formatting	Is at least 1,500 and no more than 2,250 words in length and formatted according to MLA essay style	
No summary of the <i>BTWAM</i> passage is	Some summary of the <i>BTWAM</i> passage is	Summarizes the <i>BTWAM</i> passage	Summary of the <i>BTWAM</i> passage is

given	given but it is too short to contextualize the passage for the reader	objectively and resists jumping to interpretation	expertly used for the analysis of the passage that follows
No inclusion of paraphrasing or quotations from the <i>BTWAM</i> passage in the analysis	An attempt is made at use of paraphrasing and quotations in the analysis but it is not clear why those attempts are being made	Includes paraphrasing and quotations from the <i>BTWAM</i> passage in the analysis	Expertly uses paraphrasing and quotations from the <i>BTWAM</i> passage for analysis
Does not explain what is at stake in the passage of <i>BTWAM</i>	Makes some attempt at explaining what is at stake in the <i>BTWAM</i> passage but the passage does not support this explanation	Explains what is at stake in the passage of <i>BTWAM</i>	What is at stake in the <i>BTWAM</i> passage is expertly used to move into analysis
Does not identify the pitch, complaint, and moment of the <i>BTWAM</i> passage	Identifies two of these elements: pitch, complaint, moment	Identifies the pitch, complaint, and the moment of the <i>BTWAM</i> passage	Identification of pitch, complaint, and moment is expertly used to move into analysis
There is no transition to analysis	Transitions to analysis but not smoothly	Transitions smoothly to analysis	Transition enhances analysis
Does not use The Method to uncover interesting, significant, and/or strange details and examines one or a few of these details to uncover binaries and patterns making the implicit claims of the <i>BTWAM</i> passage explicit	Uses The Method to uncover interesting, significant, and/or strange details but does not examine one or a few of these details to uncover binaries and patterns making the implicit claims of the <i>BTWAM</i> passage explicit	Uses The Method to uncover interesting, significant, and/or strange details and examines one or a few of these details to uncover binaries and patterns making the implicit claims of the <i>BTWAM</i> passage explicit	Expertly uses The Method to uncover interesting, significant, and/or strange details and examines one or a few of these details to uncover binaries and patterns making the implicit claims of the <i>BTWAM</i> passage explicit. These rhetorical moves begin analysis.
Does not describe the logical structure and/or the organizing	Implies the logical structure and organizing contrast(s)	Describes the logical structure and organizing contrast(s)	Logical structure and organizing contrast(s) are described expertly

contrast(s) of the <i>BTWAM</i> passage	but does not explain how the structure is connected to the analysis	of the <i>BTWAM</i> passage in the analysis	to move into analysis
Does not uncover assumptions	Uncovers assumptions but does not push these to implications and conclusions	Uncovers assumptions made by the <i>BTWAM</i> passage and pushes these to implications and conclusions by answering the question, "so what?"	Expertly uncovers assumptions that make for original transitions into analysis
Does not conclude with an interpretive context.	Concludes with an interpretive context but not one that is original.	Concludes with a well-supported own interpretive context that explains in an interesting way the implications of the <i>BTWAM</i> passage. The interpretive context is not readily apparent to anyone who reads the passage (reporting); rather, it offers a deeper insight into the passage and expands the possible meanings of the passage (analyzing).	Expertly concludes with a well-supported own interpretive context.

## **ENG 1510: Writing and Rhetoric I – Unit 3: Writing to Inform**

### **Essay 3: Rogerian Synthesis Essay**

#### **Due-Dates and Deliverables**

- 3/13: Choose Anchoring Essay
- 3/20: 5 Analytical Moves on Anchoring Essay
- 3/24: Annotated Bib (.docx)
- 3/29: Draft Essay (50% complete draft) (.docx)
- 3/31: Draft Essay (80% complete draft) (.docx)
- 4/3: Final Draft, Peer Review
- 4/12: Reflection due

#### **Context**

In the previous unit we analyzed how Ta-Nehisi Coates presents and supports his claims with evidence. Now, you will practice these techniques to inform an academic audience by academically presenting an issue and three differing perspectives on that issue. Then, using a Rogerian approach, you will explore the ways in which these three perspectives are similar or come into conflict, and postulate a possible solution.

#### **Anchoring Essays**

- Gloria Anzaldúa - "How to Tame a Wild Tongue" - Chicano Spanish
- Geneva Smitherman - "'God Don't Never Change': Black English from a Black Perspective" - Standard English
- Moustafa Bayoumi - "Between Acceptance and Rejection: Muslim Americans and the Legacies of September 11" - Islamophobia
- Alicia Garza - "A Herstory of the #BlackLivesMatter Movement" - Black Lives Matter

#### **Assignment**

In this essay you will select an anchoring essay. You will determine the complaint of the anchoring essay (why the essay was written) and you will explore other sides of the issue. You will analyze three different and distinct perspectives surrounding it (your anchoring essay can be one of these). Your audience is academic (your instructor); your purpose is to accurately and objectively describe the positions regarding the issue. Think of yourself as an investigative reporter who uncovers the issue in your anchoring essay and explains what is at stake (why does it matter?). Your job is to discover the voices and their respective positions in the debate surrounding the issue and to present them equally and fairly to your audience to inform them of the issue and the perspectives. After presenting the various positions deductively and rooting your analysis in real people (and letting them speak for themselves), you will forward a recommendation that attempts to satisfy each of the perspectives by making concessions and adopting a Rogerian approach. Explain your reasoning for your choices and recommendation.

## Requirements

Your essay must:

- be 1,500 words and formatted according to MLA essay style
- summarize the issue and explain what is at stake
- describe and analyze three plausible perspectives (pitch, complaint, moment, etc.) surrounding the issue being sure to represent each perspective fairly and comprehensively, seeking to present each perspective fairly and with equal emphasis
- root each position in a real person (do not generalize), and allow that person to speak for their position using their own words (quoted from reputable sources) – do not present abstract positions (for example, “women,” “smokers,” or “students”); instead, discuss real people (for example, “Ms. Joan Collins,” “Tom Radford,” or “Michelle Arm”) who speak for their respective position
- make implicit claims explicit and describe the implications for each position
- conclude with a recommendation based on concessions for each of the perspectives you analyzed; explain your reasoning
- include paraphrases and quotations from your sources

## Style Guide

WAR: “MLA Style” (p. 227)

### Essay 3: Rogerian Synthesis Rubric

0	-	√	+
Is fewer than 1,500 words or more than 2,250	Is at least 1,500 words and no more than 2,250 in length Some errors in MLA formatting	At least 1,500 words and formatted according to MLA essay style	
Does not summarize the issue	Summarizes the issue but not objectively	Summarizes the issue objectively and assumes an academic reader not familiar with the issue	Expertly summarizes the issue objectively, highlighting parts that will be important to the eventual proposal
Does not explain what is at stake at all	Explains what is at stake in the issue from some perspectives	Explains what is at stake in the issue from each perspective	Expertly explains what is at stake in the issue to frame eventual proposal
Description and analysis of less than the three plausible perspectives	Describes and analyzes three plausible perspectives (pitch, complaint, moment, etc.) surrounding the issue but does not represent each perspective fairly,	Describes and analyzes three plausible perspectives (pitch, complaint, moment, etc.) surrounding the issue representing each perspective fairly, comprehensively, and	Expertly describes and analyzes three plausible perspectives (pitch, complaint, moment, etc.) surrounding the issue representing each perspective fairly, comprehensively, and

	comprehensively, and with equal emphasis	with equal emphasis	with equal emphasis and uses this analysis to inform the proposal
Three positions are not forwarded	Positions are generalized or taken from less than reputable sources.	Roots each position in a real person (does not generalize), allowing that person to act as the spokesperson for their position using their own words (quoted from reputable sources) – that is, does not present abstract positions (for example, “women,” “smokers,” or “students”); instead, discusses real people (for example, “Ms. Joan Collins,” “Tom Radford,” or “Michelle Arm”) who speak in their own words as much as possible for their respective positions	Positions are used to “talk” to one another
Does not define key concepts and terms important to understanding each perspective	Defines some key concepts and terms important to understanding each perspective	Defines key concepts and terms important to understanding each perspective	Expertly defines key concepts and terms to inform eventual proposal
Does not make implicit claims explicit	Makes some attempt at making implicit claims explicit but does not draw out implications	Makes implicit claims explicit and draws out the implications by answering, “so what?”	Expertly makes implicit claims explicit and draws out the implications by answering, “so what?”
Does not conclude with a recommendation	Concludes with a recommendation that is not novel And/or concludes	Concludes with a novel recommendation that proposes a “middle-	Expertly concludes with a novel recommendation that proposes a “middle-

	with a recommendation but does not describe how this recommendation is a compromise	ground” position that presents a compromise between the perspectives analyzed	ground” position that presents a compromise between the perspectives analyzed
Does not explain how the proposed “middle-ground” position presents a reasonable solution by explaining how it benefits each position as well as what concessions each position would have to accept	Explains how the proposed “middle-ground” position presents a reasonable solution by explaining how it benefits some positions as well as what concessions some positions would have to accept	Explains how the proposed “middle-ground” position presents a reasonable solution by explaining how it benefits each position as well as what concessions each position would have to accept	Expertly explains how the proposed “middle-ground” position presents a reasonable solution by explaining how it benefits each position as well as what concessions each position would have to accept
No paraphrase or quotations used or, if they are used, not used convincingly or not cited well	Includes some paraphrases and quotations for each position (reputable sources and well cited) to convince the reader that the position is being represented fairly. There are some mistakes in citation.	Includes ample paraphrases and quotations for each position (reputable sources and well cited) to convince the reader that the position is being represented fairly	Expertly includes ample paraphrases and quotations for each position (reputable sources and well cited) to convince the reader that the position is being represented fairly

## ENG 1510: Writing and Rhetoric I - Unit 4: Course Reflection

### Essay 4: Course Reflection

#### Due-Dates and Deliverables

4/21: At least 50% Draft (.docx) of Course Reflection

4/28 at 5:10 pm: Final Course Reflection (.docx) due on Blackboard

#### Context

During the semester you have practiced analysis to strengthen your ability to break down complex arguments, notice details, make the implicit explicit, push implications to conclusions, formulate plausible interpretive contexts, and understand how a text makes its claims and presents supporting evidence. Additionally, you have practiced effective habits of mind that support academic writing. You have been presented with texts that think about identity. In this last essay, you will reflect on your own identity in conversation with course texts and selected elements of analysis that you have practiced in this class.

#### Assignment

For this essay, you will write an interesting and original claim about your college composition experience focused on elements of analysis. You may choose to frame it chronologically, topically, or simply concentrate on what has changed. Begin by revisiting your 1/13 homework, and discuss what your initial experiences were with reading and writing, then transition to your experience in the course. What interested you? What insights have you gained academically, professionally, or personally? What will you do differently now (in terms of writing)? What will you carry forward? What have you discovered about yourself? About society?

#### Requirements

Your essay must:

- be at least 1,000 words and formatted in MLA essay requirements
- make an original claim about your college composition performance
- focus (or frame) your argument with elements of analysis
- integrate discussions of three course texts (specific terms or key concepts)
- include quotations from three course texts to support your claim
- include personal experience
- succinctly describe what has changed in your college reading/writing model
- conclude with what you will carry forward from this class

#### Style Guide

WAR: "MLA Style" (p. 227)

#### Essay 4: Writer's Reflection Grading Rubric

0	-	√	+
Does not introduce the text, author, and context in which it appears	Introduces the text, author, and context in which it appears but does not do so clearly to a reader unfamiliar with the writer's ENG 1510 work	Introduces the text, author, and context in which it appears assuming a reader unfamiliar with the writer's ENG 1510 work and the assignment	Creatively and purposefully introduces the text, author, and context in which it appears assuming a reader unfamiliar with the writer's ENG 1510 work and the assignment
Less than 1,000 words or more than 1,500 words in length	Is at least 1,000 but no more than 1,500 words in length But there are some MLA formatting errors	Is at least 1,000 but no more than 1,500 words in length Formatted according to MLA standards	
Makes no claim about the writer's college composition performance	Makes a claim about the writer's college composition performance but what is at stake is not apparent	Makes an interesting and original claim about the writer's college composition performance – clearly articulates what is at stake	Expertly makes an interesting and original claim about the writer's college composition performance – clearly articulates what is at stake
Does not clearly communicate the pitch, complaint and moment for the essay	Clearly communicates one of these: pitch, complaint, moment	Clearly communicates the pitch, complaint and moment for the essay	Expertly communicates the pitch, complaint and moment for the essay
No frame for the argument is given	Focuses the argument but not with specific elements of analysis or does not include appropriate definitions	Focuses (or frames) the argument with specific elements of analysis (includes definitions and examples where appropriate)	Creatively and expertly focuses (or frames) the argument with specific elements of analysis (includes definitions and examples where appropriate)
No course texts and/or concepts are included integrated	Some integrated discussion of course texts and concepts (specific terms or key concepts)	Integrates discussions of course texts (at least three) and concepts (specific terms or key concepts)	Expert and creatively integrates discussions of course texts (at least three) and concepts (specific terms or key concepts)

No quotation of course texts and writer's own writing included	Includes some quotations from course texts and writer's own writing to support the claim	Includes quotations from course texts (at least 3) and writer's own writing (at least 3) to support the claim	Expertly and creatively includes quotations from course texts (at least 3) and writer's own writing (at least 3) to support the claim
Does not include personal experience or reflection	Includes some personal experience and reflection	Includes sufficient personal experience and reflection	Creatively and originally includes personal experience and reflection
Does not describe what has changed in the writer's model of college reading/writing	Poorly describes what has changed in the writer's model of college reading/writing	Describes succinctly what has changed in the writer's model of college reading/writing	Expertly and creatively describes succinctly what has changed in the writer's model of college reading/writing
Makes no interesting claim about the writer's identity	Makes a claim about the writer's identity	Makes an interesting claim about the writer's identity, using course texts	Makes an interesting claim about the writer's identity that expertly uses and adds to course texts
Does not conclude with what the writer will carry forward from this class	Concludes with what the writer will carry forward from this class	Concludes clearly with what the writer will carry forward from this class	Expertly and purposefully concludes clearly with what the writer will carry forward from this class