

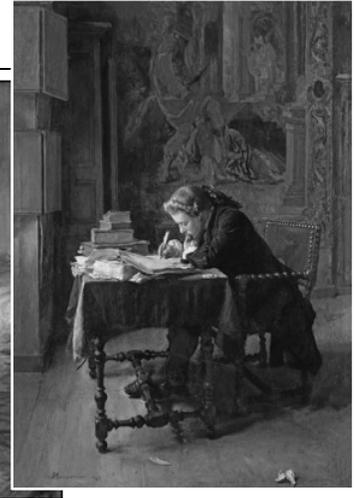
English 101-H02

Honors Critical Reading and Composition: The Three R's: Reading Writing Rhetoric

T/TH 1:15—2:30pm
Petigru College 112

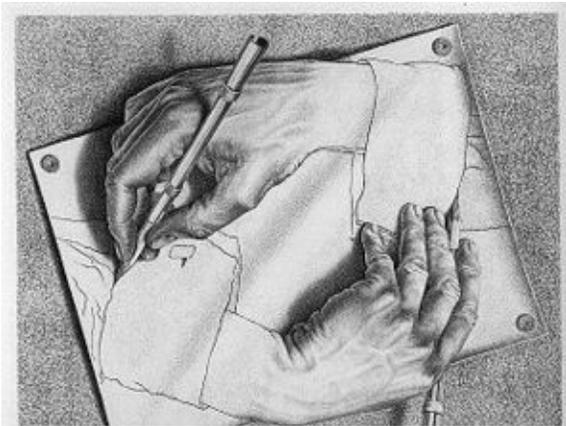
Dr. Hannah Rule

Office Hours: 11am-12pm; 3-4pm T/TH
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Left: Jean-Honoré Fragonard, *A Young Girl Reading* (1776)
Right: Ernest Meissonier, *Young Man Writing* (1852)

Course Description In ENG 101H, the first half of the First Year English sequence, you will actively and critically engage with texts in order to analyze (see how a text works), synthesize (see how texts work together) and respond (see how you come to your own understanding). As this is a writing course, you'll have the opportunity to *do* a lot of writing—in the form of freewriting, informal responses, peer reviews, personal narratives, rhetorical analyses, first drafts, reflections, and final drafts. You'll practice and reflect upon your own writing processes and engage in deep revisions of your writing by developing a portfolio, the course's capstone project. Through a combination of critical reading and thoughtful writing you'll gain insights into the uses of language, the structure of texts, and how reading, writing and rhetoric shape and are shaped by our culture. In short, this course will help you learn to think critically and creatively and to express those thoughts clearly in writing.



M.C. Escher, *Drawing Hands* (1948)

You will not only *do* reading and writing in this course: reading, writing, and rhetoric will also be the objects of our consideration and study—we'll be reading, for example, about writers' first literacy experiences, about how technology newly mediates reading and writing, as well as about the ancient art of rhetoric. We'll be working toward ways to *think rhetorically* in our everyday and academic lives—how to approach reading like a writer, how to uncover and understand the messages in our world that seek to persuade us, how texts—written, verbal, visual—are constructed to act upon us.

This course will proceed in a seminar, discussion-based style in which our conversation will focus on the texts on the table—both a variety of published texts (including essays, news

articles, news magazine articles, book chapters, and other nonfiction texts) and your own writing. You'll have the chance to reflect upon your reading and writing practices, exercise critical thinking, and discuss ideas in a community of thinkers and writers.

Course Goals and Outcomes

Through this course, you will:

- Analyze a variety of challenging nonfiction texts presented in multiple media
- Read actively, critically, and carefully
- Work through a full range of writing processes—including invention, planning, drafting, revision, and editing

- Develop, organize, and revise effective college-level personal, expository, and analytical essays
- Learn to summarize, paraphrase, and document reading material in your writing in accordance with MLA guidelines
- Develop a clear, effective writing style, free of major errors and appropriate for academic audiences
- Develop a rhetorical perspective applicable to your studies in college and your experiences in life

Required Texts

1) *Rhetorical Analysis: A Brief Guide for Writers*.

Mark Garrett Longaker and Jeffrey Walker. Pearson/Longman, 2011.

ISBN 13: 978-0-205-56570-2

2) Other required readings available through links and PDFs on Blackboard

Plan to bring these readings, print or digital access, to class on the assigned days for discussion

Recommended Text

3) Scott Foresman Express Handbook + Pearson Writer App (bundled at the Bookstore). *This is a resource that can be helpful to you beyond this class and it's pretty inexpensive. You won't, however, have any assignments that come directly from it. You may be required to have it in ENG 102.*

Course Policies and Expectations

Classroom Expectations Please be courteous and respectful of everyone, particularly when we are sharing ideas, both written and verbal. Please keep cell phones, laptops, newspapers, work for other courses, and other distractions stowed away during class. Please be on time as habitual tardiness is disruptive. Be prepared every day to be an active participant as it is your activity—writing, thinking, and speaking—that is the real content of this course. Be sure to bring printed or digital copies of the readings on the day there are due so that you may reference them during discussion and other activities.

Attendance Attendance in this course is mandatory. Based on USC's "10 Percent Rule," you'll be allowed three absences (either unexcused or excused) in the course without penalty. In the case of a university-approved absence (observation of a religious holiday, participation in a university-approved sporting or other event) you be able to make up any missed work, if you present proper and prior notification and/or documentation. Absences beyond the allotted three will result in a deduction of points from the final grade (deduction TBD by the instructor; minimum deduction is 1% (5 pts.) for each absence beyond three).

Late and/or Missing Work Policy Late work is not accepted. If you miss the deadline for a major assignment and too much time has passed, I may request that you drop the course. If it's late, it doesn't earn credit. For daily in-class writing or activities, there are no make-ups. For larger assignments though, because inevitably "things happen," I'm willing to consider accepting something after its due date, IF you notify me prior to the assignment's deadline of the circumstances. We will then negotiate an alternate due date. It's your responsibility to contact me to make these arrangements.

Conferences I strongly urge you to take advantage of my regular office hours to discuss your work in the course. In addition to in-person meetings, I am *always* willing to answer questions/respond to concerns via email.

Formatting Each assignment may require a different format for submission. You may need to bring a hard copy to class; you may need to submit through Blackboard. I will always make this clear in class and on assignment sheets. For all assignments, please use MLA style documentation and formatting: e.g. 1-inch margins, reasonable font like Times New Roman, Garamond, Didot, etc., double-spaced, with proper MLA heading, formatting, and documentation.

Academic Integrity and Plagiarism In accordance with USC's Honor Code, it is your responsibility to avoid dishonesty, fraud, or deceit in your work in this course (and all your courses). As writing is the main activity of this course, in particular it is your responsibility to avoid plagiarism. Violations of the University's Honor Code include, but are not limited to, presenting another's ideas as your own, improperly citing sources, using another's work as your own, allowing someone to write an assignment or part of an assignment for you, and any other form of academic misrepresentation. Any instances of plagiarism or other forms of academic dishonesty will result in a minimum academic penalty of your failing the assignment, as well as additional disciplinary measures including referring you to the Office of Academic Integrity. For more information, please see the Honor Code from the Office of Academic Integrity, found here: <http://www.sc.edu/policies/ppm/staf625.pdf>

Accessibility The University of South Carolina provides high-quality services to students with disabilities, and you are encouraged to take advantage of them. Students with disabilities needing academic accommodations should: 1) Register with and provide documentation to the Office of Student Disability Services in LeConte College Room 112A (777-6142), and 2) Discuss with me the type of academic or physical accommodations you need as soon as possible.

Revisions to the Course Schedule It's important to me to take account of the vibe and interests of the class as a whole. I've planned out our term in detail, but may wish to make changes (skip some readings, add some etc.) to the daily work in the course based on what we all decide we care about. In general, you can count on doing all the assignments listed (for the points/percentages listed), but there may be changes to readings, homework, in-class writing, etc. In general you can use the initial schedule to plan out your work in the course. I'll do my very best to avoid moving any deadlines up (rather, if there are changes needed, I will do my best to give you MORE time rather than less).

Assignments and Grades

Daily writing, participation

- **Participation and In-Class Writing/Activities**

- **15% | 75 points**
- In class we will mostly discuss and do writing. Your **active participation** is expected. To earn participation points, you should 1) attend class regularly and be on-time, 2) complete assignments and come to class with copies of the readings under discussion, 3) thoughtfully and regularly contribute your ideas to discussion, 4) listen to your classmates and respond to their thoughts, 5) thoughtfully and actively participate in in-class activities.
- You'll have the chance to evaluate your oral participation, based on the criteria above, at the end of the term (out of 35 points)
- In addition to oral participation, this grade will also account for your **preparedness and participation in in-class writing and "homework"** [listed on the course schedule or announced in class, on **Blackboard**], including workshops, peer reviews, responses to reading assignments, etc. You may also be quizzed on reading assignments

- **Responses (1-2 p. each) (15%)**

- **15% | 75 points**
- **1-2 pages, double-spaced**
- Three responses (5% each) due during the course of the term; *you select the times you wish to respond*

- *We'll work out a plan as a group as we go along, but to begin, I'd like you to **do a response any time you feel moved or motivated by a text you find interesting/troubling, etc.** If we find it necessary, I may set up a schedule or assign response dates.*
- You'll be asked to respond to the course readings and present your response to the class to begin or contribute to our discussion. You can structure your response in any way that you wish, but all responses should narrate your thoughts or reactions to a given text and provide at least two (but maybe more!) questions or concepts or ideas that can launch our discussion of the text.
- A quality response will be born out of carefully and critically reading a text: it might isolate a provoking quote, identify a contradiction, (civilly) attack a line of argument, ask questions, wonder, muse, etc. Responses are a chance to use writing to think critically and invite our community of writers to think along with you!
- You'll present these responses in class and then turn in a hard copy to me.

Essays

- **Reading narrative—first final draft**

- **5% | 25 points**
 - **"First Final Draft" | 3-5 pages, double-spaced**
 - A first-person, creative narrative in which you craft a compelling story about some aspect of reading (your processes, learning to read, reading in college, reading your favorite series, reading online, etc.). *Details about this assignment can be found in Assignment Descriptions.*
- **FIRST FINAL DRAFT**: the grades for these first final essay drafts are based on a good faith effort to develop your essay as fully as possible. FIRST FINAL is meant to suggest that the essay draft you turn in to me meets the page requirements, fulfills the assignment description, and represents your absolute best efforts (the writing is revised, thoughtful, developed, clear, brave, exciting, etc!). On all first final drafts, either before or after you get comments from your peers in workshops and peer review, I will provide comments toward revision on each first final draft and you will have the rest of the semester to revise, preparing a FINAL FINAL draft for inclusion in the portfolio, which will be holistically evaluated for a letter grade. First final drafts will not be evaluated for a letter grade as they are works-in-progress, but the revision process will help you discern the criteria for the final evaluation.

- **Synthesis essay—first final draft**

- **5% | 25 points**
- **"First Final Draft" | 3-6 pages, double-spaced**
- A first-person persuasive essay where you juggle two competing points of view on a topic, ultimately coming to a resolution, thesis, or assertion you support using evidence from two course texts. *Details about this assignment can be found in Assignment Descriptions.*

- **Rhetorical Analysis—first final draft**

- **5% | 25 points**
- **First Final Draft | 5-7 pages, double-spaced**
- An analytical, thesis-driven essay in which you unpack the rhetorical strategies of a particular written or visual text, arguing for how the strategies work in concert and toward what effects. *Details about this assignment can be found in Assignment Descriptions.*

- **PORTFOLIO—final final drafts + reflection + previous drafts**
 - 40 % | 200 points
 - Includes “final final” drafts of the Reading Narrative, Synthesis Essay, and Rhetorical Analysis + a Reflection (1-2 pages), as well as copies and comments of the first final drafts for each of the essays. *Details about this assignment can be found in Assignment Descriptions.*

Creative Project

- **Rhetoric in the World Multimodal Project + Rationale (2-3 p.) (15%)**
 - 15% | 75 points
 - A multimodal text of some kind + 2-3 page rationale that discusses the evolution, process and rhetorical choices you made in your project + a short, fun presentation to the class at the end of the term
 - A creative, open-form multimodal exploration of the ideas of rhetoric applied to real life. *Details about this creative project can be found in Assignment Descriptions.*

Grades

A “C” is the lowest passing grade in English 101. Any grade below a “C” will require that you retake the course. I follow the University’s grade scale, grading on a 10-point scale:

A=90-100	C=70-77
B+=88-89	D+=68-69
B=80-87	D=60-67
C+=78-79	F=59 and below

Participation/In-Class Writing	15%	75 pts.
Responses	15%	75
First Final Drafts (3 @ 5%)	15%	75
Portfolio	40%	200
<u>Multimodal Project</u>	<u>15 %</u>	<u>75</u>
	100%	500 pts. total

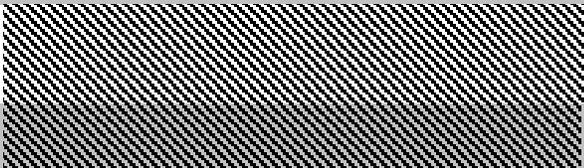
I’ll specify more detailed essay requirements in each paper assignment. If you have a question about any grades, please feel free to discuss it with me.

COURSE SCHEDULE (as of 8/21/14)

- *In addition to this schedule, please regularly check Blackboard for updates and reminders*
- *This schedule is subject to revision—please ensure you are using the most updated course schedule*
- **Readings and assignments due ON the day they are listed**

	Topics	Readings/Assignments	DUE DATES
TH Aug 21	Introductions!		
T Aug 26	What is rhetoric? What can it do for us?	Use any means you can/want to find out what rhetoric is. Write up a 1-2 page summary and response in which you put what you’ve discovered in your own words. Provide URLs or general citation information (doesn’t have to be formal) so we could find what you’ve been reading.	
TH Aug 28	Investigating Rhetoric Reading and Narrative	Read Malcolm X Read Alexie Read p. 2-5 in Rhetorical Analysis (RA)	

T Sept 2	Reading is like...	Read Manguel	
TH Sept 4			
T Sept 9	Reading and writing rhetorically	Read Bunn, "How to Read like a Writer"	
TH Sept 11	Kairos	Read "Being a Better Reader Online" Read RA pp. 9-21	
T Sept 16		Read RA pp. 44-54	<i>Conferences this week</i>
TH Sept 18	The Rhetorical Perspective as Method Seeing Rhetorically	Read Dillard	
T Sept 23	In-Class Workshop		First Final Draft of Reading Narrative Due, hard copy, in-class
TH Sept 25	Style, Voice, Tone, Approach	Read Lamott Read RA136-151, 157-159	
T Sept 30		Read Diaz	
TH Oct 2			
T Oct 7	Structure	Read Johnson Read RA 102-123	
TH Oct 9	Analyzing, Synthesizing	Read CARR Read THOMPSON Bring to class some notes (organized into columns?) that capture some of each writer's ideas. If possible draw connections (lines) between those ideas you see as related.	
T Oct 14			
TH Oct 16			
T Oct 21			
TH Oct 23	NO CLASS—Fall Break		
T Oct 28	In-Class Workshop		First Final Draft of Synthesis Due, hard-copy, in class
TH Oct 30	Seeing Rhetorically Ethos, revisited	Read "Siri, Take this Down" Read RA 232-239	
T Nov 4	NO CLASS—Election Day		
TH Nov 6		Read Alexander Excerpt (pp. 55-63)	

T Nov 11	Seeing Rhetorically	Read Bacon	
TH Nov 13	Pathos, revisited	Read RA 208-211 and 213-223	
T Nov 18	Seeing Rhetorically		First Final Draft of Rhetorical Analysis Due—post electronically for instructor comments
TH Nov 20			<i>Conferences this week</i>
T Nov 25	NO CLASS—attend your scheduled conference		<i>Conferences this week</i>
TH Nov 27	NO CLASS—Thanksgiving Break		
T Dec 2	Multimodal Presentations		Multimodal Project Due
TH Dec 4	Presentations Wrap-Up		

FINAL PORTFOLIOS DUE (hard copy, digital PDF, or website) by Monday, December 8th

Location and time TBD.

You may alternatively turn in your portfolio on the last day of class.

Assignment Descriptions

ENG 101-H02

Honors Critical Reading and Composition: Reading, Writing, and Rhetoric

Reading Narrative

3-5 pages, double-spaced. Use MLA formatting conventions for page layout

A first-person, descriptive narrative in which you tell a story about some aspect of reading in your life. We'll read some examples that you might use for inspiration, but the point of this essay is to craft a compelling story that can convey something important about you and/or something about the processes of reading and the roles it can play in our lives.

Invention/Prewriting: To begin thinking about how you might approach this essay, you can think about what matters to you about reading—how does reading impact your life? What roles has reading served in your life? What challenges or triumphs have you had? Do you remember learning to read and what that was like? Have you taught another person to read? Why is reading important (or less important) to you?

Once you've narrowed down some possibilities, try to *picture* each experience or idea. What scenes will be important to describe to your reader? You might jot these down in a storyboard format. At this stage, think about the structure of a story—where does your story begin, how does it build, what's the resolution?

Points to Consider: Write in the first-person. This is a story about you and your experience—we'll examine how writers craft themselves and their voices in the examples we'll read. While we might be accustomed to thinking that academic writing bans the first person, in fact, writing from your own angle of vision is often an extremely powerful mode and useful in a lot of contexts.

Interrogate your assumptions about the "thesis." In a narrative, do you need a thesis statement? (Probably not). Do you need an organizing idea? A kernel, a gist to organize your narrative around? (Definitely!)

Be bold with DESCRIPTION. Being able to describe things in sharp detail is a massively important skill in college writing—specificity is often persuasive; generalities are...well, they're "meh"! Take the opportunity to be bold and experimental with description—help your reader see your experiences.

Options: reading may feel too narrow, so feel free to structure your essay around writing as well, or literacy more broadly. You might also consider concepts like language, learning, or visual literacy....Overall, if you have another idea that doesn't seem to fit here in terms of topic, please see me so we can discuss it!

Criteria for Evaluation: (NOTE: each CfE section will list SOME of the criteria... use the space provided to add notes gained from discussion of your drafts and of the samples we might be reading to help you see what will make a successful essay)

- Developed, coherent narrative of 3-5 pages
- Works toward and reveals a statement or idea about reading
- First-person, descriptive
- Clear structure—sense of moving from beginning, middle, end
- etc....
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-
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Add your notes below:

Synthesis Essay

3-6 pages, double-spaced, MLA formatting and citation (no Works Cited needed)

A first-person persuasive essay in which you work through some of the similarities and differences between two writers on a shared (or semi-shared) idea. In juggling (or synthesizing) these competing writers' ideas, you'll work toward an understanding, revelation, or "read" of the debate for your reader—you'll help them see what conclusions you draw from putting these writers' ideas in conversation.

Invention/Prewriting: The first matter is to decide which writers you wish to work with. Everyone has the option to choose Nick Carr and Clive Thompson. We'll be discussing these two writers together. However, if another pair of writers (like Malcolm X and Sherman Alexie, for example; or Anne Lamott and Junot Diaz; or another pairing of your choosing!) seems more compelling to you, you should choose them (if you're choosing some other set of writers, you should check with me at this stage so we can make sure we're on the same page!)

Imagine your writers were in the room with you—what issues would you want to ask them about and how would they respond?

Make a list of issues or ideas that the writers have in common—what are they both interested in? What are the stakes of their arguments (or narratives?) What concepts or main ideas do they wish to communicate? Add to the list some quotations that represent these ideas.

Freewrite about how reading these writers *together* makes you respond. Together, what kind of picture or resolution do you get? **Resist the urge to just agree with one over the other** (in fact, DON'T do that)—instead, try to come to a new position that's informed in some measure by BOTH writers.

Points to Consider: Incorporate quotations as evidence. Find a few compelling, interesting, or central quotations you can include from each writer. The quotes could serve to illustrate a difference or similarity between your writers. "Unpack" the quote for your readers (we'll discuss what this means and why you'd do it). Use MLA citation style (but you don't need a Works Cited, because you're using texts from the class).

Consider structure. Do you need a traditional thesis statement? Can you wait to reveal your controlling thesis idea until the end? What kind of structure makes sense given your task?

You can write in the first-person. You're interpreting and "reading" the writers' ideas in conversation, so feel free to describe that activity just as it is: that YOU are doing it!

Options: you can choose the writers you're comparing. You have to use the readings from the course though; no outside sources.

Criteria for Evaluation:

- Developed, coherent persuasive essay of 3-6 pages
- Incorporates source material to advance argument
- Effectively interprets and synthesizes differing viewpoints
- Works toward insights gained from putting these sources together...
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Add your notes...

Rhetorical Analysis

5-7 pages, double-spaced. Use MLA formatting, citation style, Works Cited

*“Not only does text convey information, but it also influences how and what we think.
We need to read, then, to understand not only what texts say but also how they say it.”*
—Richard Bullock, *The Norton Field Guide to Writing* (39)

A persuasive argument in which you unpack the rhetorical strategies of a particular text (written or visual) and how those strategies work together toward certain effects. A rhetorical analysis will advance a thesis idea (not necessarily a simple statement—we’ll discuss other ways of imagining the thesis, its function, and structure) supported by detailed evidence from the text under examination. If needed or deemed useful, you can draw on Longaker and Walker’s book, *Rhetorical Analysis*, but otherwise you likely won’t need additional sources.

You may select a text from the course to perform your analysis on, or you may choose your own. If you choose your own, you need to check with me for approval. Also, if you like, you can elect to do a comparative rhetorical analysis (might be particularly useful or achievable with two visual texts—two advertisements, for example).

Invention/Prewriting: Try writing some responses to any of the following questions—

- What kinds of conversations and concerns are already circulating in the text’s targeted audience?
- How does the text fit into those conversations? How does it echo or challenge a community’s values?
- How does the writer develop authority with the audience? How does she use evidence?
- Who, or which communities, are the audiences for this text—who was meant to read it? What specific features of the text help you figure this out?
- What is the writer’s purpose? What is the desired outcome or result?
- What kinds of assumptions does the writer make about his/her audience’s values, identities, community memberships? Is he or she successful at addressing them?
- What tone, attitude, or angle of vision does the writer take on? How does that affect the message(s)?
- What are some of the features of the text—how do they work together? How might they contradict?

Points to Consider: Don’t merely list elements—though it likely makes sense to dedicate a number of body paragraphs to describing different aspects or elements of your text, don’t use a first, second, third structure. Instead be thinking about how the elements RELATE to one another—ultimately your goal is to synthesize the elements you’ve discovered in analysis, to discuss how the elements work in concert toward some aims.

Do use elements of the text as evidence. Close description and interpretation are the ways you become persuasive, urging your reader to “read” the text as you are.

Closely consider structure and thesis idea of your essay. We’ll discuss this in class.

Criteria for Evaluation:

- | | |
|---|--------------------------|
| <ul style="list-style-type: none">• Developed, coherent persuasive essay of 5-7 pages• Incorporates textual evidence to support argument• Demonstrates understanding of rhetorical strategies•• | Add your notes... |
|---|--------------------------|

Rhetoric in the World—Multimodal Project

Multimodal Text + 1-3 page rationale + presentation

Create a multimodal product that explores a concept or issue from the course, creatively (re)interprets a text from course, and/or elucidates a rhetorical concept. You can think of what you're doing as application—how do you see rhetoric operating in the world? What might be the usefulness of one of the concepts from the course in our everyday lives? Or how could you make some aspect of rhetoric appealing and relevant to your friends outside this class?

Design your project (for just a few examples: a music video, song, illustrated poem, comic strip, comedy sketch, instructional video, podcast, oil painting, slam poem, vlog post, website, etc.) to speak to a public, non-insider audience. That is, speak to people outside this class—show them something about rhetoric (or a text that we've studied or a writing concept, etc. if you prefer) that they can understand and might find interesting.

Thus, you have the utmost creative freedom with only a few strict requirements:

- 1) The project must have a **defined purpose** and in that purpose a clear **intellectual connection** with some aspects(s) of the class material and rhetorical concepts
- 2) The project must be **MULTIMODAL**, meaning it must rely on more than one medium: a blend of text, images, film, color, sound, music, voice, etc.
- 3) You'll produce an accompanying project **rationale** that answers questions below, and provides details about the rhetorical choices you made in the text

TECHNOLOGY: You probably have access to some technology that can aid you in this project: a cell-phone camera, a digital camera that takes video, I-Movie, audio recorder, etc. I suggest that you work within technologies/mediums that you have at least a little experience with.

RATIONALE: in at least 500 words (about 2 double-spaced pages) answer the following questions about your project:

- What is the purpose or goal of this project? What does it hope to communicate to its audience?
- How does the project relate to the content and material of the course?
- What rhetorical choices did you make in creating this project? What impact do you hope those choices will have on your audience?

I DON'T KNOW HOW TO START.... This project description intentionally doesn't give you much direction and you might have no idea what to do. Giving examples outright might limit the possibilities of what you can come up with, so we will spend class time brainstorming some possibilities for the project. And I am always happy to discuss possibilities for projects by email or in office hours.

THE PRESENTATION: In the last week or so of the term, we'll share the projects with the group. Essentially you'll be talking briefly about what you did and then showing us what you made.

Criteria for Evaluation:

- Creativity and Impact (Did you have fun and take risks?)
- Intellectual Engagement (Is the project thoughtful and connected to the content of the course?)
- Effectiveness (Was the project thoughtfully composed? Did you make effective rhetorical choices? Did you clearly articulate those choices in the rationale and in the project itself?)
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PORTFOLIO *FINAL FINAL drafts of Narrative, Synthesis, Rhet Analysis + First Final Drafts and comments + Reflection*

The products of review, reconsideration, and revision processes—including the final final drafts of each of the major essays and a reflection that captures what you've learned, how you've changed or come to perceive yourself as a writer and thinker through your experiences in the course.

REFLECTION: in about 2 pages, double-spaced, respond to one of the following prompts (you may also design your own focus if you wish):

a) Write a memo addressed to me that explains how you've grown as a writer (and/or thinker, reader, rhetorician) through the course of the semester. Provide specific examples from your writing or other activity in the course to exemplify these points of growth or achievement.

b) Writing and revision are ongoing, potentially endless endeavors; even "final final drafts" can be rethought, extended, refined, or otherwise improved. Write an evaluation of the work you're submitting as "final final drafts": what are the strengths and weaknesses? What would you do to the drafts if you had more time? Use specific references to the writing you've included.

c) Write a letter addressed to yourself and date it 2 or 3 years in the future. Explain to your future-self what you hope to remember from your experiences in ENGL 101H. What lessons or knowledge about writing (or reading or rhetoric) should your future-self be thinking about or practicing? What aspects of ENGL 101H should still be relevant to your future-self? Remember to provide your future self with specific examples from your writing that can illustrate the lessons, concepts, or habits you hope to remember.

Suggestions and Considerations:

1) Remember that the organization and presentation of your portfolio and the care you demonstrate in putting it together will likely help shape your credibility. Make a professional first impression by following directions, stapling each draft, making sure your final copies are not crumpled or poor prints.

2) Consider marking the top of each working draft with titles—e.g. "first draft prepared for peer review" or "independent draft prepared to discuss with Dr. Rule, after she gave me comments." This would be a good idea especially to indicate when you've gone above and beyond the revision requirements.

Assembling the Portfolio:

**** These are instructions to create a paper portfolio. You can instead make a digital portfolio. You can assemble a PDF (you'll have to make scans of the drafts and comments)—begin the file with the drafts (the left side of the folder contents) then add in the final final drafts, concluding with the reflection. You can also host your work on a website (like an ePortfolio). See me if you're interested in a digital option or have any questions about how to assemble it.*

- 1) Get a simple paper folder with 2 pockets and write your full name in the upper right hand corner.
- 2) Gather the following—ALL DRAFTS, and the final versions of each paper. Make sure to STAPLE each version of each draft, especially the final versions. Please PAPER CLIP all working draft materials for each paper together. Keep the final versions separate from the drafts.
- 3) Now you're ready to being filling up the folder:

LEFT SIDE of folder

RIGHT SIDE of folder

<p>Bottom: Draft packet of Reading Narrative (include everything you have, including any peer review stuff)</p> <p>Middle: Draft Packet of Synthesis Essay</p> <p>Top: Draft Packet of Rhetorical Analysis</p> <p><i>Be sure that individual working drafts are stapled and the each pack is bound with a paper clip</i></p>	<p>Bottom: FINAL VERSION OF Reading Narrative</p> <p>Next: FINAL VERSION OF Synthesis Essay</p> <p>Next: FINAL VERSION OF Rhetorical Analysis</p> <p>TOP: PORTFOLIO REFLECTION</p>
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NOT GRADED—draft packets

GRADED—FINAL VERSIONS

Criteria for Evaluation: the specific criteria as noted and developed on each assignment sheet. To evaluate your portfolio, each essay, including the reflection, will be scored with a letter grade. The letter grades will be averaged. I will also take into account the preparation of the portfolio and the depth of revisions.

Assignment Descriptions

ENG 101-H02

Honors Critical Reading and Composition: Reading, Writing, and Rhetoric

Reading Narrative

3-5 pages, double-spaced. Use MLA formatting conventions for page layout

A first-person, descriptive narrative in which you tell a story about some aspect of reading in your life. We'll read some examples that you might use for inspiration, but the point of this essay is to craft a compelling story that can convey something important about you and/or something about the processes of reading and the roles it can play in our lives.

Invention/Prewriting: To begin thinking about how you might approach this essay, you can think about what matters to you about reading—how does reading impact your life? What roles has reading served in your life? What challenges or triumphs have you had? Do you remember learning to read and what that was like? Have you taught another person to read? Why is reading important (or less important) to you?

Once you've narrowed down some possibilities, try to *picture* each experience or idea. What scenes will be important to describe to your reader? You might jot these down in a storyboard format. At this stage, think about the structure of a story—where does your story begin, how does it build, what's the resolution?

Points to Consider: Write in the first-person. This is a story about you and your experience—we'll examine how writers craft themselves and their voices in the examples we'll read. While we might be accustomed to thinking that academic writing bans the first person, in fact, writing from your own angle of vision is often an extremely powerful mode and useful in a lot of contexts.

Interrogate your assumptions about the "thesis." In a narrative, do you need a thesis statement? (Probably not). Do you need an organizing idea? A kernel, a gist to organize your narrative around? (Definitely!)

Be bold with DESCRIPTION. Being able to describe things in sharp detail is a massively important skill in college writing—specificity is often persuasive; generalities are...well, they're "meh"! Take the opportunity to be bold and experimental with description—help your reader see your experiences.

Options: reading may feel too narrow, so feel free to structure your essay around writing as well, or literacy more broadly. You might also consider concepts like language, learning, or visual literacy....Overall, if you have another idea that doesn't seem to fit here in terms of topic, please see me so we can discuss it!

Criteria for Evaluation: (NOTE: each CfE section will list SOME of the criteria... use the space provided to add notes gained from discussion of your drafts and of the samples we might be reading to help you see what will make a successful essay)

- Developed, coherent narrative of 3-5 pages
- Works toward and reveals a statement or idea about reading
- First-person, descriptive
- Clear structure—sense of moving from beginning, middle, end
- etc....
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Add your notes below:

Synthesis Essay

3-6 pages, double-spaced, MLA formatting and citation (no Works Cited needed)

A first-person persuasive essay in which you work through some of the similarities and differences between two writers on a shared (or semi-shared) idea. In juggling (or synthesizing) these competing writers' ideas, you'll work toward an understanding, revelation, or "read" of the debate for your reader—you'll help them see what conclusions you draw from putting these writers' ideas in conversation.

Invention/Prewriting: The first matter is to decide which writers you wish to work with. Everyone has the option to choose Nick Carr and Clive Thompson. We'll be discussing these two writers together. However, if another pair of writers (like Malcolm X and Sherman Alexie, for example; or Anne Lamott and Junot Diaz; or another pairing of your choosing!) seems more compelling to you, you should choose them (if you're choosing some other set of writers, you should check with me at this stage so we can make sure we're on the same page!)

Imagine your writers were in the room with you—what issues would you want to ask them about and how would they respond?

Make a list of issues or ideas that the writers have in common—what are they both interested in? What are the stakes of their arguments (or narratives?) What concepts or main ideas do they wish to communicate? Add to the list some quotations that represent these ideas.

Freewrite about how reading these writers *together* makes you respond. Together, what kind of picture or resolution do you get? **Resist the urge to just agree with one over the other** (in fact, DON'T do that)—instead, try to come to a new position that's informed in some measure by BOTH writers.

Points to Consider: Incorporate quotations as evidence. Find a few compelling, interesting, or central quotations you can include from each writer. The quotes could serve to illustrate a difference or similarity between your writers. "Unpack" the quote for your readers (we'll discuss what this means and why you'd do it). Use MLA citation style (but you don't need a Works Cited, because you're using texts from the class).

Consider structure. Do you need a traditional thesis statement? Can you wait to reveal your controlling thesis idea until the end? What kind of structure makes sense given your task?

You can write in the first-person. You're interpreting and "reading" the writers' ideas in conversation, so feel free to describe that activity just as it is: that YOU are doing it!

Options: you can choose the writers you're comparing. You have to use the readings from the course though; no outside sources.

Criteria for Evaluation:

- Developed, coherent persuasive essay of 3-6 pages
- Incorporates source material to advance argument
- Effectively interprets and synthesizes differing viewpoints
- Works toward insights gained from putting these sources together...
-
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Add your notes...

Rhetorical Analysis

5-7 pages, double-spaced. Use MLA formatting, citation style, Works Cited

*“Not only does text convey information, but it also influences how and what we think.
We need to read, then, to understand not only what texts say but also how they say it.”*
—Richard Bullock, *The Norton Field Guide to Writing* (39)

A persuasive argument in which you unpack the rhetorical strategies of a particular text (written or visual) and how those strategies work together toward certain effects. A rhetorical analysis will advance a thesis idea (not necessarily a simple statement—we’ll discuss other ways of imagining the thesis, its function, and structure) supported by detailed evidence from the text under examination. If needed or deemed useful, you can draw on Longaker and Walker’s book, *Rhetorical Analysis*, but otherwise you likely won’t need additional sources.

You may select a text from the course to perform your analysis on, or you may choose your own. If you choose your own, you need to check with me for approval. Also, if you like, you can elect to do a comparative rhetorical analysis (might be particularly useful or achievable with two visual texts—two advertisements, for example).

Invention/Prewriting: Try writing some responses to any of the following questions—

- What kinds of conversations and concerns are already circulating in the text’s targeted audience?
- How does the text fit into those conversations? How does it echo or challenge a community’s values?
- How does the writer develop authority with the audience? How does she use evidence?
- Who, or which communities, are the audiences for this text—who was meant to read it? What specific features of the text help you figure this out?
- What is the writer’s purpose? What is the desired outcome or result?
- What kinds of assumptions does the writer make about his/her audience’s values, identities, community memberships? Is he or she successful at addressing them?
- What tone, attitude, or angle of vision does the writer take on? How does that affect the message(s)?
- What are some of the features of the text—how do they work together? How might they contradict?

Points to Consider: Don’t merely list elements—though it likely makes sense to dedicate a number of body paragraphs to describing different aspects or elements of your text, don’t use a first, second, third structure. Instead be thinking about how the elements RELATE to one another—ultimately your goal is to synthesize the elements you’ve discovered in analysis, to discuss how the elements work in concert toward some aims.

Do use elements of the text as evidence. Close description and interpretation are the ways you become persuasive, urging your reader to “read” the text as you are.

Closely consider structure and thesis idea of your essay. We’ll discuss this in class.

Criteria for Evaluation:

- | | |
|---|---------------------------------|
| <ul style="list-style-type: none">• Developed, coherent persuasive essay of 5-7 pages• Incorporates textual evidence to support argument• Demonstrates understanding of rhetorical strategies•• | <i>Add your notes...</i> |
|---|---------------------------------|

Rhetoric in the World—Multimodal Project

Multimodal Text + 1-3 page rationale + presentation

Create a multimodal product that explores a concept or issue from the course, creatively (re)interprets a text from course, and/or elucidates a rhetorical concept. You can think of what you're doing as application—how do you see rhetoric operating in the world? What might be the usefulness of one of the concepts from the course in our everyday lives? Or how could you make some aspect of rhetoric appealing and relevant to your friends outside this class?

Design your project (for just a few examples: a music video, song, illustrated poem, comic strip, comedy sketch, instructional video, podcast, oil painting, slam poem, vlog post, website, etc.) to speak to a public, non-insider audience. That is, speak to people outside this class—show them something about rhetoric (or a text that we've studied or a writing concept, etc. if you prefer) that they can understand and might find interesting.

Thus, you have the utmost creative freedom with only a few strict requirements:

- 1) The project must have a **defined purpose** and in that purpose a clear **intellectual connection** with some aspects(s) of the class material and rhetorical concepts
- 2) The project must be **MULTIMODAL**, meaning it must rely on more than one medium: a blend of text, images, film, color, sound, music, voice, etc.
- 3) You'll produce an accompanying project **rationale** that answers questions below, and provides details about the rhetorical choices you made in the text

TECHNOLOGY: You probably have access to some technology that can aid you in this project: a cell-phone camera, a digital camera that takes video, I-Movie, audio recorder, etc. I suggest that you work within technologies/mediums that you have at least a little experience with.

RATIONALE: in at least 500 words (about 2 double-spaced pages) answer the following questions about your project:

- What is the purpose or goal of this project? What does it hope to communicate to its audience?
- How does the project relate to the content and material of the course?
- What rhetorical choices did you make in creating this project? What impact do you hope those choices will have on your audience?

I DON'T KNOW HOW TO START.... This project description intentionally doesn't give you much direction and you might have no idea what to do. Giving examples outright might limit the possibilities of what you can come up with, so we will spend class time brainstorming some possibilities for the project. And I am always happy to discuss possibilities for projects by email or in office hours.

THE PRESENTATION: In the last week or so of the term, we'll share the projects with the group. Essentially you'll be talking briefly about what you did and then showing us what you made.

Criteria for Evaluation:

- Creativity and Impact (Did you have fun and take risks?)
- Intellectual Engagement (Is the project thoughtful and connected to the content of the course?)
- Effectiveness (Was the project thoughtfully composed? Did you make effective rhetorical choices? Did you clearly articulate those choices in the rationale and in the project itself?)
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PORTFOLIO *FINAL FINAL drafts of Narrative, Synthesis, Rhet Analysis + First Final Drafts and comments + Reflection*

The products of review, reconsideration, and revision processes—including the final final drafts of each of the major essays and a reflection that captures what you've learned, how you've changed or come to perceive yourself as a writer and thinker through your experiences in the course.

REFLECTION: in about 2 pages, double-spaced, respond to one of the following prompts (you may also design your own focus if you wish):

a) Write a memo addressed to me that explains how you've grown as a writer (and/or thinker, reader, rhetorician) through the course of the semester. Provide specific examples from your writing or other activity in the course to exemplify these points of growth or achievement.

b) Writing and revision are ongoing, potentially endless endeavors; even "final final drafts" can be rethought, extended, refined, or otherwise improved. Write an evaluation of the work you're submitting as "final final drafts": what are the strengths and weaknesses? What would you do to the drafts if you had more time? Use specific references to the writing you've included.

c) Write a letter addressed to yourself and date it 2 or 3 years in the future. Explain to your future-self what you hope to remember from your experiences in ENGL 101H. What lessons or knowledge about writing (or reading or rhetoric) should your future-self be thinking about or practicing? What aspects of ENGL 101H should still be relevant to your future-self? Remember to provide your future self with specific examples from your writing that can illustrate the lessons, concepts, or habits you hope to remember.

Suggestions and Considerations:

1) Remember that the organization and presentation of your portfolio and the care you demonstrate in putting it together will likely help shape your credibility. Make a professional first impression by following directions, stapling each draft, making sure your final copies are not crumpled or poor prints.

2) Consider marking the top of each working draft with titles—e.g. "first draft prepared for peer review" or "independent draft prepared to discuss with Dr. Rule, after she gave me comments." This would be a good idea especially to indicate when you've gone above and beyond the revision requirements.

Assembling the Portfolio:

**** These are instructions to create a paper portfolio. You can instead make a digital portfolio. You can assemble a PDF (you'll have to make scans of the drafts and comments)—begin the file with the drafts (the left side of the folder contents) then add in the final final drafts, concluding with the reflection. You can also host your work on a website (like an ePortfolio). See me if you're interested in a digital option or have any questions about how to assemble it.*

- 1) Get a simple paper folder with 2 pockets and write your full name in the upper right hand corner.
- 2) Gather the following—ALL DRAFTS, and the final versions of each paper. Make sure to STAPLE each version of each draft, especially the final versions. Please PAPER CLIP all working draft materials for each paper together. Keep the final versions separate from the drafts.
- 3) Now you're ready to being filling up the folder:

LEFT SIDE of folder

RIGHT SIDE of folder

<p>Bottom: Draft packet of Reading Narrative (include everything you have, including any peer review stuff)</p> <p>Middle: Draft Packet of Synthesis Essay</p> <p>Top: Draft Packet of Rhetorical Analysis</p> <p><i>Be sure that individual working drafts are stapled and the each pack is bound with a paper clip</i></p>	<p>Bottom: FINAL VERSION OF Reading Narrative</p> <p>Next: FINAL VERSION OF Synthesis Essay</p> <p>Next: FINAL VERSION OF Rhetorical Analysis</p> <p>TOP: PORTFOLIO REFLECTION</p>
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NOT GRADED—draft packets

GRADED—FINAL VERSIONS

Criteria for Evaluation: the specific criteria as noted and developed on each assignment sheet. To evaluate your portfolio, each essay, including the reflection, will be scored with a letter grade. The letter grades will be averaged. I will also take into account the preparation of the portfolio and the depth of revisions.