

**ENC 2135: RESEARCH, GENRE, AND CONTEXT  
FIELD DISCOURSE COMMUNITIES  
FALL 2020**

**Instructor:** Dr. Philip Grech  
**Email:** pgrech@fsu.edu  
**Office:** WMS 445  
**Office Hours:** Mon/Wed 10-11 and by appt.

**Course:** ENC 2135-67  
**Days:** MWF  
**Time:** 8-8:50AM  
**Location:** Zoom

**Course Description**

ENC 2135 is the required first-year composition course at Florida State University. While continuing to stress the importance of critical reading, writing, and thinking skills students may have been exposed to in ENC 1101—as well as the importance of using writing as a recursive process involving invention, drafting, collaboration, revision, rereading, and editing to clearly and effectively communicate ideas for specific purposes, occasions, and audiences—ENC 2135 focuses on teaching students research skills that allow them to effectively incorporate outside sources in their writing and to compose in a variety of genres for specific contexts.

The focus on discourse communities emphasizes that writing practices vary across communities, in the same way that preferred discursive practices vary too. In so far as academic disciplines are discourse communities, they require adaptation to their particular writing and discursive conventions. Students take stock of the differences in writing situations, genres, and audiences by exploring the writing that gets done in their declared—or prospective—field of study. The major writing projects focus on the discourse communities, writing conventions, genres, and rhetorical strategies used in their respective field of study, giving students the unique opportunity to explore their field of study from a writing and rhetorical perspective that will help them in their careers at Florida State University and beyond.

The major projects are scaffolded strategically, with the research project being the first in the sequence. Through the composing of a research essay, students gain genre knowledge, familiarity with academic writing conventions, rhetorical awareness, and first-hand enactment of common research strategies. Students then apply this knowledge to the analysis of two artifacts from their field (one text-based and the other non-text based). The rhetorical analysis assignment enables students to consider how different texts in their field help construct meaning in accordance with different rhetorical situations. To further help students understand rhetorical adaptation as a feature of written communication, the third project asks student to take a position on an issue relevant to their field of study and present their response in a multigenre campaign. Finally, students produce an ePortfolio at the end of the semester to reflect on their composing processes, showcase their work, and articulate what they learned about writing by completing the major projects in the course.

**INCLUSIVE LEARNING STATEMENT**

Your success in this class is important to me. We will all need accommodations because we all learn differently. If there are aspects of this course that prevent you from learning or exclude you, please let me know as soon as possible. Together we'll develop strategies to meet both your needs and the requirements of the course.

## REQUIRED MATERIALS

- *The Bedford Book of Genres*, Amy Braziller and Elizabeth Kleinfeld, Bedford/St. Martin, 2019 (E-book ISBN: 9781319214586)
- *A Writer's Resource: A Handbook for Writing and Research*, Elaine P. Maimon and Kathleen Blake Yancey, McGraw-Hill, 2020 (E-book ISBN: 9781264308170; Print ISBN: 9781264309979)
- Other texts (PDFs and weblinks) available through Canvas

## COURSE OBJECTIVES

By the end of the course, students will be able to:

- convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience;
- understand that writing is a process involving practice, drafting, revision, and editing;
- analyze and interpret complex texts and representations of meaning in a variety of formats;
- read and compose content for several genres and understand how genre conventions shape and are shaped by readers' and writers' practices and purposes;
- develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and structure;
- locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) primary and secondary research materials derived from academic journals, books, databases, popular print and online news sources, and personal contacts;
- use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources;
- gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions;
- practice applying citation conventions systematically in their own work.
- databases or archives, and informal electronic networks and internet sources.
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources.
- Gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions.
- Practice applying citation conventions systematically in their own work.

## ASSIGNMENT DESCRIPTIONS

Project 1: Investigative Field Essay with Annotated Bibliography (*Minimum of 3,000 typed, polished words*)

This project asks students to explore the discourse of their declared, or prospective, academic major, so that they can be engaged participants in the discourse community of their chosen field of study. Students will engage in primary research (collecting data through interviews and first-hand observation) and secondary research (consulting scholarly, popular, and professional publications). These sources of data will serve as the basis for the investigative essay. There are three main focuses to choose for this essay: 1) the forms of communication preferred in the major, 2) student perspectives and experiences in pursuit of a degree in the major, or 3) the job/professional opportunities available for people with a degree in the major.

Project 2: Rhetorical Analysis of Field Artifacts (*Minimum of 1,500 typed, polished words*)

This assignment asks students to closely analyze two artifacts from their field of study: 1) a text-based artifact (e.g. a scholarly article, book chapter, or professional publication) and 2) a non-text-based artifact (e.g. an image, video, or podcast). However, rather than analyzing their content, students will be considering how each artifact functions in a rhetorical manner. In other words, students will be looking at how each artifact constructs meaning and frames or responds to a particular rhetorical situation. By comparing and contrasting these two artifacts, students are to describe how each satisfies its genre conventions and accomplishes particular rhetorical purposes.

**Project 3: Multigenre Persuasive Campaign and Rhetorical Rationale** (*Minimum of 500 words for the Multigenre Persuasive Campaign; Minimum of 1,000 typed, polished words for the Rhetorical Rationale*)

This assignment requires students to investigate a current issue or a debate that is taking place within their field of study and asks them to take a stance on the matter. Based on knowledge gained during their field research and analysis, students compose three new genre compositions to move audiences to action. This project also includes a rationale that explains the rhetorical choices students made in composing for each genre and how they see those choices as effective relative to their purpose, audience, and context.

**Project 4: Electronic Portfolio** (*Minimum of 500 typed, polished words for the Reflective Statement*)

An electronic writing portfolio, or e-Portfolio, is typically a collection of student-authored texts that showcases a student's best work. A writing portfolio is created by collecting, selecting, and reflecting on writing that is completed at the end of a given period of time—a unit, a course, a program, even a career. In this class, students create an e-Portfolio that includes a globally revised version of one of the major writing projects, supporting documents reflecting their particular composing practices and writing skills, and a reflective statement that articulates what they have learned about writing by completing the major projects in the course.

**Additional Class Activities / Homework Assignments**

This course employs different activities and modes of learning to teach writing. Each week, students will have an Activity Sheet that details the additional class activities and homework assignments that they are responsible for completing. These activities and assignments might take the form of discussion posts, journals, videos, reflections, visual maps, and more. The specific tasks will be outlined in each weekly Activity Sheet.

COURSE REQUIREMENTS	
Reading	Assignments should be read and/or written prior to class meetings on the date assigned.
Participation	Learning about composing requires you to be actively engaged participants. Everyone should engage in discussion and be ambitious participants in their own learning process, as well as contributors to a lively intellectual community.
Attendance	<p>This course utilizes synchronous (working together at the same time) and asynchronous (working on one's own time). The class will meet in real time via video conferencing during the posted class hours, and students are expected to participate in these meetings as they would when enrolled in on-campus classes. Some of the coursework, such as discussion posts and pre-recorded lessons, will be managed asynchronously. Regardless of the modality, the completion of all coursework is subject to the policies and deadlines established in this syllabus. Inability to access Canvas or otherwise engage with the material shared through it must be conveyed to the instructor as soon as the problem is encountered.</p> <p>In accordance with University attendance policies, students will not be penalized for absences due to school-sponsored events, observance of religious holidays, active military service, and personal emergencies. However, official documents need to be presented in</p>

	<p>support of these absences so that they are not counted as unexcused. The calendar of school-sponsored events and religious holidays that will affect class attendance must be presented to the instructor by end of the first week of classes. If the number of absences expected as a result of participation in school-sanctioned events and religious holidays is more than two-weeks' worth of classes, students should enroll in a section that accommodates that calendar or drop the course in order to take it at a later semester. In order to drop the course as a result of this situation or other extenuating circumstances, please consult with an adviser in the Office of Undergraduate Studies, A3300 University Center, (644-2451). With regard to unexcused absences, the grade for the course will incur a penalty of half of a letter grade for each absence after the six you are permitted by the university.</p>
Tardiness	Students who are late to class may receive one absence if they are tardy three times.
Late Work	Students are responsible for keeping up with assignment due dates. Assignments submitted after the deadline will be penalized half a letter grade for every day after the assignment's due date up to one week. Late assignments will not be accepted after this time. The extension of deadlines in the case of extreme circumstances will be determined at the instructor's discretion.
Missed In-class Work	In-class work may be made up. In-class work may be made up within 48 hours of class time. This must be submitted to either in person or via email, whichever is most appropriate. Work submitted after 48 hours of class time will not receive credit.
Academic Honesty and Plagiarism	<p>The integrity of students and their written and oral work is a critical component of the academic process. The submission of another's work as one's own is plagiarism and will be dealt with using the procedures outlined in the FSU Undergraduate Bulletin. Allowing another student to copy one's own work violates standards of academic integrity. Work submitted for a grade in this class must be the student's own, and it must be developed in conjunction with this class (no written work submitted previously for this course or others will be accepted, as this practice is considered self-plagiarism). All directly or indirectly quoted research material used in essays in this or any other class must be correctly attributed to the original author. Ignoring this policy constitutes academic misconduct and will result in a failing grade for the assignment and course. Information on plagiarism and ways to avoid it will be provided in class. Consult the FSU Undergraduate Bulletin for further information on disciplinary procedures and appeals in cases of alleged plagiarism.</p>
Canvas	<p>Assignments and other links to class information may be accessed through the Canvas online course portal. The class will rely on the Canvas portal for submission of drafts and final projects. It will also be used to communicate with students via the "Announcements" and "Inbox" features. Students are expected to check Canvas and their FSU email frequently for updates and information. Students who have tablets or smartphones should consider downloading the Canvas Student App to receive on-the-go updates and notifications about the course. Students can find Canvas support and technology help at <a href="https://distance.fsu.edu">https://distance.fsu.edu</a>.</p>
Technology	<p>Students will need access to a computer and the Internet to complete this course. The course requires access to email, Canvas, and other Internet applications. The use of the Canvas portal will be explained during class time, but students may see the instructor for additional assistance if necessary. <i>Problems with the technology are not an excuse for missed or late work.</i> If a personal computer and Internet access are unreliable or unavailable at</p>

	home, students should contact Information Technology Services for support: <a href="https://its.fsu.edu">https://its.fsu.edu</a> .
Personal Electronic Devices	Regardless of the classroom setting, students must be mindful that (1) they are here to learn, (2) their classmates are here to learn, and (3) real, meaningful learning is hard work. Classroom behavior and the use of technology should reflect these three considerations. The use of personal electronic devices for purposes other than learning (e.g., checking personal email, browsing social media, playing games) is inappropriate and may lead to the imposition of a grade penalty for the unauthorized use of such devices during class time.
Civility	This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). Disruptive behavior includes the use of cell phones or any other electronic device to distract from the class lesson. Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation. This classroom functions on the premise of respect. Any student who violates any part of this statement on civility will be asked to leave the classroom and reported to the Dean of Students.
Video and Audio Recording	Students may ask instructor permission to audio or video record the class lecture. Consent for such recording will be premised on the student's promise to make the lecture and instructor the exclusive object of the recording, to limit the recording use for studying or completing course requirements, and to keep the recording from being disseminated. The instructor will announce to the class when the session is being recorded. When the lecture portion of the class shifts to open discussion, the instructor will suspend permission to continue recording.
Office Hours	Outside of conferences, students may discuss course-related matters during office hours. As there is simply not enough time during class to discuss individual student progress in the course, such visits are not only expected but also encouraged.
Drafts	To encourage a process-approach to writing, students will complete multiple drafts of each project before submitting a final draft for evaluation. Early drafts may be graded on a complete/incomplete basis and receive feedback from the instructor and students in the course. Failure to submit a required draft on time will forfeit the opportunity to receive feedback. All drafts must be completed in order to earn a passing grade on the assignment.
Conferences	This course requires that students meet twice with their instructor to receive individual feedback on early drafts of their projects. Twice during the semester, the instructor will schedule individual conferences with each student in lieu of the usual class schedule. The goal of these conferences is to discuss strategies for improving a particular draft, improving general writing skills, and/or addressing any concerns regarding progress in the course. Failure to attend each conference will count as two unexcused absences.
Peer Workshops	Peer Workshops are required for each major assignment in this course. Each workshop will have a specific set of directions for students to follow, but all will involve exchanging drafts with peers and offering feedback on each other's work. Students must be ready to share their writing drafts in print or digital format with their peers on days reserved for this activity. Failure to participate in the peer workshop will count as an unexcused absence.

Syllabus Changes	This syllabus establishes the policies for this course and the class activity calendar. By choosing to remain in this course, students agree to abide by the policies and calendar established herein. The instructor reserves the right to implement changes to the syllabus in response to errors, omissions, or external factors impacting the course. Any changes to the class policies will be made primarily for the benefit of the entire class.
Americans with Disabilities Act	Students with disabilities needing academic accommodation should: (1) register with and provide documentation to the Office of Accessibility Services; and (2) bring a letter to the instructor indicating the need for accommodation and what type. Please note that instructors are not allowed to provide classroom accommodation to a student until appropriate verification from the Office of Accessibility Services has been provided. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students needing accommodations, contact the Department of Student Support and Transitions, 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-4167. Telephone: (850) 644-9566 (voice) (850) 644-8504 (TDD). Email: <a href="mailto:oas@fsu.edu">oas@fsu.edu</a> Website: <a href="https://dsst.fsu.edu/oas">https://dsst.fsu.edu/oas</a>
Liberal Studies for the 21 <sup>st</sup> Century	The <i>Liberal Studies for the 21<sup>st</sup> Century</i> Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. <i>This course has been approved as meeting the Liberal Studies requirements for English</i> and thus is designed to help each student become a clear, creative, and convincing communicator, as well as a critical reader.

GENERAL RESOURCES	
Self-Care	Many students find their first semester, indeed their first year, of college to be very challenging. Asking for support sooner rather than later is almost always helpful. Students experiencing academic stress, difficult life events, or feelings of anxiety or depression are strongly encouraged to seek support. The University Counseling Center (UCC) is here to help and may be reached via the website: <a href="https://counseling.fsu.edu/">https://counseling.fsu.edu/</a> or in person on the 2nd floor of the Askew Student Life Center during regular business hours, Monday- Friday, 8am-4pm. In case of a mental health emergency after regular business hours and/or on weekends, the UCC may be reached at (850) 644-TALK(8255).
Free Tutoring from FSU	On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options at <a href="http://ace.fsu.edu/tutoring">http://ace.fsu.edu/tutoring</a> or <a href="mailto:tutor@fsu.edu">tutor@fsu.edu</a> . High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.
Reading/Writing Center (RWC)	The Reading/Writing Center, with locations in Williams (Room 222C), Strozier Library, and Johnston Ground, offers writing support to all FSU students, including first-year undergraduates, students in all majors, international and other ELL students, CARE students, student athletes, and graduate students across the disciplines. Its approach to tutoring is to provide guidance to help students grow as writers, readers and critical thinkers by developing strategies to help writers in many situations. RWC tutors act as a practice audience for students' ideas and writing, helping them develop their writing in

	many areas. RWC hours vary each semester. To view the RWC schedule or make an appointment with a consultant, please visit <a href="http://fsu.mywconline.com/">http://fsu.mywconline.com/</a>
The Digital Studio	The FSU Digital Studio provides support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, adding voiceover to a presentation, or writing a script for a podcast. The Digital Studio currently offers consultation at two locations, Williams 222B and Johnston Goo62. Students who attend the Digital Studio may choose to work on their projects or to improve their overall digital communication skills without the help of a consultant. However, the availability of consultants and of workspace is limited, so appointments are recommended. Digital Studio hours vary by semester. To view the schedule or make an appointment at the Johnston Digital Studio, please visit <a href="http://fsu.mywconline.com">http://fsu.mywconline.com</a> . To view the schedule or make an appointment at the Williams Digital Studio, please visit <a href="http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment">http://wr.english.fsu.edu/Williams-Digital-Studio/Schedule-an-Appointment</a> .
Purdue Owl Online Writing Laboratory	This free, online resource offers tips and guides for MLA formatting and citation, as well as style and grammar instructions. To access the Purdue OWL, visit <a href="https://owl.english.purdue.edu/owl/">https://owl.english.purdue.edu/owl/</a>

## EVALUATION

Assignments	<ul style="list-style-type: none"> <li>➤ Project 1: Investigative Field Essay with Annotated Bibliography: 30%</li> <li>➤ Project 2: Rhetorical Analysis of Field Artifacts: 20%</li> <li>➤ Project 3: Multigenre Persuasive Campaign and Rhetorical Rationale: 20%</li> <li>➤ Project 4: Electronic Portfolio: 15%</li> <li>➤ Additional Activities and Homework: 15%</li> </ul> <p style="text-align: center;">Incomplete assignments earn no grade points.</p>			
	Grade	Range	Grade	Range
	A+	96.67—100	C+	76.67—79.99
	A	93.33—96.66	C	73.33—76.66
	A-	90.00—93.32	C-	70.00—73.32
	B+	86.67—89.99	D+	66.67—69.99
Course Grade Scale	B	83.33—86.66	D	63.33—66.66
	B-	80.00—83.32	D-	60.00—63.32
			F	00.01—59.99
	<p>This is the scale that will be used to determine student grades for this course. To satisfy the General Education Core curriculum requirements for English Composition, students must earn a C- or higher in this course (<a href="https://registrar.fsu.edu/bulletin/undergraduate/information/undergraduate_degree/">https://registrar.fsu.edu/bulletin/undergraduate/information/undergraduate_degree/</a>).</p>			

## PROJECTS

### PROJECT 1: INVESTIGATIVE FIELD ESSAY

(Minimum of 2,000 typed, polished words)

This assignment asks you to explore the discourse of your declared, or prospective academic major, so that you can be a better, more engaged participant of this discourse community as you continue with your field of study. There are several elements that make up an investigative essay, including the fashioning of a research question, conducting primary and secondary research, and the presentation of information in written format following academic conventions.

To begin, you will engage in primary research (collecting data through interviews and first-hand observation) and secondary research (consulting scholarly, popular, and professional publications). You must complete two (2) interviews of participants in your field. This includes, but is not limited to, professors, workforce members, and upperclassmen in your field of study. At least one of your interviews must be either a professor or a workforce member. You must also include a minimum of four (4) scholarly, peer-reviewed sources and two (2) non-scholarly publications relevant to your field of study. These elements will serve as the basis for your investigative essay. There are three main focuses you can choose for this essay. You can focus your observations/questions/research on

- 1) the forms of communication preferred in your major,
- 2) what it means to be a student in your major, or
- 3) what job opportunities are available for people with your major.

### ANNOTATED BIBLIOGRAPHY

(Minimum of 1,000 typed, polished words)

This project also includes a preparatory assignment called an Annotated Bibliography that helps you organize and evaluate the sources you encounter in the process of conducting research.

For this assignment, you will summarize and analyze your data by annotating 6 potential sources, 4 of which must be scholarly ones (namely, peer-reviewed articles). In each annotation, you'll articulate the credibility, relevance, potential incorporation, and potential connections of the source to your research questions.

You should properly cite each of the six sources in accordance with the documentations style for your field (refer to tabs 6-8 in *A Writer's Resource* for information on the various documentation styles). Below each citation, you will include your annotation, which should:

- Briefly summarize the source and its main ideas;
- Explain how you would use the source in your essay;
- Offer an evaluation of the source's credibility;
- Tell how the source relates/does not relate to the other sources.

If you read a source but decide that it doesn't support your ideas on the topic, may not be very relevant, or may not be reliable, you can still include it in your annotated bibliography. However, be mindful of your need to replace the source with another that is more appropriate and/or trustworthy. Note: This assignment is worth 10 percentage points of the total 30 reserved for your Project 1 grade.

Documentation Style: Use the documentation style of your field (including in-text citations and a works cited page).

Formatting: Times New Roman, 12 pt. font, double-spaced (which is common across major citation styles).

Due Dates:

- Annotated Bibliography: In conference, week 5 (Sept. 21-23)
- First Draft: Friday, Sept. 18
- Second Draft: Wednesday, Sept. 30
- Third Draft: Sunday, Oct. 4

Evaluation Criteria for Project 1:

Grade	Characteristics
A	The essay meets or exceeds the assignment criteria. It asks and investigates the right kind of questions. The essay uses reliable sources intelligently, including unpacking quotes, paraphrasing, and summarizing in fair and insightful ways. The voice of the author is present—evaluating, critiquing, affirming or contextualizing the sources to make meaning. The essay stays on task, operates logically, and moves the reader toward understanding. The essay builds ethos by making good use of the appropriate documentation style; sources are cited correctly and a well-constructed works cited page is present. The assignment is relatively free of usage and mechanical errors. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The essay mostly meets the assignment criteria. It may lack a particular type of source or one of the minimum number expected; however, it asks and investigates the right kind of questions. The essay might have one or two sources that are unreliable or off-topic, though it mostly uses sources intelligently. The author might over quote or allow sources to dominate the discussion of the topic. Nonetheless, the voice of the author is present to some degree—evaluating, critiquing, affirming or contextualizing the sources to, for the most part, make meaning. The essay may stray off topic or speak too generally. Still, the author makes sense and mostly operates logically. The essay builds ethos by making pretty good use of the appropriate documentation style; most sources are cited correctly and a well-constructed works cited page is present. There may be recurring errors of usage and mechanics. All drafts are submitted and reasonably complete. There is some evidence of revision.
C	The essay neglects the assignment criteria; it is rather brief or missing more than one source. It is persuasive instead of investigative. The essay struggles to present supporting sources and use them intelligently. One source might dominate the essay by being over-quoted, even as it helps the essay retain focus. Although the voice of the author may be present, there are a lot of generalizations and unsubstantiated claims. The essay strays off topic and generalizes instead of examining sources closely. Rhetorical moves are somewhat confusing and might occlude understanding. Little attention is paid to documentation style. Several sources are cited incorrectly, and the works cited page has omissions or improper citation entries. There are several errors of usage, mechanics, and punctuation that undermine the author's ethos. All drafts are submitted and reasonably complete. Little revision is evident.
D & Below	The essay largely ignores the assignment criteria. It is exceptionally brief and misses the point of the assignment. The essay fails to present sources and use them intelligently; as a result, the essay is not informative about the topic or demonstrates learning. The essay strays considerably off topic and relies on generalizations instead of the information from sources. Rhetorical moves are confusing and tend to occlude understanding. Appropriate documentation style is almost entirely missing. Mechanical, usage, punctuation, and syntactic errors are pervasive. Drafts may be missing and little to no revision is evident.

## PROJECT 2: RHETORICAL ANALYSIS OF FIELD ARTIFACTS

(Minimum of 1,500 typed, polished words)

This assignment asks you to closely analyze two artifacts from your field: 1) a text-based artifact (e.g., a scholarly article, book chapter, or professional publication) and 2) a non-text-based artifact (e.g., an image, video, or podcast). However, rather than analyzing their content, you will be considering how each artifact functions in a rhetorical manner. In other words, you will be looking at how they construct meaning and frames or responds to a particular rhetorical situation. By comparing and contrasting these two texts, you will describe how each genre attempts to accomplish its respective purposes.

To begin, you will identify a pressing issue in your field of study. Then, you will select two artifacts that address the issue you have identified. The goal is to work with a single subject but two very different rhetorical approaches to that subject. Then, you will closely read and analyze your artifacts. In order to perform a rhetorical analysis, you will need to have a strong grasp of the subject of the artifacts and a basic understanding of the genres. Only then can you turn your attention to analyzing the rhetorical strategies each employs, including *genre conventions, context, author, audience, purpose, rhetorical appeals, exigence, medium, constraints, metaphorical language, active and passive voice, use of visuals, organization, structure, tone, and formality*. Finally, you will write an essay that analyzes your two artifacts, paying particular attention to the rhetorical strategies each employs and, perhaps, the effectiveness of the texts. This is in large part a comparison/contrast essay built around rhetorical terminology and solid evidence to support your findings.

Documentation Style: Use the documentation style of your field, Times New Roman, 12 pt. font, double-spaced.

Due Dates:

- First Draft: In conference, week 9 (Oct. 19-21)
- Second Draft: Wednesday, Oct. 28
- Third Draft: Sunday, Nov. 1

Evaluation Criteria for Project 2:

Grade	Characteristics
A	The assignment is thoroughly fulfilled. The analysis presented is characterized by the close examination of rhetorical features, reasonable claims, and a sustained focus. The writer offers a new perspective and insight with regard to the essay's topic. The essay may complicate the topic, experience, or issue at hand and may try to resolve the resulting complication, but the analysis of the artifacts considered centers on the significance of their rhetorical features. There are minor errors of usage and mechanics, but overall the essay demonstrates clarity of expression and precision of word choice. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The assignment is fulfilled. The analysis centers on a few, but recognizable, rhetorical elements, providing relevant examples and a fairly sustained focus. There is an indication of insight, but the analysis is neither exceptional nor extensively developed. The content is relatively well organized, with a clear structure that is in keeping with the assignment. There are some errors of usage, mechanics and punctuation, but they do not impede the overall readability of the prose. All drafts are submitted and complete, and there is some evidence of revision, although more could be undertaken.

C	The assignment minimally fulfills expectations. The analysis is weak, focusing on one or two features of the texts examined and rendering their significance in vague terms. Considerable portions of the essay are devoted to common knowledge or commonplace observations. The content is poorly organized, with the essay exhibiting a lack of coherence across structural units. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. All drafts are submitted and reasonably complete, but little revision is evident across drafts.
D & Below	The essay does not adequately fulfill the assignment. It offers no sustained analysis of rhetorical elements. The essay does not attain minimal requirements in terms of length, focus, and/or goals. The purported analysis, which appears to be a series of general comments, lacks coherence and insight into the effects of rhetorical elements. There are numerous errors of usage, mechanics and punctuation that impede the overall readability of the prose. Drafts may be missing and little to no revision across them is evident.

### PROJECT 3: MULTIGENRE PERSUASIVE CAMPAIGN AND RHETORICAL RATIONALE

*(Minimum of 500 words for the Multigenre Persuasive Campaign; Minimum of 1,000 typed, polished words for the Rhetorical Rationale)*

This assignment requires you to investigate a current issue or a debate that is taking place within your field and asks you to take a stance on the topic. Based on your field research and analysis, you will compose three new genre compositions to convince your audiences to take action.

To begin, you will take a stance and develop your argument based on the information you have gleaned from the first and second projects. Then, you will identify your audiences; that is, you will decide what audiences would (or should) respond to your argument. For this project, you are required to address at least two unique audiences. Making your audience more concrete and specific will make your rhetorical task easier and will result in a more successful project. Once you have identified your audiences, you will want to consider which three genres will be most effective for reaching your chosen audiences. Your genres are your choice, but this choice should be informed by your analysis and assessment of your rhetorical situation. Finally, you will compose your three genres, developing a researched argument that will target the specific audience you identify.

In addition, you will write a rationale that explains the rhetorical choices you made when composing in each genre and how you see those choices as effective for your purpose, audience, and context. You should explain not only what you did but also why you did what you did. Finally, your rationale should evaluate the effectiveness of your choices, acknowledging when something didn't work as you intended.

**Documentation Style:** Three Genres should use formatting and citation styles appropriate for the selected genres; the Rhetorical Rationale should use the MLA citation style and be formatted in Times New Roman, 12 pt. font, double-spaced.

#### Due Dates:

- First Draft: Friday, Nov. 13
- Second Draft: Wednesday, Nov. 18
- Third Draft: Sunday, Nov. 22

#### Evaluation Criteria for Project 3:

Grade	Characteristics
A	The project clearly satisfies all of the assignment criteria. The project directs itself toward at least two clearly defined audiences with a definitive argument. The content presentation is appropriate for the genres selected and the rhetorical situation considered. Adherence to the genre conventions of each adaptation is apparent. The rationale demonstrates that the author made thoughtful, informed choices based on a sophisticated understanding of the rhetorical situation, offering evaluation of the effectiveness of the rhetorical choices made. The prose is relatively free of errors. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The project satisfies most of the assignment criteria. The project directs itself toward at least two audiences, but either the intended audience or the argument advanced may be vaguely presented in some instances of the compositions. Not all of the genre conventions are observed for each of the adaptations. The rationale demonstrates that the author made informed rhetorical choices based on a reasonable understanding of the rhetorical situation, but the statement focuses too much on process or description instead of rhetorical insight. There are some errors of usage, mechanics, and/or punctuation, but they don't impede the overall readability of the prose. All drafts are submitted and reasonably complete. There is some evidence of revision.
C	The project satisfies only a few of the assignment criteria. It may satisfy the minimum length requirement but does so by relying too heavily on templates, examples, or generalizations. The project directs itself toward only one audience or the audiences are nebulous. The audience(s) or the argument may be poorly defined. The adaptations flout some of the genre conventions, rendering an inappropriate response for the rhetorical situation. The rationale lacks insight into the composing process or what the author was trying to accomplish with each adaptation. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. All drafts are submitted and reasonably complete, but little revision is evident across drafts.
D & Below	The project does not satisfy the assignment criteria. The audience is either undefined or assumed to be only the instructor. The position taken toward the issue or the audience is unclear or confusing. The adaptations don't adhere to the genre conventions, rendering an inappropriate response for the rhetorical situation. The rationale offers no reflection on the composing process or the goal of the assignment. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. Drafts may be missing and little to no revision is evident across them.

#### PROJECT 4: ELECTRONIC PORTFOLIO

*(Minimum of 500 words for the Reflective Statement)*

An electronic writing portfolio, or e-Portfolio, is typically a collection of writing samples that showcases your best work. A writing portfolio is created by collecting, selecting, and reflecting on writing that is completed at the end of a given period of time—a unit, a course, a program, even a career. In this class, you will create an e-Portfolio that includes a globally revised version of one of the major writing projects, supporting documents reflecting their particular composing practices and writing skills, and a reflective statement that articulates what they have learned about writing by completing the major projects in the course.

Included in your portfolio are your

- Revised, edited, and polished version of either Project 1 or Project 2;
- Your choice of at least 2 artifacts of your own design (in-class activity, homework assignment, or even notes explaining a concept) that reflect your composing practices or the development of particular writing or communicative skill focused on in this class;

- A reflective statement (min. 500 words) of what was learned about genres, composing, and rhetorical strategies in the process of completing the course's three major projects.

Due Dates:

- First Draft: Monday, Nov. 23
- Second Draft: Wednesday, Dec. 2
- Third Draft: Sunday, Dec. 6

Evaluation Criteria for Project 4:

Grade	Characteristics
A	The project meets all of the assignment criteria. The portfolio offers a variety of content that is well organized and accessible in virtual or print format. The portfolio is thoughtfully curated, with its selections offering a comprehensive overview of the student's work. The reflective statement demonstrates clear evidence of learning and understanding of course objectives. The portfolio exhibits elements of design discussed in class, such as the customizing of templates to create a particular aesthetic. The project is relatively free of errors. All drafts are submitted and reasonably complete. There is evidence of revision.
B	The project meets most of the assignment criteria. The portfolio presents appropriate content even if it lacks variety. The content is organized and accessible in virtual or print format. The portfolio is purposefully curated even if the items do not present a comprehensive overview of the student's work. The reflective statement suggests evidence of learning and awareness of course objectives. The portfolio exhibits elements of design discussed in class but may rely on templates. There are some writing errors that distract from the content but do not impede readability. All drafts are submitted and reasonably complete. There is some evidence of revision.
C	The project satisfies only a few of the assignment criteria. The portfolio lacks a key item or presents the same type of document throughout. The contents are not well organized or readily accessible in either virtual or print format. The reflection statement does not demonstrate a critical awareness of the assignment or course objectives. The portfolio doesn't exhibit effective elements of design or may over-rely on templates and resist originality. There are several errors of usage, mechanics and punctuation that impede the overall readability of the prose. All drafts are submitted and reasonably complete, but little revision is evident across drafts.
D & Below	The project does not satisfy the assignment criteria. The portfolio lacks more than one key item. The items included are haphazardly arranged or inaccessible in either virtual or print format. The reflective statement does not reveal an understanding of the assignment or the course objectives, offering instead little more than a summary or paraphrase of the assignment prompt. The portfolio neglects elements of effective design, forcing content into a ready-made template. There are recurring errors of usage, mechanics and punctuation that impede the overall readability of the prose. Drafts may be missing and little to no revision is evident.

## DAILY SCHEDULE

This class activity calendar is subject to change. Students are responsible for keeping up with changes as announced by me and the sharing of updated versions of this document via Canvas.

Note: *BBG* stands for *The Bedford Book of Genres*; *AWR* stands for *A Writer's Resource*.

<u>WEEK 1: INTRODUCTION TO CLASS AND DISCOURSE COMMUNITIES</u>		
24 August	26 August	28 August
Introductions	Homework: Purchase the required textbooks and read <i>AWR</i> 's overview of writing in college pp. 10-15	Homework: Read " <a href="#">Reflections on the Concept of Discourse Community</a> " by John Swales
Review syllabus	Discuss: What do these terms mean?: "rhetorical knowledge"; "critical thinking, reading, writing"; "processes"; "conventions"	Discuss: "Discourse communities. Consider: 1) the discourse communities with which you are already familiar, and 2) the discourse community of your declared (or prospective) field of study.
Activity: How to access required texts and Canvas website	Introduce Project 1	Activity: How to do a "close reading"
Activity: First Day In-Class Essay	Activity: In-Class Essay	

<u>WEEK 2: GETTING STARTED WITH SOURCES</u>		
31 August	2 September	4 September
Homework: Read <i>BBG</i> , Chapter 11.1-11.3: "Exploring Topics and Creating a Research Proposal."	Homework: Read "Introduction to Primary Research" by Dana Lynn Driscoll	Homework: Read <i>BBG</i> , Chapter 12.1: "Getting Started with Sources;" Begin reaching out to potential interviewees; Start developing research questions.
Activity: How are you going to focus your investigative field study? Practice with preliminary research and learn how to develop a working research question. This activity should culminate in a research proposal.	Discuss: Primary research. Consider the ethics, timeline, and purpose of primary research	Activity: Discuss secondary research. Complete library module regarding how to identify source types, how to find appropriate sources using the library's resources, etc. (four altogether).

<u>WEEK 3: WHAT TO DO WITH SOURCES AND WRITING AN ANNOTATED BIBLIOGRAPHY</u>		
7 September	9 September	11 September
No Class – Labor Day	Homework: Read FSU library's module for <a href="#">reading scholarly articles</a> and <a href="#">distinguishing scholarly from popular sources</a> . Conduct a	Homework: Read <i>BBG</i> , Chapter 11.4: "Organizing Your Sources" and Chapter 12.3: "Evaluating a Source"

	<p>search for a peer-reviewed source related to your topic. Preview that source critically (refer to <i>BBG</i> pp. 319-26).</p>	<p>Homework: Read <i>BBG</i>, Chapter 1.3: "Reading Academic Texts;" Begin searching for sources you could use for Project 2.</p>
	<p>Discuss: Purpose and expectations for documenting sources generally; how to find the information you need to accurately use the documentation style of your field.</p>	<p>Activity: How to read academic sources using the strategies outlined in the reading. Practice using those strategies.</p>
	<p>Activity: Practice locating sources and citing them through parenthetical notation format</p>	<p>Activity: Review expectations for annotated bibliography assignment, especially when asked to evaluate sources for credibility and usability. Practice writing annotations.</p>

WEEK 4: THE RIGHT AND WRONG WAYS TO USE SOURCES		
14 September	16 September	18 September
<p>Homework: Read <i>BBG</i>, Chapter 7.1: "Researched Arguments" and the University of Southern California's summary of "Create a Research Space" by John Swales.</p>	<p>Due: Annotated Bibliography</p>	<p>Homework: Read "<a href="#">Annoying Ways People Use Sources</a>" by Kyle Stedman</p>
<p>Activity: Apply information from the two readings to a set of sample introductions or abstracts. Analyze these samples to determine what rhetorical moves happen in typical research introductions</p>	<p>Watch short video: "<a href="#">Scholarship as Conversation</a>"</p>	<p>Discuss: Plan your essay based on how you've placed your sources in conversation. Understand the value of arrangement and demonstrate different types of writing plans (outlines, concept maps, webs, bubble plots, etc.).</p>
	<p>Discuss: Video, with attention to how your body of research can be grouped or clustered based on different perspectives, interpretations, and rebuttals</p>	<p>Activity: Form a plan for your essay</p>
	<p>Activity: Place your sources in conversation</p>	

WEEK 5: CONFERENCE WEEK		
21 September	23 September	25 September
Due: First draft of Project 1		
No Class – Meet individually for conferences on Project 1, draft 1		

WEEK 6: THE PEER REVIEW PROCESS		
28 September	30 September	2 October
<p>Homework: Read <i>BBG</i>, Chapter 13.1-13.4, "Integrating Sources into Your Writing"</p>	<p>Due: Second draft of Project 1</p>	<p>Due: Third draft of Project 1 on Sunday, Oct. 4 by 11:59pm</p>
<p>Activity: How to support your claims with evidence; sources: quoting, paraphrasing, summarizing</p>	<p>Homework: Read "<a href="#">Responding, Really Responding to Other Students' Writing</a>" by Richard Straub</p>	<p>Activity: Peer Review</p>

	Discussion: Reading, your experience with peer review workshops	
--	---	--

<u>WEEK 7: ARTIFACTS AND THE RHETORICAL SITUATION</u>		
5 October	7 October	9 October
Discuss/Activity: Reflections from composition process of Project 1	Homework: Read “Backpacks vs. Briefcases” by Laura Bolin Carroll	Homework: Read BBG, Chapter 1: “Rhetorical Situations and Choices” & AWR pp. 1-7.
Introduce Project 2	Discuss: What an “artifact” refers to in this assignment and “rhetorical analysis.” Discuss reading and key terms: genre, conventions, context, author, audience, purpose, rhetorical appeals (ethos, pathos, logos), exigence, medium, and constraints.	Discuss/Activity: On reading to understand “rhetorical situation” and attend to how rhetorical situations entail certain purposes/exigencies, audiences, and rhetorical appeals

<u>WEEK 8: UNDERSTANDING GENRES</u>		
12 October	14 October	16 October
Homework: Read BBG, Chapter 2: “Genres”	Homework: Read BBG, Chapter 3: “Guided Readings: Rhetorical Situations and Genres Together”	Activity: Identify particular features of the artifacts you selected and consider their function
Discuss: Key terms, focusing specifically on the concept of “genre.” Discuss assigned reading.	Activity: At this point, you should identify your field-specific issue. With that issue in mind, generate a list of potential artifacts (at least three of each type: text-based and non-text-based). Curate your list to select one of each type to analyze and articulate why your choices best suit the assignment.	Discuss: “Logical Fallacies” from AWP pp. 124-27
Activity: Thinking about genre conventions.		

<u>WEEK 9: CONFERENCES</u>		
19 October	21 October	23 October
Due: First draft of Project 2		
No Class – Meet individually for conferences on Project 2, draft 1		

<u>WEEK 10: SUMMARY AND ANALYSIS</u>		
26 October	28 October	30 October
Activity: Lesson based on student needs from conferences	Due: Second draft of Project 2	Due: Third draft of Project 2 on Sunday, Nov. 1 by 11:59pm
	Homework: Read BBG, Chapter 7.4: “Critical Analyses”	Activity: Peer Review
	Activity: Summary vs Analysis	

WEEK 11: WORKING WITH DIFFERENT GENRES		
2 November	4 November	6 November
Discuss/Activity: Reflections from composition process of Project 2	Homework: Read, " <a href="#">Navigating Genres</a> " by Kerry Dirk	Homework: Read BBG, Chapter 4.3; "Choosing a Genre to Compose in"
	Introduce Project 3	Activity: Consider what genres would be effective and appropriate for your multigenre persuasive campaign. Consider which genres are reasonable given your time, resources, and expertise. Consider your purpose and audiences.
	Discuss: Reading; revisit discussion of "genre"	
	Activity: Consider how you use genres to adapt your communications to different audiences	

WEEK 12: COMPOSING A GENRE PIECE		
9 November	11 November	13 November
Homework: Read BBG, Chapter 4.4: "Composing Your Genre Piece" & AWR, Chapter 2: "Writing Situations" (pp. 16-24)	No Class – Veteran's Day	Due: First draft of Project 3
Discuss: Assigned reading, esp. "genre conventions"		Activity: Come to class prepared to work—and receive feedback—on Project 4; "mini-conferences" with each student and/or small group conferences.

WEEK 13: THE MULTIGENRE PROJECT AND AUTHOR'S STATEMENT		
16 November	18 November	20 November
Homework: Read BBG, Chapter 6: "The Author/Artist's Statement"	Due: Second draft of Project 3	Due: Third draft of Project 3 on Sunday, Nov. 22 by 11:59pm
Discuss: Expectations for author/artist's statement and evaluate examples		Activity: Peer review
Activity: Begin drafting author/artist's statement	Discuss: How to assemble a multigenre project (including arrangement, style, and delivery)	Introduce Project 4
		Homework: Begin drafting Project 4

WEEK 14: COMPOSING A PORTFOLIO		
23 November	25 November	27 November
Homework: Read AWR pp. 92-95, "Composing a Portfolio"		
Due: First draft of Project 4 (This draft should at least include an in-progress reflective statement even if the ePortfolio itself is incomplete.)		No Class - Thanksgiving

<u>WEEK 15: POLISHING OUR FINAL PROJECT</u>		
30 November	2 December	4 December
Activity: Come to class prepared to work—and receive feedback—on Project 4; “mini-conferences” with each student and/or small group conferences.	Homework: Read <i>BBG</i> , Chapter 10.1: “Revising Your Work” Due: Second draft of Project 4	Due: Third draft of Project 4 on Sunday, Dec. 6 by 11:59pm