English 229: Professional Writing
Fall 2014
Tuesdays and Thursdays, 4:00-5:30 pm

Contact Information
Instructor: Sarah Swofford
Email: scswoff@umich.edu
Office: Tisch 3069
Office hours: T 3:00-4:00, Th 10:00-11:00 (other times by appointment)

Overview
Course Description
Like the 21st century world in general, our workplaces are constantly evolving. In these environments, writers create a wide range of written and visual genres for a variety of specific purposes and audiences. In this section of English 229, we will take a rhetorical approach to analyzing models of professional texts with a focus on how the audience, purpose, and context shape these documents. You will use these analyses, along with what you learn from professionals in your chosen field, to compose professional and workplace texts in a variety of modes and genres that best meet your own needs and goals--job market materials like resumes and cover letters, graduate school application materials, reports, proposals, correspondence, blogs, wikis, among other types of text. While some of the writing we do will be more traditional written genres, other assignments will ask you to practice digital and new media professional writing, which is quickly becoming the norm in today's workplace. This course relies heavily on collaborative writing and feedback, as we learn from one another how to best utilize text to present ourselves—and our ideas—in professional settings. The culminating assignment for the course will ask you to showcase your work from the semester into a digital professional portfolio, which you may optionally publish publicly online.

Student Learning Goals
In English 229, students will:

- Become familiar with the kinds of writing common in the workplace.
- Understand the theories that inform professional communication.
- Write documents that fulfill a clear purpose and are targeted to a specific audience.
- Work collaboratively on a range of tasks and projects.
- Develop skills using electronic communication and resources.
- Practice the skills necessary for a professional work environment by giving attention to your behavior, attention to detail, and attitude.

Course readings will be posted on the course website. While I will put important class documents on Ctools, the course website will be hosted on Google Classroom. Please let me know immediately if you are unable to use this technology for any reason.

Course Grading:
Your final grade in this course will be based upon your fulfillment of a course contract. If you fulfill all requirements of the contract, you will receive at least a B in the course. As you review the contract, you will notice that earning a B in the course requires much more than "the bare minimum." The contract requirements are rigorous, and I believe that the professionalism, effort, critical reflection, engagement with the writing process, and production of texts necessary to successfully fulfill them warrants a B. Not fulfilling all contract requirements will result in a grade lower than a B. Writing and reflection of exemplary quality specific to the criteria for the individual projects will result in a grade higher than a B. I will be clear and explicit with you about your performance in this class.

Writing Assignments:
I have designed this course so that you can walk away from the semester with *both* a portfolio of professional writing genres *and* with collaborative writing experiences that will benefit you in your future professional environments. The class will build as we go, and you will choose the assignments that will best suit **your own** purposes and goals. This means that although we will spend our class time working and learning together, your writing may look very different from your classmates'. You will have the opportunity to learn from one another and to build the skills you already have as you're being exposed to new skills and strategies.

Assignment	Due Date
Project 1—Course Plan and Proposal	9/20/14
Project 2—As determined by your course plan	10/14/14
Project 3—As determined by your course plan	11/8/14
Project 4—As determined by your course plan	12/6/14
Presentation	11/18-11/25
Reflective Portfolio	12/18/14
Workshops and peer reviews	Ongoing
Participation	Ongoing

Late work policy: All work in this course must be turned in on time to receive credit. The drafts and assignments you complete are an important component of class meetings and group assignments, so it is crucial that you turn in your work promptly. Because I recognize that sometimes there are circumstances beyond our control, I allow one "life happens" extension on final drafts. This extension allows an additional five calendar days to complete the assignment. As a courtesy, I would appreciate prior notice if you know in advance you will need to use this extension. I do not need to know why you are using your extension--it's yours to do with as you wish. Simply tell me you are using it. I suggest you plan carefully and use your extension wisely. You may not use this extension on the final reflective portfolio.

It is your responsibility to ensure that assignments are submitted to me on time.

Attendance and participation policy:
Attendance: It is vital that you attend all course meetings, as the work we do in class will help you successfully complete your assignments. If you know in advance that you will miss class (e.g. religious holidays and officially representing the University in various events), please let me know so I can help you know what you need to complete your assignments for that class meeting. If you have an emergency or are ill, please let me know as soon as possible, so I can help you stay caught up with your assignments.

If you come to class without the required materials and are unable to participate in that day's activity, you will be marked absent. This policy will be most often enforced on workshop days and at individual conferences, but is also applicable for any class meeting that requires specific materials in order for your full class participation.

If you miss more than two classes this term, excluding documented illnesses, religious holidays, or representing the University in athletic or other events; your final grade will be lowered by one-third of a letter grade for each additional absence. Five absences will result in failing the course. Two tardies will count as one absence.

*Participation***:** We will engage in a variety of activities this term. Please come to class prepared to discuss all readings and drafts, and ready to participate as individuals, small groups, and as a whole class in activities and discussions. Not everyone is comfortable talking in large groups, but everyone must actively engage in the class in some capacity.

I am here to help you, and there is nothing I want more than to see my students be successful. If you are struggling with an assignment or with the course more generally, email me or come see me during my office hours. Don't drown!

Assignments:

Major Writing Assignments

We will complete four major writing assignments this term, each of which will involve multiple drafts with lots of opportunity for feedback and revision. In Project 1, you will write a proposal for the projects you wish to invest your time and energy in for the remainder of the semester. For projects 2-4, you will use your course plan to determine the assignment genre and complete a detailed rhetorical analysis describing the hallmarks of that genre, then you will use that rhetorical analysis to produce an example of that genre for yourself. We'll talk in detail about this process in class, which you can preview by clicking here. You will also complete an electronic reflective portfolio, which you may optionally publish online.

Short Assignments

Throughout the semester, you will be required to complete smaller writing assignments as part of the writing process. These small assignments are designed to "scaffold" the larger project, which means they form foundational knowledge and skills that will help you be successful in your major projects. Please remember that these assignments are important and will contribute to your final grade.

Group Presentation

You will make a professional presentation to the class with a group of your classmates. The topic and length of this presentation will be discussed in class.

Workshops and Conferences

Writing workshops are an excellent way to refine your skills. We will workshop and peer review your drafts, both in small groups (in and out of class) and as a whole class. We will use these workshops as an opportunity to learn to give effective feedback—a skill you will use in both the academic and professional worlds. You will be assigned to a peer-editing group at the beginning of the semester, and your work with this group and in our workshops will be calculated as part of your final grade in the course. I will explain how the workshopping/peer editing process will work during the first week of class.

You will also be required to attend two mandatory conferences during the semester. Missing (or being late for) these conferences will count as an absence and will affect your grade.

Readings

As my 7th grade English teacher once wisely told me, "Readers write, and writers read." Readings for this course will be primarily found in the articles you research for your projects and in your classmates' drafts. Other readings will be posted on the course website. You will be expected to come to class having completed the reading assignment and any companion tasks

and be ready to participate in class discussions. You may be asked to bring hard copies of your readings and/or drafts on occasion.

Other Notes
Communication
I will communicate with you using your University of Michigan email. Please check it often! I am here to be a resource for you, so please do not hesitate to contact me via email with specific questions or concerns about assignments or the class in general. Make sure you allot at least 24 hours for my response.

I do not give feedback on full drafts via email, but please do bring them to me in my office hours. If you have a specific question about a small section, or a mechanical issue you're unsure about, I'm happy to address that in email. Please copy and paste no more than a paragraph into the body of your email, along with your *specific* question. I would advise you to make generous use of my office hours. Don't wait until you have a problem—come see me early and often! Many times, a conversation with me can save you hours of work and frustration. If my regular office hours don't work for you, send me an email and we can make an appointment.

Formatting
The style and formatting for each of your assignments will be specified in the assignment prompt. For Projects 2-5, your detailed rhetorical analysis will determine the format of the genre you produce. When formatting requirements are specified, you are expected to follow them. Save a tree and print double-sided, if you can.

Revision
The hallmark of a good writer is the willingness to revise, revise, revise! The time constraints of the semester do not allow us to revise as often as I think preferable, so I offer you a chance to revise one of your final drafts. If you would like to take advantage of this policy, email me within 24 hours of receiving back your feedback on that final draft and I will send you the revision requirements and deadline for your revised draft. I will re-read *complete* revision assignments. You are also **required** to revise assignments 1-4 for the portfolio at the end of the semester.

Plagiarism
The University of Michigan defines plagiarism as "Submitting a piece of work (for example, an essay, research paper, work of art, assignment, laboratory report) which in part or in whole is not entirely the student's own work without attributing those same portions to their correct source."

Basically, all of the work you submit for this course must be your own, original work. If you use an idea from a source for a paper, great! Cite it. If you aren't sure whether you need to cite a

source, or if you think you may be relying too heavily on a source, come see me. I'll help you figure it out. If you commit an act of academic dishonesty, you will fail the assignment and most likely the entire course. I will report the infraction to the academic dean and the English Department.

For more on the Department of English's plagiarism policy, click here.

Classroom Conduct
Your grades in this course will reflect your efforts, not any opinions you may express. While I encourage an open exchange of ideas, in accordance with the University of Michigan's policy and to foster a classroom culture of respect, I will not tolerate any discriminatory language or behavior in my classroom.

Use of Technology
In order to foster a present and engaged community, all cell phone, iPods, and other personal electronic devices need to be turned off and put away during class time. Laptops and tablets will be permissible during certain activities, but non-class related activities (i.e. checking email, Facebook, or doing work for other classes) are not acceptable. I will advise you in advance when laptops are permissible. They are certainly not required for class. I may not comment if I see you using devices in non-class related ways, but I do notice, and the participation element of your course contract will affect your grade.

We are lucky enough to have our class meeting in a computer lab, so plan to spend quite a bit of time in class utilizing technology. The technology in this classroom also needs that we will need to be deliberate about engaging one another in our class conversations.

Accommodations
If you are entitled to disability accommodations, please contact me via email as soon as possible. I am eager to help you in any way I can, and I will protect your confidentiality. I work with the Office for Students with Disabilities (SSD), and if you have not already contacted them, I suggest you do so as quickly as possible. Please email me before the second week of class if you would like to schedule a confidential meeting with me to go over your letter of approved accommodations from SSD. If you use screen reader technology, please contact me immediately.

Resources and Helpful Hints
Sweetland Center for Writing
The peer tutors and faculty at the Sweetland Center for Writing offer free tutoring and workshops. I would strongly recommend that you take advantage of this resource! Faculty

workshops are limited to one 30-minute session per week, and peer tutoring is available as often as you need it.

University of Michigan Library
U-M's vast resources are an essential part of this course. I particularly recommend seeking the assistance of the librarians, either in person in the Shapiro Undergraduate Library at the Help Desk on the 2nd floor, or online through their instant message service. For this course, speaking with a subject area librarian on your topic of interest could be a very productive use of your time.

OWL
The Purdue OWL offers many free writing resources. Their style guides and citation examples are very helpful. (https://owl.english.purdue.edu/owl/resource/679/01/)

Course Contract, Fall 2014
English 229: Professional Writing

Contract Requirements

1. Attend class and arrive on time. You may miss two class sessions without penalty. It is wise to reserve these two absences for illness or emergencies. Each absence beyond two may result in up to a 1/3 of a letter grade deduction to your final grade. If you miss a conference or small group workshop, it counts as an absence. If a class session conflicts with your religious holidays, please notify me in advance so we can make alternative arrangements.

2. Meet all due dates and assignment criteria for all projects. Because much of our work in this course is collaborative, it is especially important to turn work in on time. Members of your workshop group will be counting on you in order to stay on schedule. We will establish evaluation criteria for each assignment, and you fulfill the contract requirements when your work meets these criteria.

3. Complete all readings, and come prepared to actively participate during all class meetings. Successful participation includes regularly contributing to class discussion by posing questions and responding to others, sharing the floor with others, and using technologies such as cell phones and laptops at appropriate times. While participation will inevitably be different for each student, your contributions are both solicited and necessary to maximize learning in this course. Challenge yourself to participate in ways that might, at first, make you uneasy. Ideally, this course will become a place where we can interact and work to become more thoughtful and careful readers, writers, and thinkers. In short, we should notice and miss you if you're not in class!

4. Provide quality feedback to your peers during workshop. This entails thoughtfully preparing for workshop before class and consistently using workshop time as directed.

5. Sustain effort and investment throughout all phases of a project and throughout the course as a whole, and show improvement as the course progresses. Subsequent drafts of each assignment should show sustained effort and improvement. Students who exceed the contract requirements will show improvement in their work as the course progresses, as well.

6. Make substantive revisions when the task is to revise by extending or changing the project's content, organization, and/or research. Carefully edit and proofread when the task is to polish drafts for submission. Revision means "to see again," which often requires making significant changes. Editing for careless errors adds professionalism to your writing and allows readers to focus on your ideas.

7. Adhere to a citation system for a project when appropriate. Citation highlights the collaborative nature of writing and learning. We will be analyzing and discussing the purpose and performance of citation systems, but in all cases the goal is to provide a map for readers to locate, evaluate, and interact directly with the sources you use.

8. Attend and prepare for conferences with the instructor. One-on-one instruction and feedback supports and complements what we do in class. These are important times for us to discuss your writing, learning goals, and progress in the course.

9. Complete all assignments, and submit a final critical reflection essay, along with my reflective portfolio.

To honor my role in this contract, I promise to:

1. Return feedback in a timely manner, within two weeks and before the next assignment is due.
2. Respond to your concerns about the class and hear your anonymous feedback in a mid-term course evaluation.
3. Respond to emailed questions within 48 hours.
4. Be available for drop-in and scheduled meetings, both in office hours and at other requested times.
5. Provide a summary of your overall progress in the course as part of my feedback for each major assignment.
6. Start class on time and release you on time for every class session.

This contract is adapted from one outlined by Jane Danielewicz and Peter Elbow. For a more thorough discussion of the theory and rationale behind this form of evaluation, as well as their original contract, please see: Danielewicz, Jane and Peter Elbow. "A Unilateral Grading Contract to Improve Learning and Teaching." *College Composition and Communication.* 61.2 (2009): 244-268. Print.

I agree to enter in to this course contract. I understand that fulfilling all the requirements of the contract will result in a grade of at least a B in the course, that not fulfilling all the requirements will result in a grade lower than a B, and that composing writing and reflection of exemplary quality specific to the criteria for the individual projects will result in a grade higher than a B.

Signed: _____ Date: _____

Project 1 Assignment:
Rhetorical Analysis of a Genre Assignment
(to be completed for Projects 1-4. For Project 1, we will do much of this work together in class so you have practice before trying it on your own.)

Part 1:
Topic: A detailed description of a given genre of text (traditional print or new media), based on explicit criteria you collect and on the rhetorical analysis of the samples you collect.

Overall, the goal of the Rhetorical Analysis of a Genre is to explain the essential criteria for the genre you're producing in this project. In this rhetorical analysis, you are synthesizing what you have found and learned from your five samples. You likely found that these samples offer varying descriptions of what is "good," and that they show very different rhetorical choices from one another. In this assignment, then, you are using your judgment to determine what the criteria should be for your version of the genre you've chosen, and to make a case for why these criteria are the ones that should matter. Basically, I'm asking you to set the standards and justify your choices.

Purpose: You're constructing this rhetorical analysis to help you determine what rhetorical choices you should make in your version of the genre you've chosen, and you're trying to convince me (and possibly your classmates) that these choices are the ones that matter for this genre. Articulating why these rhetorical choices matter for this genre is also important because it helps you better understand what a successful "whatever" looks like, and, more importantly, it helps you learn how to approach unfamiliar writing situations and tasks confidently.

Audience: You and me--this is a formal academic essay, so make your rhetorical choices appropriately for that context.

Scope and Organization: This is an "invented genre," and you're unlikely to find examples of it online or in the library (and yes, I do see that irony of that). Here are the essential elements (which don't necessarily have to come in this order):

1. *An explanation of what is valued in this genre*, supported by evidence from your artifacts.
2. *An explanation of YOUR audience and purpose.* This might be different than the audience and purpose from the samples you collected, or it might be the same. I want to see you think through your audience, your sense of what they want, and what you want the audience to do or understand as a result of reading your version of the genre.
3. *An explanation of the criteria you will use to draft this assignment.* In this section, it is very important to describe the rhetorical choices you make as you draft your version of the genre. These choices should be justified by what is valued in the genre (see #1). If you list rhetorical choices that differ from what you identified as being valued in the genre, explain why, and what you hope to gain by doing so.
Come talk to me in office hours! This is tricky, but incredibly important, and I'm here to help!

Part 2:

Topic: In this project, you will create a course plan for the remainder of your work this semester (Projects 2, 3, and 4). You will also demonstrate, through a "Rhetorical Analysis of a Genre," a thorough understanding of the genre of the "Business Plan."

Purpose: Your purpose for this project is to make a case for why you should be allowed to work on the three projects you propose for the remainder of the semester. Why should you and I (and your classmates) invest our time in these projects? How do these projects help you achieve the goals of the course?

Scope and Organization: You've collected sample business plans for class, but this assignment differs in that you are not persuading an investor to invest capital in your business. Instead, you are explaining how and why you will invest in the projects you've chosen, and you'll need to persuade me that I should invest time and energy in these projects as well.. Use the "Rhetorical Analysis of a Genre" to help you determine what your organization should be, though the shift in the purpose I'm requiring will similarly result in some "genre-bending." Think carefully about how your audience might need you to organize this information to achieve your ultimate purpose. What elements are *essential* to a course plan? It is up to you to decide what to put in this project, given what you have learned from the rhetorical analysis and from the models we've examined.

Audience: Obviously, you and me--but think about us as an audience critically. How are we investors in this course? How can you convince us both that you have invested and thought carefully through this course plan for the semester?

Evaluative Criteria: Projects that meet the expectations for this assignment (in accordance with the contract you signed) meet the criteria that you establish in the Rhetorical Analysis of a Genre," which also means that the rhetorical analysis is thorough and insightful about the genre of the business/course plan.

Required Elements: "Rhetorical Analysis of a Genre" (of business plans) and a Course Plan in which you make a case for how you will complete Projects 2, 3, and 4.

Projects 2-4 Assignment:
This assignment has two parts. Make sure you read it completely. The "Steps to Completing Projects 2-4" also offers important advice about these assignments.

Part 1:
Rhetorical Analysis of a Genre Assignment

Topic: A detailed description of a given genre of text (traditional print or new media), based on explicit criteria you collect and on the rhetorical analysis of the samples you collect.

Overall, the goal of the Rhetorical Analysis of a Genre is to explain the essential criteria for the genre you're producing in this project. In this rhetorical analysis, you are synthesizing what you have found and learned from your five samples. You likely found that these samples offer varying descriptions of what is "good," and that they show very different rhetorical choices from one another. In this assignment, then, you are using your judgment to determine what the criteria should be for your version of the genre you've chosen, and to make a case for why these criteria are the ones that should matter. Basically, I'm asking you to set the standards and justify your choices.

Purpose: You're constructing this rhetorical analysis to help you determine what rhetorical choices you should make in your version of the genre you've chosen, and you're trying to convince me (and possibly your classmates) that these choices are the ones that matter for this genre. Articulating why these rhetorical choices matter for this genre is also important because it helps you better understand what a successful "whatever" looks like, and, more importantly, it helps you learn how to approach unfamiliar writing situations and tasks confidently.

Audience: You and me--this is a formal academic essay, so make your rhetorical choices appropriately for that context.

Scope and Organization: This is an "invented genre," and you're unlikely to find examples of it online or in the library (and yes, I do see that irony of that). Here are the essential elements (which don't necessarily have to come in this order):

1. *An explanation of what is valued in this genre*, supported by evidence from your artifacts.
2. *An explanation of YOUR audience and purpose.* This might be different than the audience and purpose from the samples you collected, or it might be the same. I want to see you think through your audience, your sense of what they want, and what you want the audience to do or understand as a result of reading your version of the genre.
3. *An explanation of the criteria you will use to draft this assignment.* In this section, it is very important to describe the rhetorical choices you make as you draft your version of the genre.

These choices should be justified by what is valued in the genre (see #1). If you list rhetorical choices that differ from what you identified as being valued in the genre, explain why, and what you hope to gain by doing so.

Come talk to me in office hours! This is tricky, but incredibly important, and I'm here to help!

Part 2:
Topic: The genre you proposed for Project 2 in your course plan.

Purpose: Your purpose for this project is to produce an example of the genre you chose, using the criteria you outlined in Part 1 (above)

Scope and Organization: The scope and organization of this project with vary from student to student. Your "Rhetorical Analysis of a Genre," which you completed in Part 1, should offer specific insights into the organization and scope of the genre you've chosen.

Audience: The audience for this genre will vary, but you should demonstrate keen thought about who your audience is and why they might read this particular piece of work. The medium you choose to write in should similarly reflect keen and critical thought about the audience for whom you are writing.

Evaluative Criteria: Projects that meet the expectations for this assignment (in accordance with the contract you signed) meet the criteria that you establish in the Rhetorical Analysis of a Genre," which also means that the rhetorical analysis is thorough and insightful about the genre you have chosen.

Required Elements: "Rhetorical Analysis of a Genre" and an example of that genre which you have produced in accordance with the criteria you determine.

Steps for Completing Projects 2-4

1. Collect two descriptions of what is valued in the genre. Make sure these descriptions come from credible sources.

2. Use these descriptions to determine at least four criteria that you will use to evaluate the samples of the genre that you find in your research.

3. Based on the criteria you've determined in step 2, find three *good* samples of the genre ("good" here being samples that reflect the criteria your descriptions say are important).

4. Conduct a rhetorical analysis of **each** sample. Use the "Steps to Writing a Rhetorical Analysis," (below) to help you with this process. Your rhetorical analysis of each sample need not be written in formal essay style, but it should be written and not merely in your head. Make it clear which features of the sample you are analyzing and what their significance is to the work as a whole.

5. Write your "Rhetorical Analysis of a Genre" (part 1 of the assignment sheet), using the assignment sheet as a guide. The purpose of the "Rhetorical Analysis of a Genre" is to help you identify what is valued in a given genre **before** you write your own. Our purpose this semester is to become intentional about our rhetorical choices in professional and workplace genres, so this step is the most important.

6. Produce your criteria of the genre (part 2 of the assignment sheet). You should use the "Rhetorical Analysis of a Genre" to help you make your rhetorical choices for this piece of writing. I will use the criteria you outline in your "Rhetorical Analysis of a Genre" as the first step of evaluating your project.

7. Turn in your final project, which you should format as a single Google Doc, including:
    a. Your two descriptions of what is valued in the genre (step 1)
    b. Your three samples of the genre (links are fine) (step 3)
    c. The three rhetorical analyses you completed (step 4)
    d. The "Rhetorical Analysis of a Genre" (step 5)
    e. Your version of the genre (step 6)

<div align="center">**Steps to Writing a Rhetorical Analysis**</div>

STEP ONE: Select a Sample to Analyze

Find a sample of the genre you plan to write. Your goal is to collect good examples, so you may need to do some careful digging to ensure that the artifact you find will be useful. Remember, your goal in this analysis is to examine the WRITING, not just the content, so it is important that you select samples that are well written and represent the diverse range of choices available within the genre.

Strategies for Collecting Samples

·   Do a Google search, paying particular attention to the web addresses that appear in your search results. It will be important to select examples from credible sources like .gov, .org, or .edu. Other sources, like .com sites may prove to be useful as well, but you should consider each site carefully before using it as a source for your assignment.

·   Look through books that have been published on the genre you are working with. The library has many resources available, which often contain samples to help demonstrate features of the genre.

·   Talk with people in the field. If you're writing a personal statement, you might ask current graduate students in your field if you can look at their work. Or, you might ask professors where you can find good examples of this kind of writing. Going to the source – to people who write and work with these documents on a regular basis – can be an excellent start to collecting good examples.

STEP TWO: Analyze the Context

What is the purpose of this genre?

Through research in the library or on the Web, learn all you can about the purpose of this genre. You will need to find at least two artifacts that articulate the essential elements of the genre. Your goal in determining the purpose of the genre is to generate a clear understanding of how it is typically used and understood by those in the field.

As you work, ask yourself the following questions:

·   What is this genre used for? Is there only one purpose, or many?

·   Does this genre have any closely related genres? Is it part of a genre set, or something that is typically used alone?

Who is the audience?

Through research, learn all you can about the place where the genre is used.

·   Who is the anticipated audience?

·   How do the occasion and forum for writing affect the genre?

·   How would the genre be written differently if it was directed towards a different audience?

·   What motivates an author to write this genre?

·   What values of the field that this genre is written for might influence the choices that an author makes in writing it?

STEP THREE: Analyze the Text

Summarize the argument

·   What is the main claim?

·   What reasons are given in support of the claim?

·   How is the argument organized? What are the components, and why are they presented in that order?

What is the medium and genre?

·   What is the medium? A scholarly journal? An academic book? Or something else?

·   What is the genre? An editorial? An essay? A research article? What expectations does the audience have about this genre?

What appeals are used?

·   Analyze the ethos. How does the writer represent himself of herself? What credentials does the writer have as an authority on the topic? Do you trust the writer? What specifically leads you to develop this trust (or lack thereof)?

·   Analyze the logos. Where do you find facts and evidence in the argument? What kind of facts and evidence does the writer present? Direct observation? Statistics? Interviews? Surveys? Secondhand sources such as published research? Quotations from authorities?

·   Analyze the pathos. Does the writer attempt to invoke an emotional response? Where do you find appeals to shared values? As a member of that audience, what values do you hold in common with the writer? What values do you not hold in common?

How would you characterize the style?

·   Is the style formal, informal, satirical, or something else? What in the text specifically leads you to this conclusion?

·   What kinds of word choices does the author make? Where do you see diction grabbing your attention? Is there a lot of figurative language? Imagery? A lack thereof? Is there a lot of jargon? What effect do the presence of these terms have on readers? Why are they there?

·   Are there any metaphors or illusions?

STEP FOUR: Write a Draft
Introduction
· Describe briefly the argument you are analyzing, including the where it was published, when it was written, and who wrote it.
· If the argument is about an issue unfamiliar to your readers, provide necessary background

Body
· Analyze the context for the argument, following STEP TWO.
· Analyze the text, following STEP THREE.

Conclusion
· Do more than simply summarize what you have said. You might, for example, end with an example that articulates the differences between your article's approach to the topic and the way other disciplines might approach the same issue.
· You should not end by either agreeing or disagreeing with the writer. Your task in this assignment is to analyze the STRATEGIES the writer uses, not the content of the article. If you find yourself commenting on the issue itself, you will need to revise to make sure your focus is on the rhetorical strategies the author is using.

STEP FIVE: Revise, Edit, Proofread!

The Final Portfolio and Revisions

What Do I Mean by "Revision"?
Literally, *revision* means "to see again." In practice, revision is the art of constantly rethinking your paper--reframing or changing your argument, refining your purpose, reorganizing your project, reviving stale prose.

Revision is NOT editing or proofreading, re-wording sentences, or polishing prose by removing repetition and similar mechanical or "surface level" fixes.

True revisions take a *substantial* amount of time. Please begin your revisions now--don't wait until the end of the semester to start.

Some Suggestions for Revision
(adapted from http://writingcenter.unc.edu/handouts/revising-drafts/)

Warning: Don't try all of these at once--go for 2-3 per draft. Most of the time, it takes 2-3 revisions to get a paper "finished"

Tips for beginning revising:
- Give yourself a short break from the paper (2-3 days should do the trick). Reread it, and ask yourself honestly where it needs improvement. Go back to the assignment sheet and evaluate your own work--how well are you meeting the criteria of the assignment? Make a short list of what you notice through this self-evaluation.
- Check the focus of the paper--do you veer off-track? Does your conclusion suggest a different argument than your introduction? If so, usually this means that you've learned something new from your writing process. Consider revising your argument to incorporate what your conclusion suggests throughout the paper.
- Consider your argument: does it go beyond the obvious? How could you refine this argument to reflect your new thinking?
- Would your genre better suit a new audience? Is there some notion of audience or purpose that you didn't take stock of in your initial draft?

Tips for finishing a revision:
- Look for balance--do you spend more time on trivial points than you do major parts of your argument? Are you points developed more in the beginning and less at the end?
- Check to see if you follow through on your "writerly promises"--do you meet the expectations you set out in the introduction and thesis?
- Check for accuracy--are your facts or evidence misleading?
- Check your conclusion. Does your paper pull all of the argumentative threads together and offer a final thought, or does it simply fizzle out (or worse yet, end abruptly with no conclusion at all)?

Don't be afraid to delete sentences, paragraphs, or entire sections. Sometimes, as a great writer once advised, you have to be willing to "kill your darlings" to find the great prose buried beneath the surface.

Required Components of the Portfolio:

1. *A copy of the Assignment Rubric, inserted as a link from the first page of your portfolio. (check the formatting--make sure it comes through ok.*
Please make sure that you "make a copy" in Google Docs, and rename it as "YOUR NAME" Final Portfolio Rubric.

2. *Revised Projects*: Each of your projects (1-4) must be substantially revised. This means that I expect the quality of the Rhetorical Analysis of a Genre to drastically improve in the depth and quality of your analysis, and that your example of the genre itself should also be revised to meet the criteria and observations you make in the rhetorical analysis. **Both** the Rhetorical Analysis of a Genre AND the genre example you create (your resume, cover letter, website, etc.) should be revised (not merely edited. Revised.)

3. *Reflective Cover Letter*: Basically, this letter should serve as a guide to your reader. What do you want the reader to see and understand about your writing through this portfolio? What revisions have you undertaken, and what has your writing process been like? For each Project, offer *at least* half a page, single-spaced, of detail. For the last half-page, compile a well-developed argument about your participation in the class and how you contributed to your own learning, your peers' learning, and class activities. Remember, specific evidence is the best way to go for this kind of argument--resist the urge to tell me you gave your peers good feedback--show me *how*. This reflective writing should go through at least one revision, and you should carefully consider the story of your semester that you want to tell.

Deadline:
December 18, 2014 NO LATER than 10:00 am sharp. Not Michigan time. Not a minute later. I know sometimes we have technology snafus, but in professional settings, a hard deadline with no flexibility is something you will encounter from time to time, especially in high stakes settings. This is one of those times. Don't wait until 9:58 and try to submit your assignment. Give yourself plenty of time to troubleshoot, and for things to go awry.

Formatting:
Turn your portfolio in on Google Classroom. Make sure your projects are Google Docs, not Word documents. You may format your projects in any way you'd like:
- As a single Document, ordered as you expect the reader (me!) to approach it
- As a professional website, so what you submit to the Drive is a document with the link and any passwords I might need to access your work
- As a combination of the above two options: where the Google Doc contains your reflection, your rhetorical analyses, and links to the examples of your genres as they are posted online.
- If you have another idea that I haven't thought of here, great! Email me and run it by me.

I expect your portfolio to be carefully and extensively *edited* and *revised*. Consider your Final Portfolio as "press-ready," as a finalized version of your best work. Think of the examples of each genre you've created as contributing to your professional portfolio of materials for future work opportunities.

Final Course Grade Details

We're on the home stretch! All semester, you've been writing, writing, and writing without receiving letter grades and now, you will have the opportunity to completely overhaul, revise, and polish all of your projects to include in your portfolio. All great writers don't only write; they also revise, revise, revise. This project mimics the process of professional writing-- After we've worked together to make your projects as complete and polished as we can, *then* you'll receive a letter grade for your portfolio.

I'm not going to lie. In any English 229 class, it is *difficult* for a portfolio to get an "A." This, however, doesn't mean it is impossible, nor does it mean that an "A" is shrouded in great mystery.. We have high expectations for students; *I* have high expectations for you. If you've been diligently meeting *all* of the requirements of the grading contract, then you should currently have a solid "B" in this class, which means that if your portfolio meets the minimum requirements for a "B" portfolio, then per our contract, you will finish English 229 with a solid "B."

In order to earn an "A" on your portfolio (and thus a higher grade than a "B" in this class), your portfolio will need to go beyond the requirements for a "B" portfolio by showcasing writing that is of exceptional quality. We will look at a rubric together to make sure everyone understands what sets an "A" portfolio apart from a "B" portfolio.

Here's how I will go about grading for the semester:

> **Score #1: Everything on the contract except the portfolio = 85 points (out of 100, or a "B")**
>
> **Score #2: Portfolio = up to 100 points possible**
>
> **Final Grade:** Will be calculated in either of the following ways, depending on where you stand with having fulfilled the contract:
> 1. **<u>If you have met every single requirement on the contract (meaning that you have a perfect score of 85 for Score #1) <u>and</u> then you earn a score higher than 85 points on the portfolio</u>**, then your final grade will become whatever you earn on the portfolio. If, for example, you earn a 89 on the portfolio, your final grade will be 89; if you earn a 92 on the portfolio, your final grade will be 92, and so forth. *This scoring method only applies if you have met every single stipulation of the contract and have a perfect 85 for score #1. However, note that if you earn fewer than 85 points on the portfolio, then you will revert to scoring method #2, as detailed below.*

2. **If you have not met all of the contract requirements <u>or</u> if you earn 85 or fewer points on the portfolio**, then your final grade will be the average of Score #1 and Score #2.

Remember: 85 points for Score #1 is the perfect case scenario; it assumes that you've met EVERY single requirement on the contract. If you've turned in some assignments late (or not at all), if you've had too many absences, or if you've not met any given stipulation of the contract, you will have fewer than 85 points for this part of your grade.

I want the grading for this class to be transparent, so I've included the rubric <u>here</u> that I will be using to evaluate your portfolios. If you'd like to see what an "A" portfolio does, see the criteria on this rubric.. You will receive this rubric back with your assignment with detailed feedback.

Here's my grading scale for final grades, the actual letter grades that will go into Wolverine Access:

100-93 = A (yeah, I don't really do A+'s)
92-90 = A-
89-87 = B+
86-83 = B
82-80 = B-
79-77 = C+
76-73 = C
72-70 = C-