# WRT 105

The Practice of Academic Writing

"To think is to confine yourself to a single thought that one day stands still like a star in the world's sky."

— Martin Heidegger, "The Thinker as Poet"

"A garden of incomparable wealth was opening up to me; I had just discovered art. Something, someone was stirring dimly within me, longing to speak. Reading one book, hearing one conversation, can provoke this rebirth in a young person. . . . Already, at the same moment, in response to this perfect language, a timid, clumsier song rises from the darkness of our being."
— Albert Camus, "On Jean Grenier's *Les Îles*"

## WRT 105 Overview:

WRT 105 is an introduction to literacy and its relationship to cultures, communities, identities, media, and technology. You will write, revise, edit, and reflect with the support of instructor and peers. You will also engage critically with the opinions and voices of others as you develop a greater understanding of how your writing can affect yourself and your audiences.

The course will engage with literacy, analysis, and argument, practices that carry across academic disciplinary lines and into professional and civic writing. These interdependent practices are fundamental to the work you will do at Syracuse University and in your careers and civic life.

More specifically this course has three main parts, broken into units. At first we will begin with the idea of literacy. What do we mean by literacy? How can we talk about literacies? What sort of literacies are you already bringing to the classroom? What literacies do you engage with—or will you engage with—in your daily life?

In unit 2, we will discuss how we can expand our literacies in preparation for completing tasks, writing papers, and doing projects. The focus here will be on digital literacies. How can we analyze? How can we read a situation and figure out what to do? What literacies are most suited for the task at hand? How is blog writing different from 5-paragraph themes? How are they similar?

Finally, in unit 3, we will work toward argument, using our literacies to "do" something in a particular context. Here we will put some of our discussions on literacies to task, and you will attempt to craft a project that tries to do something with a particular genre and a particular situation in mind.

Throughout the class, we will also be reflecting on our writing processes and situations, trying to become more deliberate and rhetorically aware communicators.

1.  **Writing as Situated Process**
    Students will practice a range of invention and revision strategies appropriate to various writing situations.
2.  **Writing with Sources**
    Students will be introduced to primary and secondary research, utilize various library resources, evaluate sources, and synthesize and apply research in accordance with citation, genre conventions and ethical standards.
3.  **Writing as Rhetorical Action**
    Students will gain knowledge of rhetorical principles and practice addressing different audiences and situations.
4.  **Writing as Academic Practice**
    Students will build their familiarity with values, strategies, and conventions related to a range of academic contexts and disciplinary conversations.
5.  **Writing as Social Practice**
    Students will analyze, reflect on, and practice the dynamic use of language in diverse contexts and recognize issues of power, difference and materiality.

## Coursework

**Texts: There are no assigned textbooks for the class, and the readings will largely be electronic and PDF available through blackboard.**

**Assignments and Activities:** You will encounter four main kinds of work: readings/videos, invention assignments, projects, reflections, and classroom activities. For readings/videos, I will assign readings to spur classroom activities or provide material for you to work with for projects. You will not be expected to "master" the readings, but should be prepared to engage with them. This may involve annotating them or taking notes.

I will assign and view invention work on a regular basis. These will often be smaller assignments, like summaries, discussion posts, blog posts, proposals, etc., that will help build toward larger unit projects and class discussion. You will not get credit for work that fails to meet the assignment guidelines.
Each unit will have a project focused on the material of the unit. These will often be open ended with specific learning goals in mind.
Occasionally I will have you reflect on unit-specific goals, class terms, or your writing process and experience. Sometimes this will be in class or through other means, like your blog.
Last, we will often do class activities. These may involve discussions, presentations, freewrites, etc. As with your writing, I expect engagement. This doesn't necessarily have to be vocal, but respect and focus should remain important.

**Feedback:** Some feedback will come from fellow students and some will come from me. Both tell you in various ways how your readers are responding to your writing and how you can reflect on your own work. Some will be written and some will be in person. We will actively discuss feedback, both how to give it and what to do with it.

**If, at any point, you have questions regarding feedback, feel free to e-mail me or see me in person. Also, feel free to use you classmates at large for thoughts and suggestions, being mindful that each assignment is your original work and should reflect this fact both in the product and the process**.

**Grading:** When it comes to grading I will not grade individual assignments but will issue a contract at the opening of the course, which we will agree on and edit to suit the course needs.

I do this for two reasons. First of all, most settings outside of school do not involve grading, yet tasks— including learning—still take place through feedback and interaction. Second, I want to encourage you to put in effort and creativity, getting tasks done, without worrying about individual grades. In some ways, this grading contract may seem more difficult, but in the end, I think it better reflects the messy, ongoing, and often unfinished way writing takes place instead of treating assignments like individual skill tests or products.

**This process tends to reward consistent effort more than traditional grades and works best when you remain on top of your work.**

**The default grade for this course is a B +/-.** In other words, if you complete the three major assignments, engage with enough feedback, show up a sufficient amount, blog, and participate online and offline, you are guaranteed a B, with the + or – dependent on work.  Exceeding these requirements will result in an A, while failing to meet them will result in a C or lower. Students who fail to reach the most basic requirements receive an F.

For more detail, please consult the grading contract.

**If you have further questions or concerns regarding the contract or your grade, let me know. I know that life happens, and since my ultimate concern is for you to succeed, I am flexible to your needs and circumstances. That said, though I may check in, particularly through conferences or with the class as a whole, you will likely have to seek me out in individual circumstances.**

<p style="text-align:center"><strong>Course Policies</strong></p>

**Attendance:**  If you must miss a class, you are responsible for work assigned.  Please realize, however, that class time cannot be reconstructed or made up, and that your performance, your work, and your final course grade will be affected by absences. As we often discuss key concepts in class, missing it can slow class progress as a whole. **You are guaranteed 5 absences, no questions asked, which is over a week and a half.** Beyond these five, consult the grading contract.

**In terms of lateness, there is no penalty but please avoid it.** On some days, like workshops or open writing days, I will likely be more lenient, but particularly on discussion or activity days, being late can be disruptive. Once or twice or now and then is no problem, but consistent lateness is.

**Student Writing:** All texts written in this course are generally public.  You may be asked to share them with a peer, the class, or with me during classroom activities or for homework. You may also be asked to consider signing a consent form requesting the use of your writing for professional development, teacher training, and classroom instruction within the Syracuse University Writing Program.

**Writing for Class on Varied Media:** Any composing you do for the course, regardless of the media, falls under the Code of Student Conduct. If, for instance, you are writing on Blackboard or on a website or blog you have created for the course, the guidelines concerning harassment, threats, academic dishonesty, etc., still apply.

**Blackboard:** Our course is loaded on blackboard. I will expect you to be able to locate, download, and link to a range of course materials with some regularity throughout the semester. I will also contact you regularly via the blackboard course listserv, so please check your .syr account at least once daily. The url for blackboard is: http://blackboard.syr.edu.

**Special Needs and Situations** If you believe that you need accommodations for a disability, please contact the Office of Disability Services (ODS), http://disabilityservices.syr.edu, located in Room 309 of 804 University Avenue, or call (315) 443-4498 for an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue students with documented disabilities Accommodation Authorization Letters, as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

Syracuse University and I are committed to your success and to supporting Section 504 of the Rehabilitation Act of 1973. This means that in general no individual who is otherwise qualified shall be excluded from participation in, be denied benefits of, or be subjected to discrimination under any program or activity, solely by reason of having a disability. Moreover, you are entitled to the utmost privacy. If issues arise that you wish to discuss, however, do not hesitate to bring them up however you are comfortable.

**Computer and Technology Use:** We will also be using email for contact outside class. Use email to contact me about your coursework, to set up an appointment to meet with me outside class, or to ask a question. **I**

**will try to return e-mail within 24 hours and likely will not answer emails after 9:00 p.m. or before 7:30 a.m.**

Regarding the distracting capabilities of phones and computers, I allow you to use either system in class, but may ask you to put away said systems if they are a distraction to those around you or a major distraction to yourself. Moreover, if you must take a call, please leave the room. Avoid texting in class.

**Academic Integrity:** All writing submitted for this course is understood to be your original work. In cases where academic dishonesty is detected (the fraudulent submission of another's work, in whole or part, as your own), you may be subject to a failing grade for the project or the course, and in the worst case, to academic probation or expulsion. For a more detailed description of the guidelines for adhering to academic integrity in the College of Arts and Sciences, go to: http://academicintegrity.syr.edu

**Please, if you have an issue, contact me. I'd rather talk things through than pursue discipline after the fact.**

**Religious Observances:** SU's religious observances policy, found at http://supolicies.syr.edu/emp_ben/religious_observance.htm, recognizes the diversity of faiths represented among the campus community and protects the rights of students, faculty, and staff to observe religious holy days according to their tradition. Under the policy, students are provided an opportunity to make up any examination, study, or work requirements that may be missed due to a religious observance provided they notify their instructors before the end of the second week of classes. For fall and spring semesters, an online notification process is available through MySlice/Student Services/Enrollment/My Religious Observances from the first day of class until the end of the second week of class.

**Language: In this increasingly diverse time, many new words are coming into use and many old ones are falling out of favor. If any of my language or the language of your peers, like the used of gendered pronouns or ableist terms, proves offensive or inaccurate according to your experience, please let me know and we can work something out. Moreover, I am committed to providing a safe space for engagement, but my role as instructor also involves "instructing," which may create some challenging situations. However, if you feel this discomfort goes too far, let me know.**

## The Writing Center

Experienced writing consultants at the Writing Center (101 HB Crouse Hall, on the Quad) can teach you how to succeed on individual assignments and ultimately become a better writer. They're prepared to work one-on-one with you at *any* stage of your process and with *any* kind of writing you're attempting while attending SU. For more information on hours, location and services, please visit **http://wc.syr.edu**. This is a *free* resource to all students and highly recommended for every assignment you work on in this class. During this summer session, the wiring center has hours 8 a.m. to 4:30, and you are encouraged to sign up for 30-minute sessions. You must register online to make an appointment.

## Orange SUccess

To create a more coordinated and effective learning experience for you, I will be using Orange SUccess, a platform found through your mySlice page that links you, your current faculty, and your advisers. This platform includes attendance, alert flags, and kudos. With alert flags, if I have concerns with your attendance or work, I will likely use the system to "flag" this area to alert you and your advisers, so that way we can find some strategies or services to help. Kudos offer the opposite feedback, highlighting effective habits and quality work.

For this service to work, however, you must check your e-mail regularly. Also, as Orange SUccess is still a new addition to the classroom at Syracuse, some patience and experimentation may be required. I appreciate your patience in advance.

# WRT 105 Calendar                    Fall 2016

| Date | In-class Topics and Activities | Homework (due the following class) |
|------|-------------------------------|-----------------------------------|
| **Unit 1**<br>**Week 1**<br>Mon,<br>Aug. 29 | Introductions<br>Course introduction and syllabus<br>Discuss grading contract | **Read** grading contract and come ready to discuss<br>**Read and annotate**: Everything is a Text, ch. 1 |
| Wed.,<br>Aug. 31 | Finish discussing contract and sign<br>Discuss key terms<br>Introduce assignment | **Read and annotate** Alex Reid "Why Blog?" |
| Fri, Sept<br>2 | Discuss Reid and blogs<br>Set up blog<br>Introduce Bartholomae | **Read and annotate:** Bartholomae's "Inventing the University"<br>**Set up blogs and write first post:** What was your sense of literacy coming into college; how has it changed or remained the same? (Try to connect your own exeriences and examples to some of the readings and terms from class). Comment on peers. |
| **Week 2**<br>Mon,<br>Sept. 5 | No School | **Continue last homework** |
| Wed.,<br>Sept. 7 | Discuss Bartholomae and academic writing<br>Discuss summaries | **Read and Summarize** Keith Hjortshoj's "Footstools and Furniture"<br>**Post** Summaries on discussion board. |
| Fri.,<br>Sept. 9 | Discuss "Footstools and Furniture"<br>Touch base on project<br>Touch base on blogs | **Read and Summarize** June Jordan "Nobody Mean More. . ."<br>**Post** summary to discussion board. |
| **Week 3**<br>Mon.,<br>Sept. 12 | Discuss June Jordan<br>Introduce boyd | **Read and summarize** danah boyd's *It's Complicated*, "Introduction"<br>**Post** summary to discussion board |
| Wed.,<br>Sept 14 | Discuss boyd and the role of networks<br>Review readings though synthesis activity | **Begin project draft** |
| Fri., Sept.<br>16 | No class meeting; continue project | **Continue project draft; submit rough copy Friday 6:00 p.m. on Blackboard.** |
| **Week 4**<br>Mon.,<br>Sept 19 | Introduce responses<br>Peer review<br>Discussion Revision | **Continue** project; save updated draft version. |
| Wed,<br>Sept. 21 | Conferences, no class | **Continue** project; save updated draft version. |
| Friday,<br>Sept. 23 | Conferences, no class | **Submit final draft and project portfolio by Sunday night 12:00 a.m.** |
| **Unit 2** | Check in | **Watch** PBS Idea Channel video on "Internet Dialects" |

| Week 5 Monday, Sept. 26 | **Begin Unit 2**: Analysis and Digital Literacy<br>Introduce assignment<br>Introduce analysis | **Discussion question**: Pick a particular website or social media platform and try to find the "dialect of the space," i.e. what is the purpose of the space, and what literacies are (successful) communicators using? Comment on peers'. |
|---|---|---|
| Wed., Sept. 28 | Discuss discussion question<br>Analyze social media space<br>Introduce algorithms | **Watch and take notes on** Pariser's "Filter Bubble" and Eunsong Kim's "Politics of Trending" |
| Fri., Sept. 30 | Discuss Pariser and social media<br>Discuss synthesis<br>Do synthesis/analysis activity | **Reading TBD** |
| Week 6 Mon., Oct. 3 | Meet in game lab (Bird) | **Reading TBD** |
| Wed., Oct. 5 | Meet in game lab (Bird) | **Reflect** on the experience of the game lab and the literacies involved with videogames and **post to blog.**<br><br>**Possible questions:** What did you do in the space? What skills were required to play the games (social, tactile, reading the interface, puzzle solving, etc.)? How do these skills connect to other situations? How so or why not? |
| Fri., Oct. 7 | Discuss gaming literacies inside and outside academic contexts.<br>Introduce Internet activism | **Read and annotate** Gladwell's "The Revolution Will not be Tweeted." |
| Week 7 Mon., Oct. 10 | Discuss Internet activism<br>Begin draft | Begin project; draft ideas |
| Wed., Oct. 12 | Research exercise<br>Idea workshop | Continue Project. |
| Fri., Oct. 14 | Research, day 2 | Continue project; submit draft Friday 6:00 p.m. |
| Week 8 Mon., Oct. 17 | **Peer review** | **Continue unit 2 draft**; save updated draft version. |
| Wed, Oct. 19 | **Conferences, no class** | **Continue unit 2 draft**; save updated draft version. |
| Friday, Oct. 21 | **Conferences, no class** | **Turn in Unit 2 final draft and project portfolio Sunday night by 12:00 a.m.** |
| Unit 3 Week 9 Mon., Oct. 24 | Check in<br>**Begin Unit 3**: Rhetoric and Argument<br>Introduce final assignment | **Read and annotate** Sean Bland's "The Other Side is Not Wrong." **Watch** Cohen's TED talk, "For Argument's Sake."<br>**Blog post: synthesize and reflect**: Based on the class discussion, the article, and the movie, What does it mean to argue? |
| Wed., Oct. 26 | Continue argument<br>The role of the thesis | **Discussion question:** Compare the journalism article and the research article (you don't have to read |

| | | the whole thing). What is the main argument or point for each? What rhetorical moves are being used? How are sources being used? What is the language like for each? |
|---|---|---|
| Fri., Oct. 28 | Discuss the articles from homework<br>Introduce visual rhetoric | **Watch** every Frame a Painting "The Anatomy of Political Ads" and **read TBD**<br>**Discussion question**: Analyze one of the campaign examples. What is its implicit argument? What makes it effective or not, based on the medium, context, audience, and rhetorical tools? How could it be improved? |
| **Week 10** Mon., Oct. 31 | Continue visual rhetoric<br>Touch base on project | **Watch** PBS Game Show "The Secret Language of Game Design" and read **TBD** |
| Wed., Nov. 2 | Procedural rhetoric, introduction | Play the games on the class site.<br>**Discussion question**: Pick one game. What are the arguments, purpose, and/or ideologies implicit with it? How is it arguing or showing this? Is it effective or not? |
| Fri., Nov. 4 | Procedural rhetoric, day 2<br>Review argument unit | **Blog post**: Revisit your past post on argument. What has changed; what is the same? |
| **Week 11** Mon., Nov. 7 | Review research<br>Touch base on project<br>Discuss annotated bibliographies | **Consider what topic you may want to write about.**<br>**Find three arguments** from the topic—they can be visual, academic, journalistic, etc.—and post them with a brief annotation to your blog. |
| Wed., Nov. 9 | Topic workshop | **Continue research; continue bibliography** |
| Fri., Nov. 11 | Touch base on bibliography<br>Discuss project form | **Turn in bibliography** before next class. |
| **Week 12** Mon., Nov. 14 | Discuss project | **Begin unit 2 project** |
| Wed., Nov. 16 | **Peer review**, round 1 | **Continue draft** |
| Fri., Nov. 18 | TBA | **Turn in** rough draft by Friday 6:00 p.m. |
| **Week 13** Mon.-Fri. Nov. 21-25 | **Thanksgiving Break: No Classes** | Have fun |
| **Week 14** Mon., Nov. 28 | Touch base on project<br>Revision activity | **Continue draft** |
| Wed., Nov. 30 | **Conferences, no class** | **Continue draft** |
| Fri., Dec. 2 | **Conferences, no class** | **Submit final draft Sunday night 12:00 a.m.** |
| **Unit 4 Week 15** | **Check in**<br>**Begin unit 4:** Critical Reflection and | **Begin final project** |

| | | |
|---|---|---|
| Mon.,<br>Nov. 5 | Revision<br>**Presentations** | |
| Wed.,<br>Nov. 7 | **Presentations**<br>**Touch base on final project** | **Continue final project** |
| Fri.,<br>Nov. 9 | **Final project peer review**<br>**Wrap up** | **Turn in final portfolio project and reflection**<br>**TBA** |
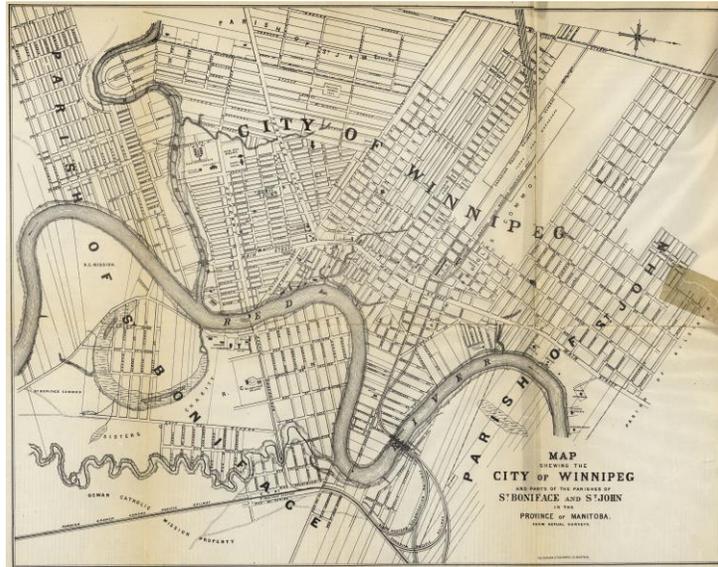
# Literacy Map



We've discussed different literacies and ways of looking at literacy, including new terms, literacy narratives, and how communicators engage different rhetorical situations, like in June Jordan's piece or Bartholomae's "Inventing the University." Audience, genre, your background, your purpose, etc., affect the writing you do and how you do it.

## Project Description

For this project, I want you to reflect on the different literacies you engage with and "bring to the table" in your life as a student in the 21st Century. In particular, I want you to think of a situation or set of related situations and consider the required skills or literacies involved. As always, use vivid language, strong examples, and other descriptive writing to illustrate your point. Narratives would also work, if you want to discuss a particular instance. However, I also want you to go beyond mere description and try more exploratory writing, trying to reach new knowledge or general insights based on your description or narrative. For example, what did you learn from an experience? Or, why might certain situations or skills matter to you and other people?

**The project should be 750-1,000 words**, properly formatted, and may be a Word document or blog post submitted according to the appropriate guidelines. It may incorporate other media, like images, diagrams, or video, especially if it this may help with explanations. I will look for proper attribution for quotes and information, but you are not obligated to use a particular style, like MLA or APA.

## Questions to Consider

Feel free to consider the following questions. You do not need to answer all of them, nor are you limited to them as long as you meet the general design of the assignment:

1.  What is the rhetorical situation? What genres are involved? Purposes? Audience(s)? Medium or media? Persona you want to evoke or that's expected?
2.  What particular skills or literacies seem expected or most helpful in the situation(s)?
3.  To use Bartholomae's term, where are you an "insider"? Why might this be? How does this effect how you approach it? Who is an outsider?

4. When do you feel like an "outsider"? Why is this? Why might this matter? How do you overcome these challenges? Who is an insider?
5. Like June Jordan's class, are you ever in tension, with your identity or values at odds with norms or expectations in a particular situation? How do you navigate this? What skills or literacies help you "pass" or even overcome amid these tensions?

## What I'm Looking For:

| | Positive | Negative |
|---|---|---|
| Assignment Goals | Actively uses the questions and assignment description. Stays on task. | Strays away from the assignment focus. |
| Descriptive | Uses specific and engaging examples and describes these examples with vivid, precise language. | Picks obvious examples and/or engages them with unclear, vague language. |
| Exploratory | Goes beyond description and engages with class concepts and potential implications, the "whys" of the "whats." | Merely describes or only does surface-level exploration or analysis. |
| Terms | Uses class terms in effective ways, even if one or two are misapplied. | Does not use terms or grossly misuses them, showing a lack of understanding. |
| Sources | Effectively incorporates 2-3 sources through quotes, summaries, and/or paraphrases. | Does not use sources or does so in a shallow, "fly-by" fashion without any meaningful engagement. |
| Organization | The assignment forms a largely cohesive whole with a clear structure and focused paragraphs. | Lacks cohesion, scattered paragraphs, a lack of structure or throughline. |
| Creativity | Uses engaging examples, experiments with language and voice, makes the most of the medium. | Uses obvious examples in unoriginal ways or uses 5-paragraph theme when other structures may serve better. |
| Grammar and Style | Relatively free of sentence-level or document errors. | Shows obvious lack of proofreading. |

[Document image: "Map Shewing the City of Winnipeg"(1882), via Wyman Laliberte and Creative Commons]

# Digital Space Analysis
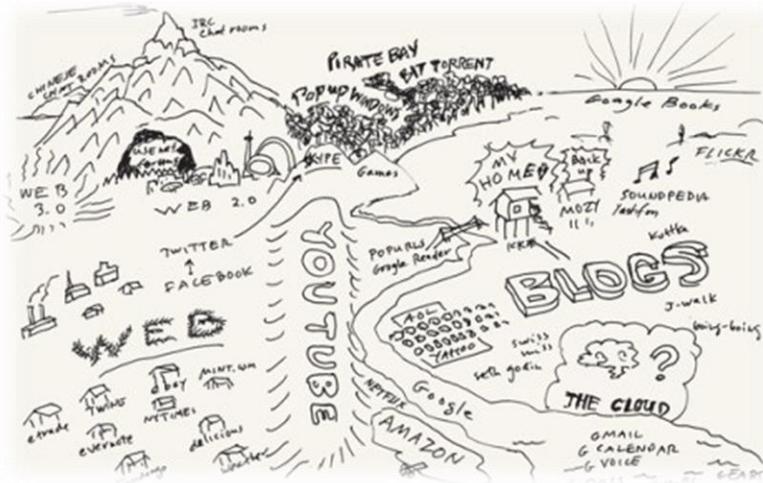


This unit we focused on digital literacies and analysis, trying to bring what we discussed last unit into a specific context, challenging and extending this and the knowledge you brought into the classroom. In particular, we complicated ways that "writing" can change through digital tools and situations.

## Project Description

For this assignment, you will be analyzing a specific example of a digital literacy, drawing from the readings, your own experience, and any other primary research that you may accomplish, including interviews or observations.

To start, you must pick your focus or site of analysis. This may be a particular website, a technology or tool, a specific social media or new media platform, or a rhetorical situation that takes place online. For example, you may choose a social media platform like Facebook or Snapchat, a particular online (or offline) videogame, one of the tools we played with in the lab, a particular set of memes, or a topic that may bridge multiple platforms, like a political issue and how it manifests in different digital spaces.

Like last unit, you will likely have to describe your focus and consider the specific literacies that take place. But this unit is meant to be analytical, using your research and critical thinking to find significant patterns that may point to a conclusion. For example, how might *Pokémon Go* fit with our notions of social media? How might PowerPoint complicate or extend our notion of paragraphs? What skills go into making an affective blogpost or Tweet? How is Twitter activism affective or ineffective? What sort of culture might a particular website or media encourage?

You will write about this in the form of an extended **blog post or group of blog posts of about 1,000-1,200 words.** Also, **I want you to explore the medium, including the visual or hypertextual potential it allows,** so try to include pictures, videos, and links.

## Questions

To help you accomplish this analysis, you may want to consider the following questions. Again, you are not limited to these questions nor do you have to answer all of them:

1. Like last unit, what is the rhetorical situation of the space? Here, you may want to consider the audience in terms of both user and reader (including unintended readers). What particulars of this situation matter? How do they affect the communication or values that you see?
2. What are the skills or literacies required in this space?

3. Similarly, how do successful writers in the space differ from unsuccessful writers? What sort of accounts have the most followers? Why?
4. How does the technology, space, or platform interact with writing? Think here of Pariser's "filter bubble" or Reyman's consideration of authorship. How do algorithms "write" the space or affect what you see? How do they affect what you write or how it circulates? Why does this matter?
5. What standards of style or "dialect," to use the Idea Channel term, operate in the space? Do they reflect a specific value, worldview, culture, or purpose?
6. What interactions dominate? Is the space more visual, like Instagram, or textual? Why might this matter? How might they affect the literacies involved?
7. Do you see any significant patterns or values represented in the space that define it as a unique rhetorical situation or that connect it to other spaces?

## What I'm Looking For

|  | Positive | Negative |
|---|---|---|
| Assignment goals | Actively uses the questions and assignment description. | Strays away from the assignment focus. |
| Use of research | **Employs at least 4-5 texts** in a way that advances the analysis and/or employs primary research. | Does not employ texts or primary research. |
| Descriptions | Clearly describes the space—how it looks, how people use it, what it does, etc.—using vivid language and examples. | Does not give a clear picture of the space and uses unclear, vague language or examples. |
| Analysis | Does analysis and not just description: Looks for engaging patterns and uses them to form larger conclusions. | Merely describes the space, engages in surface-level analysis, or has a scattered, unfocused analysis. |
| Sensitivity to medium | Uses links, images, video, and other media where relevant. Has sensitivity to voice, structure, and paragraphing in blog. | Lacks sensitivity to paragraphing, voice, and user experience. Does not explore the possibility of the medium. |
| Grammar and Style | Relatively free of sentence-level or design errors. | Shows obvious lack of proofreading. |

[Document image: "Map of the Internet" by Kevin Kelly (2009), via http://brainpickings.com]

# Rhetorical Argument



        This unit we focused more on argument and rhetoric and the different forms they take depending on the situation. The ultimate goal of this project is to give you a better sense for how you can affect change or engage the world in rhetorically savvy ways.

## Project Description and Requirements

        Your final project for the unit will be an argumentative text, object, presentation, etc., that engages with a topic and presents your own stance or perspective. Some may present a position paper, while others may produce a powerpoint or video, but the goal will be finding the most effective means of making an argument based on your skills, your purpose, and the rest of the rhetorical situation.

        **As noted, you are welcome to attempt different genres or modalities**. You can write a traditional research paper, craft a presentation for a given audience, present a series of blog posts, or present an audio-visual (A/V) project, but your project must include the following:

1. **Topic:** Your paper must focus on a single topic. This topic may be a sports debate, a political issue, something involving entertainment, or a more local debate from Syracuse or your hometown. It just needs multiple sides and enough depth to give you material to work with.
2. **Research**: Your topic must incorporate 5-6 secondary sources. These must be incorporated in some fashion with your project, whether in the writing or the ultimate product. For example, a research paper would need to cite them, while a set of posters may not, but both should be informed by research.
3. **A stance**: You must take a direct stance on your topic. This could be a position in a debate, it could be an analytical claim, or it could be a proposed action.
4. **An expression of your stance**: This is where the most freedom comes in. For your project, you must "argue" your stance. This could be done in a traditional thesis-driven way in a research paper, or it could be done through visuals, like posters.
5. **Reflection**: This project requires you to reflect on your process directly as part of the assignment. This will be a separate typed document that you will submit when you submit the document. Please answer the following concerns:
   a. What rhetorical situation do you envision for this project? What audience, genre, purpose, persona, medium, context?

b. How did this rhetorical situation inform the choices you made? Please be specific.
c. What sources did you use, how did you find them, and how did they inform the choices you made or the ultimate form of the project?
d. What particular challenges did you encounter? How did they affect your process or product? How did you solve them or fail to solve them?

## What I'm Looking For

|  | Positive | Negative |
|---|---|---|
| **Length/Effort** | The project exhibits the required effort for a 1,200-1,500-word research paper in terms of length, polish, thought, and overall quality. | Project seems thrown together last-minute or does not otherwise exhibit the appropriate level of effort. |
| **Stance** | A clear stance that is argued in a rhetorically savvy way depending on the situation. | Lacks a clear stance and/or does not argue this stance in a cohesive or effective way. |
| **Research** | Meets or exceeds the required number of sources, uses reliable sources, and uses those sources in productive ways. | Does not meet required number of sources, uses unreliable sources, and uses those sources in unproductive ways. |
| **Sensitivity to Situation** | Project displays a clear sensitivity to the situation outlined in the reflection. | Project seems like it exists in a rhetorical vacuum and does not draw from its situation. |
| **Reflection** | Reflection answers the questions above in a precise way and explains the project and the thinking behind it. | Reflection is incomplete, lacks sufficient engagement or detail and does not help explain the project. |
| **Grammar and Style** | Project is cleanly executed with few errors based on the medium or genre. (For example, few grammar mistakes in papers, clear images for visual arguments) | Shows lack of care for the presentation of the project. |

WRT 105 Unit 4 Project:
# Portfolio and Reflection
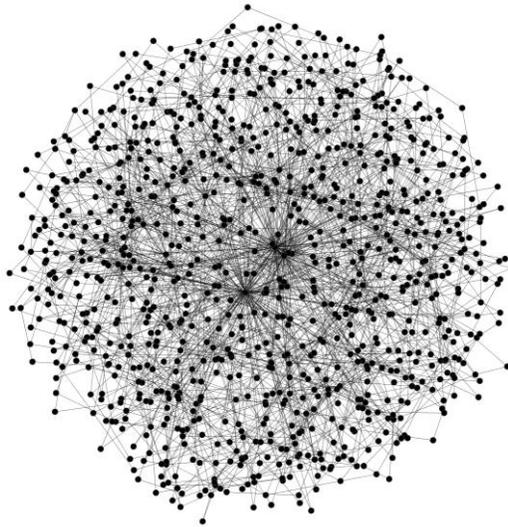
This unit we will review the semester's writing as a whole, producing a portfolio that collects and reflects on the writing you've done this full semester.

## Project Description and Requirements

This project will not involve much new writing, but will instead engage with past texts that you have created. In all, you will create a single document, either in a word processor or on your blog, that collects a variety of pieces and organizes those pieces through a reflective apparatus. It has two parts:

1. **Collect a series of writing**: Collect writing from this past semester **that has had a relevant impact on your understanding of rhetoric and writing.** Most of this writing should be yours—including your blog posts, discussion questions, unit projects, annotated bibliographies, writing (or work) from other classes, creative work you do on your own, important or illustrative social media posts—but you may also add other's writing, like potential peer comments, course materials, or quotes. This writing may be in-progress or completed. It can include screen captures of particular work or work spaces. It may be alphabetic, visual, digital (through hyperlinks), and any modality that you can include. They could also be texts that did well or could have been better. **The key here is variety, and this section should be about 10-12 pages, though it may go over.**

2. **Reflection:** You will also organize this piece of writing by providing both a reflective cover letter and reflective annotations of your writing. The cover letter should be about two pages and will introduce the pieces and clarify clear themes, tensions, observations. The annotations should be specific observations, thoughts, comments, or reflections on your pieces. Here are some questions to help guide your reflection process:

    a. What are common themes that show up in your writing—specific terms, ideas, thoughts, questions, etc.?
    b. What are particular tensions? Contradictions? Times when you found yourself breaking from a certain habit or outlook?
    c. How do the texts inform one another? Build off one another? Converse?

d. How have they informed how you've developed as a writer?
e. How has your process developed or remained the same over time? How has it shifted depending on the rhetorical situation?
f. What particular techniques, approaches, tricks have you employed in this writing? How effective have they been?
g. What pieces are you most proud of? Why?

## What I'm Looking For

|  | Positive | Negative |
|---|---|---|
| **Length/Effort** | The project meets the required page length (12) and includes its constituent parts. | Project seems thrown together last-minute or does not otherwise exhibit the appropriate level of effort. |
| **Selection of pieces** | Includes pieces that show a variety of situations, helping inform a holistic and meaningful portfolio. | Pieces feel randomly selected or designed simply to cover page requirements. |
| **Cover letter** | Shows engagement with the reflection questions, a clear framing of motifs, and a description of the pieces. | Merely names pieces and doesn't articulate larger themes or contradictions. |
| **Annotations** | Comprehensive and meaningful, engaging with the reflection questions and assignment goals. Picks up on specific examples form the pieces. | Rushed, scattered, or incomplete. Don't move toward the assignment goals. |
| **Grammar and Style** | Project is cleanly executed with few errors | Shows lack of care for the presentation of the project. |

[Document image: "Random, scale-free network" by Simon Cockell via creative commons]