INSTRUCTOR’S MANUAL TO
THE GUIDE TO FIRST-YEAR WRITING
5TH EDITION
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GSU Guide to First-Year Writing 5e
Instructor’s Manual
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Material from Chapters 1-4 of Guide to First-Year Writing
Adapted from Praxis 3e Instructor’s Manual
By Carol Lea Clark with Amber Lea Clark

GSU Guide to First-Year Writing is designed to assist students in their introductory composition courses (ENGL 1101 and 1102). This textbook introduces students to key rhetorical concepts as well as rhetorical response, analysis, invention, writing, revising, research, visual rhetoric, culture writing, new media literacy, and community-based writing. In the first half of the textbook, students are introduced to rhetorical concepts as used in the composition classroom. In the second half of the textbook, students can read chapters on specific types of writing done in the composition classroom written by composition instructors.

TEACHING WPA OUTCOMES

In the most recent statement of WPA Outcomes for First-Year Composition (http://wpacouncil.org/positions/outcomes.html) the WPA Council outlined four primary outcomes for first-year composition: 1) **rhetorical knowledge**; 2) **critical thinking, reading, and composing**; 3) **processes**; and 4) **knowledge of conventions**. These outcomes are intended to be the “types of results” that come from first-year composition courses, rather than a “precise level of achievement”. Nevertheless, keeping the WPA Outcomes in mind when teaching ENGL 1101 and ENGL 1102 is essential to developing a course that is informed by “what composition teachers nationwide have learned from practice, research, and theory”

**Rhetorical knowledge** is defined as “the ability to analyze contexts and audiences and then to act on that analysis when comprehending and creating texts”. In ENGL 1101 and 1102, **rhetorical knowledge** is often a new concept for students, even though they have likely been using it their entire lives. In ENGL 1101, this means students learn to read in a way attentive to the rhetorical moves of a text. For example, many composition instructors use image and video analysis of advertisements as an assignment to make students aware of the rhetoric presented and the attempt to persuade implicit in that rhetoric. Additionally, instructors often have students read a piece of argumentative writing and attend to the ways the author constructs his or her argument. In ENGL 1102, in a shift to emphasize more academic forms of composition, students become aware of the moves of academic writing in order to enter into academic conversation. Learning how to incorporate academic prose into their writing (and how to respond to it) is a central tenet of ENGL 1102. In either case, **rhetorical knowledge** is central to students learning how to read and respond to texts that appeal to a wide range of audiences.

**Critical thinking, reading, and composing** is defined as “the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts”. While **rhetorical knowledge** attends to the construction of texts for a variety of contexts and audiences, **critical thinking** attends to the inner logic of texts. In ENGL 1101 and 1102, **critical thinking** accompanies a student’s understanding, analysis, and evaluation of a wide variety of texts. In ENGL 1101, students learn not
to take a text’s word for it; instead, they must interrogate the text and not permit it to rely on unfounded assumptions. For example, students may review a variety of texts (film, television show, video games, aural, or written texts) and evaluate them on the basis of the criteria laid out by the text itself. In ENGL 1102, students engage in critical reading of academic prose and the intricate arguments laid out in scholarly literature. As with rhetorical knowledge, the goal of critical thinking is to get students to compose texts of their own that engage with critical composing and considers other’s critical evaluation of their own texts.

Processes are defined as the “multiple strategies, or composing processes, to conceptualize, develop, and finalize projects”. If rhetorical knowledge and critical thinking engage with the before and after aspects of composition, processes take place during composition. Upon entering college, students are not always consciously aware of their composing processes as an important aspect of composition. In both ENGL 1101 and 1102, the processes of reading, drafting, revising, editing, and rewriting are central to a student’s success. Helping student’s develop strategies for the composing process helps them become more reflective writers. The composing process can also be incorporated into classroom activities from peer review feedback, daily writing, reading responses, and collaborative writing. Teaching students that writing is always rewriting is beneficial for the development of their composing strategies in the future.

Knowledge of conventions is defined as knowledge of the “formal rules and informal guidelines that define genres, and in doing so, shape readers’ and writers’ perception of correctness and appropriateness”. While some of these conventions are reflected in mechanics, spelling, grammar, and correct use of citation, conventions are also genre-based and change depending upon the rhetorical knowledge needed to engage in critical reading as part of the composing process. Some of the more basic conventions are taught in ENGL 1101 as assignments, assessments, and presentations focused on grammar, mechanics, and correct use of MLA citation and style. Composition assignments in ENGL 1101 also often have their basis in knowledge about the generic conventions of types of writing (review, analysis, research, narrative, etc). In ENGL 1102, knowledge of conventions may be focused on proper documentation, but also focus on the conventions of academic writing in general. Knowledge of conventions, then, is also knowledge that is attentive to the rhetorical context in which these conventions are deployed.

PLANNING A COMPOSITION COURSE

In planning a composition course, it is important that writing, in its various forms, remains the focus of the class. However, that can happen in a variety of ways. When planning your composition course, you want to keep in mind the learning outcomes, assessments, and focus of the class.

The learning outcomes for ENGL 1101 & 1102 are available on Lower Division Studies website at http://lds.gsu.edu/students/programs and are listed below. Learning outcomes should assist you shaping the types of assessments you may want to utilize when developing the syllabus, as well as help scaffold in-class assignments and homework to build towards assessments that meet those learning outcomes.

For ENGL 1101, the learning outcomes are the following:
- Engage in writing as a process, including various invention heuristics (brainstorming, for example), gathering evidence, considering audience, drafting, revising, editing, and
proofreading, engage in the collaborative, social aspects of writing, and use writing as a tool for learning,

- Use language to explore and analyze contemporary multicultural, global, and international questions,
- Demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors,
- Gather, summarize, synthesize, and explain information from various sources,
- Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences,
- Critique their own and others’ work in written and oral formats,
- Produce coherent, organized, readable prose for a variety of rhetorical situations reflect on what contributed to their writing process and evaluate their own work.

For ENGL 1102, the learning outcomes are the following:

- Analyze, evaluate, document, and draw inferences from various sources,
- Identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation,
- Use argumentative strategies and genres in order to engage various audiences,
- Integrate others’ ideas with their own,
- Use grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints,
- Produce well reasoned, argumentative essays demonstrating rhetorical engagement, and reflect on what contributed to their writing process and evaluate their own work.

For ENGL 1101, instructors will often use a process-oriented approach to essays to meet the learning outcome focused on “writing as a process”. Furthermore, instructors often use analysis essays to introduce students to writing that is aware of specific rhetorical situations. For ENGL 1102, which is a more argumentative and research-oriented course, instructors will often scaffold a larger research essay with assessments such as exploratory essays, research proposals, and annotated bibliographies.

Determining assessments for ENGL 1101 & 1102 is important in order to meet learning outcomes. Also, these assessments will help you to determine a clear timeline and due dates for major assessments. Some common assessments for ENGL 1101 include: narrative essay (literacy narratives, including a digital literacy narrative, are common), analysis essay (visual, aural, or text), review essay (of an article, book, or other visual, digital, or written text), and introductory research (annotated bibliography, shorter research essay). For ENGL 1102, some common assessments include exploratory essay, research proposal, annotated bibliography, and research essay.

It may also be useful for your specific course to have a focus. While this does not have to be narrowly themed (and probably shouldn’t be narrow in any case), a course focus helps students organize their thoughts around a specific body of knowledge while composing various texts around that body of knowledge. The Fountainhead Readers can be a useful source when developing a specific course focus. Any course focus should always be organized to meet learning outcomes through a variety of scaffolded assessments.
SCAFFOLDING ASSIGNMENTS

When teaching introductory composition courses, **scaffolding assignments** can be an effective method of having students build towards large projects. Scaffolding helps students learn gradually, build connections between assignments, and have a better product at the end of a course.

In a survey given to GTAs during the 2014-2015 school year, instructors of composition gave some excellent advice for new teachers. Instructors emphasized that starting off with lower stakes assignments that build towards major assignments is useful, especially if those low stakes assignments can allow students to draw in personal experience in order to avoid falling into more conventional “school” topics. Also, instructors stated that getting students writing and revising towards a major assignment that can only be submitted once is a good practice, especially in breaking up the component parts of a longer assignment. When planning these lower stakes assignments, it is important to use backward design that starts from the final goal-assessment and builds lower stakes assignments out from there. By using backwards design and lower stakes assignments, scaffolding for composition can mirror the writing process.

As a practical matter, instructors advised to have students submit different parts of a larger project by stages to make sure they are on the right track. For some students, this may be their first time writing at a college level, so checking in along the way seems important, especially to see if anyone has questions, since students may not always admit if they do not understand a specific assignment.

Responding to student needs is also an important aspect of **scaffolding assignments**. Instructors offered that they view their role as facilitators for student work and work to adapt to the specific style for a class, whether they are more independent or need more step-by-step instruction. It is important to be flexible when **scaffolding assignments** for those students who do not seem to grasp an assignment immediately; even if they do not seem to grasp the assignment, they may still learn from it, even if it is not as the instructor intended.

Many instructors emphasized having that connections between assignments should be as explicit as possible and emphasized in class in order to help students to understand the process as they go along. Following a timeline of due dates for assignments, especially for 1102, is essential for students learning the research and documentation necessary for major assignments.

CONDUCTING CLASS

When focusing on the grand themes of the semester, it is often easy to overlook the day-to-day aspects of teaching. However, this work on the ground is essential to any student’s (and instructor’s) learning process.

Instructors advised to always have options when **conducting class**. Since students do not always come to class prepared, it is important to have something for students to do to account for this lost time. While students not being prepared is frustrating to many composition instructors, it is important to have reasonable expectations for first-year students, especially since many instructors have come a long way since their own 1101/1102 experience. Getting students engaged with the class can be accomplished by both making the class extrinsically motivating and emphasizing instructor enthusiasm for the subject.
Instructors also advised to construct a teaching persona to match one’s personality as much as possible, since instruction is often better when persona and personality are matched. Furthermore, it is likely students will appreciate the instructor’s ability to be genuine. While this may be difficult for many first-time instructors, making sure to have fun, be friendly, and be generous with students and their lives can build healthy and productive relationships with a class. Being a stern instructor and taskmaster may not be as effective as being an empathetic and sympathetic coach.

In terms of utilization of class time, instructors advised to link each day’s plan to course goals or towards the next major assignment. Having a routine schedule for class that remains flexible is also useful to having effective class time. Planning for more in-class activities than needed, ordered from most to least important, will help you manage time in case your expectations for different activities is off. Instructors also advised to schedule time to work with students one-on-one or in groups as much as possible.

In terms of planning the course’s specific days, instructors counseled to spend time on the syllabus, since it is the course contract with students. Also, make sure to have clear expectations for each day (and each unit) as class develops as it links to the course content and development of the syllabus. While you cannot teach students everything in the space of a semester, it is also important to try to teach them the most important things well.

Conducting class on a daily basis is, in part, an interpersonal matter. Instructors advised that being self-confident and building trusting relationships with students can go a long way. Daily teaching must balance clear expectations, interpersonal openness, and stated course objectives. Perhaps most importantly, as one instructor noted: “Take it seriously. It's important work”.

PRESENTING CHAPTER CONCEPTS

Discussing key concepts from the textbook can quickly become tedious to both the instructor and the student. If students have already read the text, then re-presenting from that reading can become boring. Instructors advised branching beyond the course reading in presenting concepts and working from a variety of sources outside of assigned course reading in presenting essential concepts. Ask students specific questions about the readings (whether in reading responses, in-class writing, or discussion) to help them to focus on and utilize the most important concepts from the reading.

In terms of the physical presentation of key concepts, instructors advised using the whiteboard or projector to write the key vocabulary/phrases from readings to highlight them for students. Facilitating discussion from these concepts can help to get students to discuss their importance as well as having them locate the place in the text where that information is detailed. This allows students to guide the conversation instead of the instructor forcing it. If the class is less vocal, it may also be useful to put them in groups first to have them define important ideas and develop essential questions. Additionally, the use of visuals (from video clips to “emojis”) can help students better understand concepts like visual rhetoric. Instructors stated that these prepared concrete examples linked to important concepts are often the most effective in cementing the concepts with students.

Being prepared to talk about key concepts in depth encourages students to engage in a dialogue about them as well. Conversations that relate key concepts to their lives, experience, or course work
help to make these concepts appear not merely as abstract, but real and relatable to their lives and their course work, which helps them retain the information better. And, as always, focusing on student writing when discussing important concepts will help students better make these connections.

When presenting key concepts, it is also important to emphasize that these concepts are directly related to upcoming assignments—often. This will make them more likely to read, along with the potential threat of quizzes. Asking students what they found useful in readings and presenting the information with specific examples can facilitate discussion. Finally, a class period spent teaching students how to summarize and how to take notes may be helpful in getting them to retain them within readings and coursework.

**FACILITATE CLASSROOM ACTIVITIES**

Classroom activities are also a central part of conducting class. While lectures have their place, the composition classroom should be a dynamic arena comprised of a variety of activities that break up the class. Instructors advise to break up the class period with a variety of activity types for different learning styles (e.g. discussion, in-class writing, lectures, visual presentations). Having a combination of classroom activities can also help students form relationships with one another.

Group activities are a common classroom activity. During classroom activities, it is important to circulate around the room checking in with the groups (to ensure they’re staying on task and don’t get stuck). Furthermore, requiring student to turn in some evidence of their work at the end, whether in hardcopy, nominating a rep to write it on the board, or asking each group to share their findings, can hold them accountable for their group time. It is important that instructors not allow anyone to drop out during these group activities and accountability is one method of doing so. Instructors also advised creating random groups, even by using a deck of cards, since regular groups can often lead to either too much comfort or potential personality conflicts. Group activities should ideally balance instructor control over the progress of student work and student autonomy over that work.

Giving students autonomy over classroom activities is also important. One instructor polled students and “learned that they wanted more opportunities to work in groups—which I was happy to work into my lesson plans!” Making these activities fun by allowing students to voice their opinions on topics they may care about is beneficial for student engagement in classroom activities. Classroom activities that respect your students can help them work well together towards course goals.

**DISCUSSING READINGS**

Discussing course readings is central to both ENGL 1101 & ENGL 1102. For many students, these courses are their first exposure to a variety of academic genres: perhaps most centrally, the academic essay. While some students may have limited exposure to academic articles prior to these courses, composition courses are where many freshmen learn *how to read academic writing*. Any discussion of assigned course reading should consider the dual goal of students comprehending the text and understanding the argumentative architecture of academic writing. Students can then begin to
acquire the skills necessary to understand difficult and unfamiliar academic prose and to learn the skills to construct their own academic arguments in these courses.

As with presenting key concepts from chapter readings, discussing course readings can be accomplished in a variety of ways. Students are not always prepared or capable of discussing readings cold. Introductory writing activities can be a useful way to get students to begin thinking through the readings and their relationship to classroom discussion. Furthermore, giving students reading questions to help concentrate their attention on particularly important points demonstrates to them how to prioritize when reading. Focused group exercises, such as having students answer particular questions about the reading or relate their own life experiences to the reading, can also get students more actively involved in the discussion.

**RESPONDING TO WRITING**

**Responding to student writing** is one of the most difficult and time-consuming aspects of teaching a composition course. For graduate students who have a great deal of their own writing and research to attend to, it is often a struggle to balance the attention you may want to give to student writing and the time available. The responses of composition instructors at Georgia State mirror this essential dilemma.

Instructors emphasize that it is important to focus on global elements first, since local issues are unimportant if the requirements of the assignment have not been met. Focusing too much attention on local elements instead of global elements can discourage your students and make them focus on less essential issues. One motto to keep in mind may be, as one instructor stated: “writing is about arrangement first, and grammar last”. For essays that are addressing the assignment well, instructors advised to commend students for what they are doing well and explain why it is working. These essays may need comments that work to push students to hone their writing even more. Even though these essays are well done, and most likely receive a high grade, students who are achieving at a high level will appreciate the attention and critique.

Time management is probably one of the most pressing concerns in responding to student writing. Spending 10 minutes per paper is a good benchmark for many instructors, after which you can make global comments in an endnote. Also, make sure to put the onus on students to revise their own writing, particularly with local grammatical mistakes. Editing a paragraph or so and then asking them to use it as a model is an excellent strategy so as to not spend your time line-editing student essays, since not everything can be addressed when grading. However, being specific in your editorial feedback is also important; simply stating that something doesn’t work or is awkward isn’t useful unless students understand what they need to work on. Another commenting strategy is to ask questions in the margins and give students the opportunity to answer those questions can be more useful than directive comments.

Having a final summary comment is also important when responding to student writing, since it gives students a coherent picture of the entire essay. This comment should focus on what is done well and what needs work. Ideally, this final comment should be encouraging, clear, and connect to the rubric for the assignment. The final comment also serves to not overload students with too much feedback and to focus their attention for revision if available.
Finally, setting clear expectations is essential to your response strategies. Spending a class period explaining your grading methods and style can make sure students are clear on your expectations. Additionally, focusing on particular categories during specific assignments may make the grading less time-consuming and the essays less overwhelming for students.

**TEACHING ENGL 1101 & 1102**

While some pedagogical strategies are common to both ENGL 1101 & 1102, there are some very important differences between the two classes. The classes should work in tandem with one another and also build on each other in important ways.

For 1101, instructors should use the general course outcomes supplied to Lower Division Studies to shape their course, which can help focus and ground your approach to the course. The goal of assignments in the course should be to get students writing. It is also important when teaching ENGL 1101 to consider the mark of the high school classroom on students. Since they are still learning the difference between high school and college writing, the class should help to introduce them into higher-level writing styles. Furthermore, educating students in writing styles and genres they will encounter in college can be a useful goal in teaching ENGL 1101.

For 1102, an important goal is to teach student the essential tools of research, especially successfully incorporating secondary sources into argumentative research essays. This can be accomplished through studying argument in media, persuasive writing and academic writing. Also, giving students the chance to debate and articulate their opinions can be useful to acclimatizing students to studying rhetoric. Hands-on activities can be helpful to teach and reinforce citation, analysis, and research. Because the argumentative focus of 1102 is unfamiliar to students, since they are likely not used to studying logic, making these concepts concrete through class activities can help students build these skills. After drafting their initial argumentative research papers, it is also important to give students the chance to work on incorporating feedback with both the instructor and with their peers.

**TEACHING WITH FOUNTAINHEAD READERS**

The *Fountainhead* Readers are a collection of thematic texts approved to accompany the first-year writing courses at Georgia State. Below are the approved texts grouped by their assigned course, where you can find the table of contents, introduction, and a sample syllabus, readings, and assignments (if available) for each reader.

**ENGL 1101:**

*Green* (Fountainhead)
Table of Contents: [http://www.fountainheadpress.com/assets/green_toc.pdf](http://www.fountainheadpress.com/assets/green_toc.pdf)

*Funny* (Fountainhead)
Table of Contents: [http://www.fountainheadpress.com/assets/funny_toc.pdf](http://www.fountainheadpress.com/assets/funny_toc.pdf)
Food (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/food_toc.pdf

Health (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/health_toc.pdf

Money (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/money_toc.pdf

E(tunes) (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/etunes_toc.pdf

E(dentity) (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/edentity_toc.pdf
Sample Syllabus: http://www.fountainheadpress.com/assets/e-dentity_sample_syllabus_1.pdf
Additional Readings: http://www.fountainheadpress.com/tablet/edentity.html

ENGL 1102:
Borders (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/borders_toc.pdf

Authenticity (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/authenticity_toc.pdf
Additional Readings: http://www.fountainheadpress.com/tablet/authenticity.html

Death (Fountainhead)
Table of Contents: http://www.fountainheadpress.com/assets/death_toc.pdf

Sustainability (Bedford Spotlights)
Table of Contents & Sample Syllabus:
http://www.macmillanhighered.com/Catalog/page/spotlight_sustainability
Composing Gender (Bedford Spotlights)
Table of Contents & Sample Syllabus:
http://www.macmillanhighered.com/Catalog/page/spotlight_gender

Border Crossings (Bedford Spotlights)
Table of Contents & Sample Syllabus:
http://www.macmillanlearning.com/Catalog/product/bordercrossings-firstedition-cucinella

Pursuing Happiness (Bedford Spotlights)
Table of Contents & Sample Syllabus:
http://www.macmillanlearning.com/Catalog/product/pursuinghappiness-firstedition-parfitt

Monsters (Bedford Spotlights)
Table of Contents & Sample Syllabus:
http://www.macmillanlearning.com/Catalog/product/monsters-firstedition-hoffman

TEACHING WITH EVERYONE’S AN AUTHOR

The default textbook for ENGL 1101, Everyone's an Author, is the most recent textbook by Andrea Lunsford, who also wrote Everything's an Argument, the default ENGL 1102 textbook, and the handbook The Everyday Writer.

Everyone’s an Author is based on the premise that writing today is “ubiquitous” for our students and pedagogy should take this into account (vii). Because of the explosion of new media and social media, as well as the continued evolution of the Internet, “today, everyone can be an author” (vii). Keeping with this trend, this textbook “aims to guide student writers as they take on the responsibilities, challenges, and joys of authorship” (ix). Some of the highlights of the texts are the coverage of “genres and media, social media, the need for rhetoric, academic writing, collaboration, research, and style” (x-xi). Furthermore, a continually updated selection of relevant readings is posted weekly on the Tumblr website http://www.everyonesanauthor.tumblr.com. Additionally digital resources are available through the eBook version of the textbook, FRED the online commenting system, the companion Norton course pack, and instructor’s notes. Below you’ll find links to these resources as well as an abbreviated table of contents for the textbook.

Table of Contents

Part I: The Need for Rhetoric and Writing
1. Thinking Rhetorically
2. Rhetorical Situations
3. Writing Processes
4. The Need for Collaboration/Here Comes Everybody!
5. Writing and Rhetoric as a Field of Study
6. Writing and Rhetoric in the Workplace

Part II: Genres of Writing
7. Arguing a Position/ “This is Where I Stand”
8. Writing a Narrative/”Here’s What Happened”
9. Writing Analytically/”Let’s Take a Closer Look”
10. Reporting Information/”Just the Facts Ma’am”
11. Writing a Review/ “Two Thumbs Up”
12. Choosing Genres

Part III: The Role of Argument
13. Analyzing Arguments; Those You Read, and Those You Write
14. Strategies for Arguing

Part IV: Research
15. Starting Your Research/Joining the Conversation
16. Finding Sources, Considering Research Methods
17. Keeping Track/Managing Information Overload
18. Evaluating Sources
19. Writing a Project Proposal
20. Annotating a Bibliography
21. Synthesizing Ideas/Moving from What Your Sources Say to What You Say
22. Quoting, Paraphrasing, Summarizing
23. Giving Credit, Avoid Plagiarism
24. MLA Style
25. APA Style

Part V: Style
26. What’s Your Style
27. Tweets to Report/ Moving from Social Media to Academic Writing
28. Meeting the Demands of Academic Writing/ “It’s Like Learning a New Language”
29. How to Write Good Sentences
30. Designing What You Write
31. Checking for Common Mistakes

Author's Resources
32. Assembling a Portfolio
33. Taking Advantage of the Writing Center
34. Joining a Writing Group
35. Publishing Your Work

Web Resources

Everyone’s an Author Tumblr
http://www.everyonesanauthor.tumblr

Author Videos
http://wwnorton.com/college/english/everyonesanauthor/

Fred
http://wwnorton.com/common/mplay/5.10/?f=fred.mp4&p=/webads/fred/&i=fred.jpg&s=g

Course Pack & Instructor’s Notes
http://www.wwnorton.com/instructors
TEACHING WITH *EVERYTHING’S AN ARGUMENT*

The default textbook for ENGL 1102, *Everything’s an Argument*, is in its sixth edition. The author Andrea Lunsford also wrote *Everyone’s an Author*, the default ENGL 1101 textbook, and the handbook *The Everyday Writer*.

*Everything’s an Argument* is based on two premises. First, “language provides the most powerful means of understanding the world and of using that understanding to shape lives” (vii). Their second premise is that “arguments seldom if ever have only two sides; rather, they present a dizzying array of perspectives, often with as many ‘takes’ on a subject as there are arguers” (vii). Because of these two premises, *Everything’s an Argument* is meant to get students to understand that “all language and symbols are in some way argumentative, pointing in a direction and asking for yet another response, whether it be understanding, identification or persuasion” (vii).

Keeping with this trend, the purpose of this text is to “present argument as something we do almost from the moment we are born” and “something as invaluable as good instincts and as worthy of careful attention and practice as any discipline” (ix). Instructors can find a number of resources on the open resources on http://www.bedfordstmartins.com/everythingsanargument. Additionally, digital resources are available through the ebook (http://www.bedfordstmartins.com/ebooks) version of the textbook, instructor’s notes (http://www.bedfortstmartins.com/everythingsanargument/catalog) for the textbook, and on the website Bedford Bits (http://www.bedfordbits.com).

Table of Contents

Part I: Reading and Understanding Arguments
1. Everything is an Argument
2. Arguments Based on Emotions: Pathos
3. Arguments Based on Character: Ethos
4. Arguments Based on Facts and Reason: Logos
5. Fallacies of Argument
6. Rhetorical Analysis

Part II: Writing Arguments
7. Structuring Arguments
8. Arguments of Fact
9. Arguments of Definition
10. Evaluations
11. Causal Arguments
12. Proposals

Part III: Style and Presentation in Arguments
13. Style in Arguments
14. Visual and Multimedia Arguments
15. Presenting Arguments

Part IV: Research and Arguments
16. Academic Arguments
17. Finding Evidence
18. Evaluating Sources
19. Using Sources
When choosing a handbook for ENGL 1101 or 1102, instructors have a number of different options to choose from. The preferred handbooks include The Everyday Writer by Andrea A. Lunsford, The Bedford Handbook by Diane Hacker and Nancy Sommers, the online handbook Writer’s Help by Andrea Lunsford, and the website Purdue OWL (Online Writing Lab).

In the preface to the 5th edition of The Everyday Writer, Andrea A. Lunsford argues that despite the ongoing literacy revolution due to changes in technology, Everyday remains constant in its focus on “rhetorical concerns” (xi). Keeping “rhetorical perspective” is even more important as mediums and options for composition continue to proliferate. The handbook covers this “rhetorical perspective,” as well as focus on grammatical and syntactical errors, and research and document. Everyday works as a great supplementary text to your primary rhetoric text.

The Bedford Handbook by Nancy Sommers and Diane Hacker is another seminal handbook for composition courses. Based on surveys from first-year students, Bedford works to guide and support students composing in a variety of genres, reading a variety of texts, and researching in an increasingly digital environment.

Two digital handbook options are Writer’s Help by Andrea Lunsford and the Online Writing Lab from Purdue University. Writer’s Help is an online textbook that has, according to one student reviewer, “the simplicity and usability of Google,” combined with instructional videos. The searching options for Writer’s Help are useful for students finding exactly what they are looking for. Purdue OWL is a expansive website that focuses on a wide variety of grammatical, syntactical, and research
conventions. The site is easy to navigate and can provide students with many of essentials needed in an online handbook.

**Supplemental Text Options**

You may also choose to use *Habits of the Creative Mind* by Richard E. Miller and Ann Jurecic, published by Bedford/St.Martin’s (ISBN: 978-319-03044-5). The book is “fundamentally different” than other books typically used in first-year writing courses. And opens with this description, “*Habits of the Creative Mind* is a collection of essays about writing, each one written to spur reflection on what’s involved in training the mind to make the world a more interesting place to live, and each one followed by prompts to generate more writing in return” (v).

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On the Origins of *Habits of the Creative Mind*: A Letter to Teachers

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On Unlearning
On Confronting the Unknown
On Joining the Conversation
Curiosity at Work: Rebecca Skloot’s Extra-Credit Assignment

**Paying Attention**
On Learning to See
On Looking and Looking Again
On Encountering Difficulty
Curiosity at Work: David Simon Pays Attention to the Disenfranchised

**Asking Questions**
On Asking Questions
On Writing to a Question
On Interviewing
Curiosity at Work: Michael Pollan Contemplates the Ethics of Eating Meat

**Exploring**
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On Creative Reading
On Imagining Others
On Motivation
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**Connecting**
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On Working with the Words of Others
Argument at Work: Michelle Alexander and the Power of Analogy

**Reflecting**
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On Making Thought Visible
On Thinking Unthinkable Thoughts
Reflection at Work: Harriet McBryde Johnson and the “Undeniable Reality of Disabled Lives Well Lived”

**Making Space and Time**
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On a Screen of One’s Own
On Solitude
Curiosity at Work: Alan Lightman and the Mind-Bending Multiverse

**Practicing**
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On Self-Curation
Creativity at Work: Twyla Tharp and the Paradox of Habitual Creativity

**Planning and Replanning**
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On Revising
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Curiosity at Work: Alison Bechdel and the Layered Complexity of the Graphic Narrative

**Arguing**
On Argument as Journey
On the Theater of the Mind
On Curiosity at Work in the Academy
Argument at Work: Sonia Sotomayor and Principled Openness

**Diverging**
On Writing’s Magical Powers
On Laughter
On Playing with Conventions
Creativity at Work: James McBride’s Serious Humor

**Readings**
Ta-Nehisi Coates, *Fear of a Black President*
Jill Lepore, *The Last Amazon: Wonder Woman Returns*
Susan Sontag, *Looking at War*
WEB RESOURCES FOR INSTRUCTORS

Below are some web resources that instructors may find helpful when teaching ENGL 1101 & 1102.

English Department Website
www.english.gsu.edu
On the English Department’s website, you can find information about professors, upper-division courses, and departmental news.

Lower Division Studies Website
www.lds.gsu.edu
Lower Division’s website had a lot of great information for instructors, including a calendar of mentoring sessions, sample syllabi, sample assignments, assessments, teaching portfolios, information and resources on the first-year book program, and formal processes (grade appeals, incompletes, academic dishonesty form, and observation form).

Guide to First-Year Writing
www.guidetowriting.gsu.edu
The companion website to the Guide to First-Year Writing has a lot of materials relating to the textbook, including tutorial videos, companion readings, digital projects, sample assignments, and a list of common errors.

The Writing Studio @ Georgia State
www.writingstudio.gsu.edu
The website for The Writing Studio @ Georgia State is the portal for students scheduling appointments to meet with a tutor at The Writing Studio. Students can set up 30-minute appointments either face-to-face or online seven days a week. This location serves the Downtown Atlanta campus.

The Learning and Tutoring Center (LTC)
The LTC has locations in Alpharetta, Clarkston, Decatur, Dunwoody, and Newton. Visit http://depts.gpc.edu/gpcltc/locations.htm to check the hours for each location. The LTC is there to serve a variety of student needs, including prepping for COMPASS exams, writing assignments, grammar help, and résumé or CV writing.

IEP and ESL Tutoring Services
Although the Writing Studio and the LTC are for all Georgia State students, the Department of Applied Linguistics and ESL offers additional tutoring services for currently-enrolled IEP (Intensive English Program) and ESL students. Students can visit http://iep.gsu.edu/current-students/iep-esl-tutoring-services/ to learn more about the services offered or students can book an appointment through http://gsu.mywconline.com/. The tutors can help students with a variety of skills and test preparation.
This Research Guide, created by the GSU library, presents research basics in text and video, as well as gathers important resources for students entering into the research process for the first time.

Purdue Online Writing Lab
https://owl.english.purdue.edu/owl/
The website from Purdue supplies with a great deal of information on MLA, APA, and Chicago citation style, as well as teacher and tutor resources, subject-specific writing, and resources for English as second language learners.

Grammar Girl
http://www.quickanddirtytips.com/grammar-girl
Grammar Girl provides short and informative answers to essential (and non-essential) grammatical questions.

ChompChomp
http://www.chompchomp.com/
Chomp Chomp is another grammar website that has fun with grammar instruction.

The Oatmeal
http://theoatmeal.com/tag/grammar
The Oatmeal is a comic website that has fun explanations of grammatical concepts.

American Rhetoric
http://www.americanrhetoric.com/
American Rhetoric is an online speech bank that provides text, audio, and video of important speeches throughout American history.

Silva Rhetoricae
http://humanities.byu.edu/rhetoric/silva.htm
Silva Rhetoricae is website that gives handy definitions for essential rhetorical terms for both beginners and experts.

Jay Heinrichs
http://www.jayheinrichs.com/blog
Jay Heinrichs, author of popular rhetoric textbooks *Thank You for Arguing* and *Word Hero*, has an informative website and blog that may be useful to introduce course topics or expand on them using examples from popular culture.

*Everyone’s an Author* Tumblr
http://everyonesanauthor.tumblr.com/
This Tumblr website provides conversational and pedagogical resources for the ENGL 1101 textbook *Everyone’s an Author*

*Everything’s an Argument* Companion Website
This companion website to *Everything’s an Argument* for ENGL 1102 provides students with additional resources to understanding central course materials.

**The Bedford Handbook Companion Website**

This companion website to the *Bedford Handbook* for ENGL 1101 & 1102 provides students with additional resources to understanding key concepts from the textbook.

**Fountainhead Press V-Series**

This website details the V-Series readers available from Fountainhead and allows you to read the TOC and Introduction. **Sample Assignments**

The following are sample assignments developed in conjunction with Lower Division Studies and also available on their website at [www.lds.gsu.edu/assignments](http://www.lds.gsu.edu/assignments).

**ENGL 1101**

- Literacy Narrative
- Mini-Ethnography
- Writing about Artifacts

**ENGL 1102**

- Visual Analysis
- Annotated Bibliography
- New Media
- Academic Research Paper
SAMPLE SYLLABUS FOR ENGL 1101

ENGL 1101: ENGLISH COMPOSITION I

Georgia State University

<table>
<thead>
<tr>
<th>Course: ENGL 1101</th>
<th>Instructor: [Name]</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRN: [number]</td>
<td>Office Hours: [days and times of office hours] (and by appointment)</td>
</tr>
<tr>
<td>Term/Year: [term]</td>
<td>Office: [office location]</td>
</tr>
<tr>
<td>Day/Time: [class meeting days and times]</td>
<td>Email: [instructor e-mail]</td>
</tr>
<tr>
<td>Location: [classroom]</td>
<td></td>
</tr>
</tbody>
</table>

Course Description

THIS COURSE IS DESIGNED TO INCREASE THE STUDENT’S ABILITY TO CONSTRUCT WRITTEN PROSE OF VARIOUS KINDS. IT FOCUSES ON METHODS OF ORGANIZATION, ANALYSIS, RESEARCH SKILLS, AND THE PRODUCTION OF SHORT EXPOSITORY AND ARGUMENTATIVE ESSAYS; READINGS CONSIDER ISSUES OF CONTEMPORARY SOCIAL AND CULTURAL CONCERN. A PASSING GRADE IS C.

General Learning Outcomes

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

- engage in writing as a process, including various invention heuristics (brainstorming, for example) gathering evidence, considering audience, drafting, revising, editing, and proofreading
- engage in the collaborative, social aspects of writing, and use writing as a tool for learning
- use language to explore and analyze contemporary multicultural, global, and international questions
- demonstrate how to use writing aids, such as handbooks, dictionaries, online aids, and tutors
- gather, summarize, synthesize, and explain information from various sources
- use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences
- critique their own and others’ work in written and oral formats
- produce coherent, organized, readable prose for a variety of rhetorical situations
- reflect on what contributed to their writing process and evaluate their own work

Required Texts


Optional Texts:


Suggested Texts


Course Materials (Recommended)

- Three-ring binder to hold course handouts.
- Assigned readings will be posted on iCollege. Please bring a hard copy to class in order to fully engage and discuss the text.
- Students must have access to the Internet for supplemental readings, iCollege, Google Drive and GSU email. Students may find a flash-drive, GSU eStorage, or other electronic storage tool useful for managing drafts and assignments.

COURSE REQUIREMENTS AND POLICIES

Academic Honesty/Plagiarism

Students who need accommodations should arrange a meeting with their instructor during office hours. Be sure to bring a copy of your Student Accommodations Form to the meeting. If you do not have an Accommodations Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, 404-463-9044) to make arrangements.

The Department of English expects all students to adhere to the university’s Code of Student Conduct, especially as it pertains to plagiarism, cheating, multiple submissions, and academic honesty. Please refer to the Policy on Academic Honesty (Section 409 of the Faculty Handbook). Penalty for violation of this policy will result in a zero for the assignment, possible failure of the course, and, in some cases, suspension or expulsion.

Georgia State University defines plagiarism as . . .

“ . . . any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own . . . [It] frequently involves a failure to acknowledge in the text . . . the quotation of paragraphs, sentences, or even phrases written by someone else.” At GSU, “the student is responsible for understanding the legitimate use of sources . . . and the consequences of violating this responsibility.”

(For the university’s policies, see in the student catalog, “Academic Honesty,” http://www2.gsu.edu/~catalogs/2010-2011/undergraduate/1300/1380_academic_honesty.htm)
ACCOMMODATIONS FOR STUDENTS WITH SPECIAL NEEDS

Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

According to the ADA (http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=110_cong_bills&docid=f:s3406enr.txt.pdf):

“SEC. 3. DEFINITION OF DISABILITY. “As used in this Act: “(1) DISABILITY.—The term ‘disability’ means, with respect to an individual— “(A) a physical or mental impairment that substantially limits one or more major life activities of such individual...major life activities include, but are not limited to, caring for oneself, performing manual tasks, seeing, hearing, eating, sleeping, walking, standing, lifting, bending, speaking, breathing, learning, reading, concentrating, thinking, communicating, and working. “(B) MAJOR BODILY FUNCTIONS.—For purposes of paragraph (1), a major life activity also includes the operation of a major bodily function, including but not limited to, functions of the immune system, normal cell growth, digestive, bowel, bladder, neurological, brain, respiratory, circulatory, endocrine, and reproductive functions.

ATTENDANCE AND PUNCTUALLY

Attendance is mandatory and integral to success in the course, so come to class each day, on-time and prepared to work, and be sure to stay for the duration of the class. Participation and in-class assignments will account for 10% of your final grade. Students can view a summary of their absences and tardy record during instructor office hours.

CLASSROOM CONDUCT

Be courteous of those in your classroom and give them your full attention during presentations, lectures, and class discussions. You are expected to turn off and put away cell phones, pagers, text message devices, MP3 players, or any other distracting electronic gadgets during class time. Failure to adhere to these policies will be reflected in your daily participation grade and may result in a request for the student to leave the classroom. Please see www.english.gsu.edu/~lds for additional information regarding the Disruptive Student Behavior Policy.

ELECTRONIC COMMUNICATION

The preferred mode of communication with the instructor is via email to [instructor email] Monday through Friday between the hours of 8:00a.m. and 5:00p.m. Emails sent to the instructor outside of this time period will likely not receive a response until the following business day. Students are welcome to visit the instructor during the established office hours or request an appointment at a mutually convenient time. Students are strongly encouraged to “cc” themselves on all email correspondence to ensure delivery. Please note: There is a chance that your instructor will not see the email on the same day that you send it. Therefore, please anticipate waiting at least 24 hours for a response to emails. Plan to check your GSU email daily for announcements regarding this class. If you prefer an email address other than your GSU one, set your GSU account to forward your email to that address.
ESSAY SUBMISSION
Please staple all final drafts of your essays (no binders or paperclips) BEFORE coming to class. They should be typed on a word processor, double-spaced with standard margins and font (Times New Roman, 12 point). Emailed or faxed will not be accepted without prior approval.

FOR ENGLISH MAJORS
The English department at GSU requires an exit portfolio of all students graduating with a degree in English. Ideally, students should work on this every semester, selecting 1-2 papers from each course in the major and revising them, with direction from faculty members. The portfolio includes revised work and a reflective essay about what you’ve learned.

Each concentration (literature, creative writing, rhetoric/composition, and secondary education) within the major has specific items to place in the portfolio, so be sure to download the packet from our website at http://english.gsu.edu/undergraduate/undergraduate_resources/senior-portfolios/. In preparation for this assessment, each student must apply for graduation with the Graduation office and also sign up in the English Department portfolio assessment system at http://www.wac.gsu.edu/EngDept/signup.php.

The Senior Portfolio is due at the midpoint of the semester you intend to graduate. Please check the university’s academic calendar for that date. Please direct questions about your portfolio to a faculty advisor or the instructor of your senior seminar. You may also contact Dr. Stephen Dobranski, Director of Undergraduate Studies, for more information.

INCOMPLETES
In order to receive a grade of "incomplete," a student must inform the instructor, either in person or in writing, of his/her inability (non-academic reasons) to complete the requirements of the course. Incompletes will be assigned at the instructor's discretion and the terms for removal of the "I" are dictated by the instructor. A grade of incomplete will only be considered for students who are a) passing the course with a C or better, b) present a legitimate, non-academic reason to the instructor, and c) have only one major assignment left to finish.

LATE WORK
Late work will not be accepted, even for a reduced grade. All assignments should be submitted, in person, on time, and in the correct format. If you are absent on the day an assignment is due, it is your responsibility to make arrangements to have the assignment to your instructor by class time. In-class assignments cannot be made up for credit if you are absent. Please see your instructor if you are having any difficulty completing an assignment before it becomes late and affects your grade.

In case of a major extenuating emergency, notify your instructor immediately. In case of a valid, documented emergency, absences can be excused and deadlines for major assignments (exams, essays, annotated bibliography) can be extended. If you have any questions or doubts as to the nature of your absence and its ability to be excused, ask your instructor as soon as possible. Your instructor is much better equipped to help you
accommodate an absence with advance notice. Ultimately, your instructor reserves the right, at his or her sole discretion, to excuse (or not excuse) absences for circumstances that are not already outlined on GSU’s Lower Division Studies Attendance Policy on at www.english.gsu.edu/~lds.

PEER REVIEW
The class before the final due date of your essays will be dedicated to peer review workshops, during which we will read each other’s work. In addition, you will have the opportunity to discuss any questions or concerns you have about your essay. You are required to bring a draft of your essay to participate in all peer review activities.

WRITING STUDIO
The purpose of the Writing Studio is to enhance the writing instruction by providing undergraduate and graduate students with an experienced reader who engages them in conversation about their writing assignments and ideas, and familiarizes them with audience expectations and academic genre conventions. They focus on the rhetorical aspects of texts, and provide one-on-one, student-centered teaching that corresponds to each writer’s composing process. Although they are not a line-editing or proofreading service, the Writing Studio is happy to discuss grammar concerns with students from a holistic perspective. Tutors will be alert listeners and will ask questions, and will not judge or evaluate the work in progress. The Writing Studio offers 30 minute sessions (for undergraduate students) and 60 minute sessions (for graduate students) for face-to-face tutoring. Through Write/Chat, our online tutoring service, they offer 15-minute sessions that address short, brief concerns. In addition, the GSU Writing Studio will sponsor workshops, led by faculty and staff, on various topics dealing with academic writing. Please visit the Writing Studio in person or at www.writingstudio.gsu.edu for more information.

ONLINE EVALUATION OF INSTRUCTOR
Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

GRADING AND EVALUATION

<table>
<thead>
<tr>
<th>Grading</th>
<th>Superior</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
<th>Failing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superior</td>
<td>100 to 93 = A</td>
<td>89 to 88 = B+</td>
<td>79 to 78 = C+</td>
<td>69 to 60 = D</td>
</tr>
<tr>
<td>Satisfactory</td>
<td>92 to 90 = A-</td>
<td>87 to 83 = B</td>
<td>77 to 70 = C</td>
<td>Below 60 = F</td>
</tr>
<tr>
<td>Needs Improvement</td>
<td>82 to 80 = B-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Failing</td>
<td></td>
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<td></td>
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</tbody>
</table>

COURSE EVALUATION
Evaluation for English 1101 will be determined by the following percentages:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Year Book Assignment</td>
<td>5%</td>
</tr>
<tr>
<td>Assignment</td>
<td>Weight</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Essay 1: Literacy Narrative (3-5 pps)</td>
<td>20%</td>
</tr>
<tr>
<td>Essay 2: Micro-Ethnography/Spatial Analysis (3-5 pps)</td>
<td>20%</td>
</tr>
<tr>
<td>Essay 3: Argumentative Paper. Essay will have a research component. (3-5 pps not including Works Cited page)</td>
<td>20%</td>
</tr>
<tr>
<td>Final Essay: Revise one essay of your choice (either Essay 1, 2, or 3)</td>
<td>20%</td>
</tr>
<tr>
<td>In-Class Writing and Activities</td>
<td>15%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### English 1101 Course Schedule

This schedule reflects a plan for the course, but deviations from this plan will become necessary as the semester progresses. Students are responsible for taking note of changes announced during class time when they occur.

<table>
<thead>
<tr>
<th>Date</th>
<th>Class Activities</th>
<th>Homework Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon - Aug 25</td>
<td>Intro to Class and Syllabus</td>
<td>No homework</td>
</tr>
<tr>
<td>Wed - Aug 27</td>
<td>Discuss Guide Introduction and First-Year Book Program</td>
<td>Read Guide Introduction:</td>
</tr>
<tr>
<td>Fri - Aug 29</td>
<td>Discuss Enrique's Journey</td>
<td>Read: First Year Book</td>
</tr>
<tr>
<td>Mon - Sept 1</td>
<td>Labor Day – No Class</td>
<td>Read First Year Book</td>
</tr>
<tr>
<td>Wed - Sept 3</td>
<td>Discuss Enrique's Journey</td>
<td>Read First Year Book</td>
</tr>
<tr>
<td>Fri - Sept 5</td>
<td>Review for Quiz. Discussion: Taking Advantage of the Writing Studio</td>
<td>Read First Year Book</td>
</tr>
<tr>
<td>Mon - Sept 8</td>
<td><strong>Enrique’s Journey Quiz &amp; Writing Assessment</strong></td>
<td>Review First Year Book</td>
</tr>
<tr>
<td>Wed - Sept 10</td>
<td>Discuss Rhetoric and Aristotle’s Appeals and Introduce Essay 1</td>
<td>Read Guide Ch 1</td>
</tr>
<tr>
<td>Fri - Sept 12</td>
<td>Discuss Rhetoric Aristotle’s Appeals (cont’d)</td>
<td>Read Guide Ch 1</td>
</tr>
<tr>
<td>Mon - Sept 15</td>
<td>Discuss Chapter 2</td>
<td>Read Guide Ch 2</td>
</tr>
<tr>
<td>Wed - Sept 17</td>
<td>Discuss Chapter 2</td>
<td>Read Guide Ch 2</td>
</tr>
<tr>
<td>Fri - Sept 19</td>
<td>Catch up day</td>
<td>Essay 1 Due</td>
</tr>
<tr>
<td>Mon - Sept 22</td>
<td>Discuss Chapter 6</td>
<td>Read Guide Ch 6</td>
</tr>
<tr>
<td>Wed - Sept 24</td>
<td>Discuss Chapter 6</td>
<td>Read Guide Ch 6</td>
</tr>
<tr>
<td>Fri - Sept 26</td>
<td>Discuss Chapter 6</td>
<td>Read Guide Ch 6</td>
</tr>
<tr>
<td>Mon - Sept 29</td>
<td>Discuss Chapter 6</td>
<td>Read Guide Ch 6</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td></td>
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<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------------</td>
<td></td>
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<tr>
<td>Fri - Oct 3</td>
<td>Workshop: Essay 2 Development and Documentation</td>
<td></td>
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<tr>
<td>Mon - Oct 6</td>
<td>Discuss Peer Editing</td>
<td></td>
</tr>
<tr>
<td>Wed - Oct 8</td>
<td>Peer Review Session</td>
<td></td>
</tr>
<tr>
<td>Fri - Oct 10</td>
<td>Catch up day</td>
<td></td>
</tr>
<tr>
<td>Mon - Oct 13</td>
<td>No Class - 1:1 Conferences</td>
<td></td>
</tr>
<tr>
<td>Wed - Oct 15</td>
<td>No Class - 1:1 Conferences Semester Midpoint is Tues, Oct 14: Last Day to Withdraw</td>
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</tr>
<tr>
<td>Fri - Oct 17</td>
<td>No Class - 1:1 Conferences</td>
<td></td>
</tr>
<tr>
<td>Mon - Oct 20</td>
<td>Introduce Essay 3</td>
<td></td>
</tr>
<tr>
<td>Wed - Oct 22</td>
<td>Discuss Chapter 7</td>
<td></td>
</tr>
<tr>
<td>Fri - Oct 24</td>
<td>Discuss Chapter 7</td>
<td></td>
</tr>
<tr>
<td>Mon - Oct 27</td>
<td>Performing Research: Intro to GSU Pullen Library</td>
<td></td>
</tr>
<tr>
<td>Wed - Oct 29</td>
<td>Discuss Chapter 8</td>
<td></td>
</tr>
<tr>
<td>Fri - Oct 31</td>
<td>Workshop: Evaluating Sources</td>
<td></td>
</tr>
<tr>
<td>Mon - Nov 3</td>
<td>Discuss Chapter 8</td>
<td></td>
</tr>
<tr>
<td>Wed - Nov 5</td>
<td>Discuss Plagiarism</td>
<td></td>
</tr>
<tr>
<td>Fri - Nov 7</td>
<td>Workshop: Essay 3 Thesis and Introduction</td>
<td></td>
</tr>
<tr>
<td>Mon - Nov 10</td>
<td>Peer Edit: MLA Documentation</td>
<td></td>
</tr>
<tr>
<td>Wed - Nov 12</td>
<td>Peer Review</td>
<td></td>
</tr>
<tr>
<td>Fri - Nov 14</td>
<td>Introduce Final Essay</td>
<td></td>
</tr>
<tr>
<td>Mon - Nov 17</td>
<td>Discuss Revision</td>
<td></td>
</tr>
<tr>
<td>Wed - Nov 19</td>
<td>Final Essay Workshop</td>
<td></td>
</tr>
<tr>
<td>Fri - Nov 21</td>
<td>Discuss Proofreading and editing</td>
<td></td>
</tr>
<tr>
<td>Mon - Nov 24</td>
<td>Thanksgiving Break – No Class</td>
<td></td>
</tr>
<tr>
<td>Wed - Nov 26</td>
<td>Thanksgiving Break – No Class</td>
<td></td>
</tr>
<tr>
<td>Fri - Nov 28</td>
<td>Thanksgiving Break – No Class</td>
<td></td>
</tr>
<tr>
<td>Mon - Dec 1</td>
<td>Workshop: Final Essay Intro</td>
<td></td>
</tr>
<tr>
<td>Wed - Dec 3</td>
<td>Workshop: Body Paragraph</td>
<td></td>
</tr>
</tbody>
</table>
**Sample Syllabus for ENGL 1102**

**ENGL 1102: English Composition II**  
Georgia State University

<table>
<thead>
<tr>
<th>Course:</th>
<th>ENGL 1102</th>
</tr>
</thead>
<tbody>
<tr>
<td>CRN:</td>
<td>[number]</td>
</tr>
<tr>
<td>Term/Year:</td>
<td>[term]</td>
</tr>
<tr>
<td>Day/Time:</td>
<td>[class meeting days and times]</td>
</tr>
<tr>
<td>Location:</td>
<td>[classroom]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>[Name]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Hours:</td>
<td>[days and times of office hours (and by appointment)]</td>
</tr>
<tr>
<td>Office:</td>
<td>[office location]</td>
</tr>
<tr>
<td>Email:</td>
<td>[instructor e-mail]</td>
</tr>
</tbody>
</table>

**Course Description**  
This course builds on writing proficiencies, reading skills, and critical thinking skills developed in ENGL 1101. It incorporates several research methods in addition to persuasive and argumentative techniques. A passing grade is C. **Prerequisite: C or above in ENGL 1101.**

**General Learning Outcomes**  
By the end of this course, students will be able to:

- Analyze, evaluate, document, and draw inferences from various sources.
- Identify, select, and analyze appropriate research methods, research questions, and evidence for a specific rhetorical situation.
- Use argumentative strategies and genres in order to engage various audiences.
- Integrate others’ ideas with their own.
• Use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences.
• Critique their own and others’ work in written and oral formats.
• Produce well-reasoned, argumentative essays demonstrating rhetorical engagement.
• Reflect on what contributed to their writing process and evaluate their own work.

Required Texts

Suggested Texts


Course Materials (Recommended)
• Three-ring binder to hold course handouts.
• Assigned readings will be posted on iCollege. Please bring a hard copy to class in order to fully engage and discuss the text.
• Students must have access to the Internet for supplemental readings, iCollege, Google Drive and GSU email. Students may find a flash-drive, GSU eStorage, or other electronic storage tool useful for managing drafts and assignments.

COURSE REQUIREMENTS AND POLICIES
Academic Honesty/Plagiarism
Students who need accommodations should arrange a meeting with their instructor during office hours. Be sure to bring a copy of your Student Accommodations Form to the meeting. If you do not have an Accommodations Form but need accommodations, make an appointment with the Office of Disability Services (Suite 230, New Student Center, 404-463-9044) to make arrangements.

The Department of English expects all students to adhere to the university’s Code of Student Conduct, especially as it pertains to plagiarism, cheating, multiple submissions, and academic honesty. Please refer to the Policy on Academic Honesty (Section 409 of the Faculty Handbook). Penalty for violation of this policy will result in a zero for the assignment, possible failure of the course, and, in some cases, suspension or expulsion.

Georgia State University defines plagiarism as . . .
“... any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own ... [It] frequently involves a failure to acknowledge in the text ... the quotation of paragraphs, sentences, or even phrases written by someone else.” At GSU, “the student is responsible for understanding the legitimate use of sources ... and the consequences of violating this responsibility.”

(For the university’s policies, see in the student catalog, “Academic Honesty,” http://www2.gsu.edu/~catalogs/2010-2011/undergraduate/1300/1380_academic_honesty.htm)

ACCOMMODATIONS FOR STUDENTS WITH SPECIAL NEEDS
Georgia State University complies with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

According to the ADA (http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=110_cong_bills&docid=f:s3406enr.txt.pdf):
“SEC. 3. DEFINITION OF DISABILITY. “As used in this Act: “(1) DISABILITY.—The term ‘disability’ means, with respect to an individual— “(A) a physical or mental impairment that substantially limits one or more major life activities of such individual...major life activities include, but are not limited to, caring for oneself, performing manual tasks, seeing, hearing, eating, sleeping, walking, standing, lifting, bending, speaking, breathing, learning, reading, concentrating, thinking, communicating, and working. “(B) MAJOR BODILY FUNCTIONS.—For purposes of paragraph (1), a major life activity also includes the operation of a major bodily function, including but not limited to, functions of the immune system, normal cell growth, digestive, bowel, bladder, neurological, brain, respiratory, circulatory, endocrine, and reproductive functions.

ATTENDANCE AND PUNCTUALITY
Attendance is mandatory and integral to success in the course, so come to class each day, on-time and prepared to work, and be sure to stay for the duration of the class. Participation and in-class assignments will account for a portion of your final grade. Students can view a summary of their absences and tardy record during instructor office hours.

CLASSROOM CONDUCT
Be courteous of those in your classroom and give them your full attention during presentations, lectures, and class discussions. You are expected to turn off and put away cell phones, pagers, text message devices, MP3 players, or any other distracting electronic gadgets during class time. Failure to adhere to these policies will be reflected in your daily participation grade and may result in a request for the student to leave the classroom. Please see http://www.english.gsu.edu/~lds/11858.html for additional information regarding the Disruptive Student Behavior Policy.

ELECTRONIC COMMUNICATION
The preferred mode of communication with the instructor is via email to jvala1@gsu.edu. Monday through Friday between the hours of 8:00 a.m. and 5:00 p.m. Emails sent to the instructor outside of this time period will likely not receive a response until the following business day. Students are welcome to visit the instructor during the established office hours or request an appointment at a mutually convenient time. Students are strongly encouraged to “cc” themselves on all email correspondence to ensure delivery. Please note: There is a chance that your instructor will not see the email on the same day that you send it. Therefore, please anticipate waiting at least 24 hours for a response to emails.

Plan to check your GSU email daily for announcements regarding this class. If you prefer an email address other than your GSU one, set your GSU account to forward your email to that address.

**ESSAY SUBMISSION**
Please staple all final drafts of your essays (no binders or paperclips) BEFORE coming to class. They should be typed on a word processor, double-spaced with standard margins and font (Times New Roman, 12 point). Emailed or faxed will not be accepted without prior approval.

**FOR ENGLISH MAJORS**
The English department at GSU requires an exit portfolio of all students graduating with a degree in English. Ideally, students should work on this every semester, selecting 1-2 papers from each course in the major and revising them, with direction from faculty members. The portfolio includes revised work and a reflective essay about what you’ve learned.

Each concentration (literature, creative writing, rhetoric/composition, and secondary education) within the major has specific items to place in the portfolio, so be sure to download the packet from our website at http://english.gsu.edu/undergraduate/undergraduate_resources/senior-portfolios/. In preparation for this assessment, each student must apply for graduation with the Graduation office and also sign up in the English Department portfolio assessment system at http://www.wac.gsu.edu/EngDept/signup.php.

The Senior Portfolio is due at the midpoint of the semester you intend to graduate. Please check the university’s academic calendar for that date. Please direct questions about your portfolio to a faculty advisor or the instructor of your senior seminar. You may also contact Dr. Stephen Dobranski, Director of Undergraduate Studies, for more information.

**INCOMPLETES**
In order to receive a grade of "incomplete," a student must inform the instructor, either in person or in writing, of his/her inability (non-academic reasons) to complete the requirements of the course. Incompletes will be assigned at the instructor's discretion and the terms for removal of the "I" are dictated by the instructor. A grade of incomplete will only be considered for students who are a) passing the course with a C or better, b) present a legitimate, non-academic reason to the instructor, and c) have only one major assignment left to finish.

**LATE WORK**
Late work will not be accepted, even for a reduced grade. All assignments should be submitted, in person, on time, and in the correct format. If you are absent on the day an assignment is due, it is your responsibility to make arrangements to have the assignment to your instructor by class time. In-class assignments cannot be made up for credit if you are absent. Please see your instructor if you are having any difficulty completing an assignment before it becomes late and affects your grade.

In case of a major extenuating emergency, notify your instructor immediately. In case of a valid, documented emergency, absences can be excused and deadlines for major assignments (exams, essays, annotated bibliography) can be extended. If you have any questions or doubts as to the nature of your absence and its ability to be excused, ask your instructor as soon as possible. Your instructor is much better equipped to help you accommodate an absence with advance notice. Ultimately, your instructor reserves the right, at his or her sole discretion, to excuse (or not excuse) absences for circumstances that are not already outlined on GSU’s Lower Division Studies Attendance Policy on at http://www.english.gsu.edu/~lds/11868.html.

PEER REVIEW
The class before the final due date of your essays will be dedicated to peer review workshops, during which we will read each other's work. In addition, you will have the opportunity to discuss any questions or concerns you have about your essay. You are required to bring a draft of your essay to participate in all peer review activities.

POLICY ON SOCIAL MEDIA
Lower Division Studies and the Department of English supports the use of social media such as Twitter, Facebook, and Tumblr as subjects for discussion and writing prompts in both ENGL 1101 and ENGL 1102 courses. Student and instructor privacy, however, is of utmost importance; therefore, students will not be required to use social media.

WRITING STUDIO
The purpose of the Writing Studio is to enhance the writing instruction by providing undergraduate and graduate students with an experienced reader who engages them in conversation about their writing assignments and ideas, and familiarizes them with audience expectations and academic genre conventions. They focus on the rhetorical aspects of texts, and provide one-on-one, student-centered teaching that corresponds to each writer’s composing process. Although they are not a line-editing or proofreading service, the Writing Studio is happy to discuss grammar concerns with students from a holistic perspective. Tutors will be alert listeners and will ask questions, and will not judge or evaluate the work in progress. The Writing Studio offers 30 minute sessions (for undergraduate students) and 60 minute sessions (for graduate students) for face-to-face tutoring. Through Write/Chat, our online tutoring service, they offer 15-minute sessions that address short, brief concerns. In addition, the GSU Writing Studio will sponsor workshops, led by faculty and staff, on various topics dealing with academic writing. Please visit the Writing Studio in person or at www.writingstudio.gsu.edu for more information.

ONLINE EVALUATION OF INSTRUCTOR
Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

**Grading and Evaluation**

**Grading**

<table>
<thead>
<tr>
<th>Superior</th>
<th>Satisfactory</th>
<th>Needs Improvement</th>
<th>Failing</th>
</tr>
</thead>
<tbody>
<tr>
<td>100 to 93 = A</td>
<td>89 to 88 = B+</td>
<td>79 to 78 = C+</td>
<td>69 to 60 = D</td>
</tr>
<tr>
<td>92 to 90 = A-</td>
<td>87 to 83 = B</td>
<td>77 to 70 = C</td>
<td>Below 60 = F</td>
</tr>
<tr>
<td>82 to 80 = B-</td>
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</table>

**Course Evaluation**

Evaluation for English 1102 will be determined by the following percentages:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Analysis</td>
<td>20%</td>
</tr>
<tr>
<td>New Media Project</td>
<td>20%</td>
</tr>
<tr>
<td>Civic Engagement/Community-Based Writing Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Rhetorical Precis</td>
<td>5%</td>
</tr>
<tr>
<td>Final Essay</td>
<td>20%</td>
</tr>
<tr>
<td>Process/Homework/In-Class Writing</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**English 1102 Course Schedule**

This schedule reflects a plan for the course, but deviations from this plan will become necessary as the semester progresses. Students are responsible for taking note of changes announced during class time when they occur.

<table>
<thead>
<tr>
<th>Date</th>
<th>Class Activities</th>
<th>Homework and Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tues – Aug. 26</td>
<td>Welcome and Introduction to 1102</td>
<td>no homework</td>
</tr>
<tr>
<td>Thurs – Aug. 28</td>
<td>Discuss Kairos</td>
<td>Read <em>Guide</em> Chapter 3</td>
</tr>
<tr>
<td>Tues – Sept. 2</td>
<td>Discuss Arguments from Aristotle’s Appeals</td>
<td>Read <em>Guide</em> Chapter 3</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td>Reading Assignment</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------------------------------------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Thurs – Sept. 4</td>
<td>Discuss Arguments from Aristotle’s Appeals (cont’d)</td>
<td>Read Guide Chapter 3</td>
</tr>
<tr>
<td><strong>Unit Two:</strong> Writing about Visual Images</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tues - Sept 9</td>
<td>Discuss “Writing about Visual Images.” Introduce Visual Analysis Assignment.</td>
<td>Read Guide Chapter 7</td>
</tr>
<tr>
<td>Thurs – Sept. 11</td>
<td>Discuss “Writing about Visual Images” (cont’d)</td>
<td>Read Guide Chapter 7</td>
</tr>
<tr>
<td>Tues - Sept. 16</td>
<td>Discuss “Writing about Visual Images” (cont’d)</td>
<td>Read Guide Chapter 7</td>
</tr>
<tr>
<td>Thurs – Sept. 18</td>
<td>Discuss Student Sample Essay</td>
<td>Read Guide Chapter 7</td>
</tr>
<tr>
<td>Tues – Sept. 23</td>
<td>Catch up day</td>
<td><strong>Due: Visual Analysis</strong></td>
</tr>
<tr>
<td><strong>Unit Three:</strong> New Media Literacy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thurs – Sept. 25</td>
<td>Discuss Attention. Introduce New Media Project.</td>
<td>Read Guide Chapter 8</td>
</tr>
<tr>
<td>Tues – Sept. 29</td>
<td>Discuss Participation.</td>
<td>Read Guide Chapter 8</td>
</tr>
<tr>
<td>Thurs – Oct. 2</td>
<td>Discuss Audience.</td>
<td>Read Guide Chapter 8</td>
</tr>
<tr>
<td>Tues – Oct. 7</td>
<td>Discuss Blogs and Twitter.</td>
<td>Read Guide Chapter 8</td>
</tr>
<tr>
<td>Thurs – Oct. 9</td>
<td>Class Discussion of Projects. Sign up for next week’s conferences.</td>
<td><strong>Due: New Media Project</strong></td>
</tr>
<tr>
<td>Tues – Oct. 14</td>
<td>No Class - Attend your Conference! <em>Semester Midpoint</em></td>
<td>none</td>
</tr>
<tr>
<td>Thurs – Oct. 16</td>
<td>No Class - Attend your Conference!</td>
<td>none</td>
</tr>
<tr>
<td><strong>Unit Four:</strong> Civic Engagement and Community-Based Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tues – Oct. 21</td>
<td>Discuss Community-Based Writing. Introduce Civic Engagement Essay</td>
<td>Read Guide Chapter 9</td>
</tr>
<tr>
<td>Thurs – Oct. 23</td>
<td>Discuss Ethnography, Service Learning and Activism.</td>
<td>Read Guide Chapter 9</td>
</tr>
<tr>
<td>Tues – Oct. 28</td>
<td>Discuss Digital Civic Engagement, Issues and Ethical Concerns, and Experiences.</td>
<td>Read Guide Chapter 9</td>
</tr>
<tr>
<td>Date</td>
<td>Activity</td>
<td>Due Date</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Thurs – Oct. 30</td>
<td>Discuss Student Sample Essay.</td>
<td>Read Guide Chapter 9</td>
</tr>
<tr>
<td>Tues – Nov. 4</td>
<td>Class Discussion of Essays.</td>
<td>Due: Civic Engagement/Community-Based Writing Essay</td>
</tr>
<tr>
<td></td>
<td><strong>Unit Five: Research and Documentation</strong></td>
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</tr>
<tr>
<td>Thurs – Nov. 6</td>
<td>Discussion. Introduce Final Essay and Rhetorical Precis.</td>
<td>Read/Review Guide Chapter 5</td>
</tr>
<tr>
<td>Thurs – Nov. 13</td>
<td>Workshop Rhetorical Precis.</td>
<td>Read/Review Guide Chapter 5</td>
</tr>
<tr>
<td>Tues – Nov. 18</td>
<td>Discuss Summary and Paraphrase.</td>
<td>Rhetorical Precis Due.</td>
</tr>
<tr>
<td>Thurs – Nov. 20</td>
<td>MLA Discussion and Workshop.</td>
<td>Bring to class one source for Final Essay.</td>
</tr>
<tr>
<td>Tues – Nov. 25</td>
<td><strong>Thanksgiving Break – No Class</strong></td>
<td>Work on Final Essay.</td>
</tr>
<tr>
<td>Thurs – Nov. 27</td>
<td><strong>Thanksgiving Break – No Class</strong></td>
<td>Work on Final Essay.</td>
</tr>
<tr>
<td>Tues – Dec. 2</td>
<td>Peer Editing.</td>
<td></td>
</tr>
<tr>
<td>Thurs – Dec. 4</td>
<td><strong>Last Day of Class</strong></td>
<td>Work on Final Essay.</td>
</tr>
<tr>
<td>TBA</td>
<td><strong>Exam Week – No Class</strong></td>
<td><strong>Due by 4pm: Final Essay</strong></td>
</tr>
</tbody>
</table>
**LITERACY NARRATIVE**

**What:** This essay invites you to explore your role as a writer by describing, analyzing, and reflecting on your experiences as a reader and writer both in and out of school. This assignment also asks you to consider how context and society influence your writing. The purpose is for you to connect how your own reading and writing practices influence the ways you understand and interact with the world (and vice versa).

**Why:** Composing a literacy narrative teaches you:
1. To read and analyze your own life as a subject worthy of exploration, reflection, and analysis;
2. To establish a clear connection between seemingly isolated events from your past with your present;
3. To explore and establish clear connections between your current reading and writing practices and your interactions with society;
4. To present your thoughts to your readers in a coherent and engaging way;
5. To write with a clear sense of purpose (a reader should be able to tell why you are writing and what you want them to understand as a result of reading your memoir);
6. To become a critical reader of your own writing.

**How:** To successfully complete the literacy narrative, you must select appropriate evidence from your past and making this evidence compelling and interesting to your readers. While there is a range of possible options for the focus and organization of this essay, the following three approaches have proven successful to previous students:
1. Focus on a particularly important literacy event in your life, demonstrating how this one event affected the reader and writer you are today. For example, you might write about a book you loved as a child, a research paper for high school, a difficult writing exam, or a time you received surprising feedback on your writing.
2. Provide a more complete history of your life as a writer and reader, connecting several different instances to your current attitudes and behaviors in regard to reading and writing. If you choose this option, you might pull together various highlights from your past as a writer or reader, both positive and negative, and focus on how all those events led you to where you are today.
3. Provide a history of your life as a writer and reader through a series of detailed “snapshots” that, when read together, tell your audience about who you are as a writer now. To do so you might vividly describe several key events that illustrate your passion for (or aversion to) writing or reading.

No matter which approach you choose, you should share your experiences with your audience in as much detail as possible. Since this is a narrative, remember to tell your reader the *story* of your writing past.

**Requirements:**
- A 3-5 page literacy narrative including:
  - Compelling and appropriate evidence from your past
- Specific details and effective storytelling
- A coherent organizational structure that supports your focus
- A clear connection between who you are now as a writer and the experiences you’ve chosen to highlight
- A strong sense of your purpose and audience
- Proofreading and MLA formatting

WHEN:

Day #1          Draft due *in class* for peer-response workshop
Day #2          Revised draft due *in class*
MINI-ETHNOGRAPHY

What: Instead of a traditional research project, we’ll be doing a mini-ethnography. Ethnography involves studying and writing about a particular group, community, or subculture.

Why: Your role in this assignment is that of a primary researcher. The point of ethnography is to watch, to try to understand what’s going on from the perspective of an insider, and to ask questions to test your observations. You’re the expert on the community—how it works and its relation to society; you’re teaching your peers, and therefore, you’re teaching me.

There is no one way to write an ethnography. So, as a writer, this assignment pushes you to synthesize the information you have received, and make determinations about its importance, relevance, and placement in your paper.

How: We’ll tackle this in steps. Please note that you will not be able to complete the work the night before it is due. You are responsible for budgeting your time in advance. You are required to work with your community, and around their meeting times and rules. You should not change anything about the community for the benefit of this assignment.

Step one: Choose a community that you want to research. I require you choose a community you’re already a part of or involved with. Here are some examples to generate ideas:

Barber shops, nursing homes, firefighters, church groups, self-help groups, emergency medical squads, athletic teams, day care centers, businesses of all sorts (fast food restaurants, stores, bars), farmers and farm families, hang-outs with regulars (coffee houses, etc.), fraternities, sororities, clubs, internet forums, exercise groups, fringe groups (punk rockers, hipsters, etc.)

The most important factor in your choice should be access to the community to complete your observations and interviews (i.e. ability to complete the assignment on time).

Step two: Prepare for your observations and interview. This step has multiple aspects that may vary based on what you’ve decided to study, but could include: contacting a member of the community for permission to observe, writing down your initial thoughts about the community, preliminary research on your community, interview preparation and gaining permission to interview, and familiarizing yourself with ethical issues in research.

Step three: Don the hat of a Primary Researcher. Observe your chosen community for at least two hours—1 hour at a time on two separate occasions—without interruption. As you observe, write down everything you see (you will have to turn in your notes with your final draft). While you may not recognize something as important when you first see it, your observation may reveal more as you revisit your notes. Your job is to 1) notice what is interesting about this community and the way community members interact with each other and 2) to attempt to understand how the people you’re observing view their world. This means you must observe closely, take profuse notes, and distance yourself from the site you’re observing. Remember: you are an observer, not a participant.
**AND** as you visit your community, **interview at least one participant of the group**, taking notes throughout. We will spend some time in class developing interview questions. *As a rule, individuals being observed or interviewed should be kept anonymous in your writing.*

Once you have your field notes and interview complete, try to organize them into a brief report on your community. This research will serve as the foundation of your Ethnography. Also, keep track of interview and observation information, as you'll need it for your works cited.

**Step four:** You’ll move from **Primary Researcher** to **Academic Writer**. This begins by reflecting on your observations and choosing a focus. Instead of giving a comprehensive overview, you should concentrate on specific points. *Consider yourself an expert in this paper.* You should not only restate what others have told you, but should **develop your own conclusions from your observations**. However, all of these conclusions must be supported by observation or other research. *Detailed descriptions and quotes must be included for your Ethnography to be complete.* You also must bring in at least two additional, secondary sources to help position your research in relation to an academic conversation.

While it is up to you how to structure your paper, you should still have an introduction, body, and conclusion, and cover all important aspects of the community that relate to your thesis or focus. If you cover only one aspect of your community, you must adequately research that aspect and ask interview questions that relate to it. Be sure to include an original title that reflects the content of your ethnography and a descriptive thesis.

Your final draft will be **4-5 pages**, but if you do the assignment properly, you should not be at a loss for words.

**When:**
- 1st draft DUE **in class Day #1**
- 2nd draft DUE **via email by midnight, Day #2**
ESSAY #1: NARRATIVE ESSAY: TCHOTCHKES, TRINKETS, TALISMANS, AND TOTEMS

Format Requirements: 500-750 words (approximately 2-3 pages) double-spaced, Times New Roman, 12 pt. font. Papers should have 1 inch margins all around. Please include a “Name Block” in the top left or right corner which includes your name, my name, the class, and the date. Give your essay a catchy title.

Purpose: The purpose of this assignment is for you to show that you can choose an object and narrate a story about the object that gives meaning to a seemingly worthless bit of junk and tells the reader something interesting or significant about an aspect of your life.

Assignment: For this assignment you will choose an object that you have in a junk drawer, in your book bag, or on a dusty shelf somewhere and explain why this trinket has some meaning for you. Describe the object in detail, tell the reader how it came into your possession, and relate any events or memories you associate with the object.

Process:
1. We will read a few sample stories from an anthology titled Significant Objects, a Literary and Economic Experiment, edited by Rob Walker and Joshua Glenn.
2. After reading the samples, we will spend a few moments generating a list of possible insignificant items you could write about.
3. Once you narrow down your list to one trinket, you will have 20 minutes in class to begin a focused free write about your subject.
4. When you are home, return to your free writing and finish where you left off. Write at least 500 words.
5. Revision of first draft: Print out your draft (or type it and then print it) and begin to read it with a critical eye. Do you explain why your object holds meaning for you? Does your narration progress logically? Do you engage the reader with concrete imagery and examples from events in your life? Have you written sentences and paragraphs that are clear to the reader and free of spelling or grammatical errors?
6. Peer Review: After the first revision, you will print four copies of your rough draft and bring them to class for a peer review.
7. Study the comments your peers have made on your paper and make further revisions to your essay. If you have grammar or style questions we can address them in class. You can also schedule a visit to the Writing Studio on the 24th floor of 25 Park Place.

Learning Outcomes:
· engage in writing as a process, including various invention heuristics (brainstorming, for example) gathering evidence, considering audience, drafting, revising, editing, and proofreading;
· engage in the collaborative, social aspects of writing, and use writing as a tool for learning;
· use grammatical, stylistic, and mechanical formats and conventions appropriate for a variety of audiences;
· critique their own and others’ work in written and oral formats;
· produce coherent, organized, readable prose for a variety of rhetorical situations;
· reflect on what contributed to their writing process and evaluate their own work.
Assessment: Your paper will be evaluated on the following four criteria:

1. MLA format – The format of the essay (in-text citations, etc.) must adhere to MLA format, which can be found on the Purdue Owl website.

2. Textual Support and Style – Your paper should contain specific and detailed discussion of the object you chose to describe.

3. Organization – Your essay should be divided into paragraphs that contain one main topic and supporting sentences. You should provide smooth, effective transitions between your paragraphs and ideas.

4. Language/Mechanics – Your essay should avoid major grammar errors such as comma splices, point of view shifts, and verb tense changes. Your essay should use vivid and precise diction.
VISUAL ANALYSIS

What: Rhetorical analysis is a way of understanding and interpreting “texts” by examining the components of their construction. For this essay, you will choose an image to analyze, considering its rhetorical situation and how the different elements of the image work together to try to make its audience do, think, or feel something. Your goal is to construct a thesis based on your interpretation of the image, using specific aspects of the “text” to support your conclusions.

Why: We live in visually-dominant society. Most of the texts we consume are visual in nature, and much of what we read is accompanied by images. These images are rarely neutral, and often contain implicit arguments connected to specific cultural contexts. By analyzing an image, you will develop your visual literacy and critical thinking skills. You will also gain a deeper understanding of the ways different modes of composition can advance arguments. As you become more adept at conducting analyses, you will find that you can apply the skill to a range of texts, both in and out of school.

How: Begin by selecting an image. Product advertisements are a popular choice for this assignment, but you should also consider propaganda, public health campaigns, memes, movie posters, paintings, photographs, graffiti, flyers, pamphlets, t-shirts, etc. As long as the “text” is primarily visual, it should work for this assignment. You may also elect to work with a video if it is less than one minute in length. Next, consider:

- The rhetorical situation of the image, including the author, audience, purpose, context, tone, genre, design, constraints, and exigence
- The rhetorical strategies, or how the image is composed to produce a specific effect (use of color, layout, contrast, etc.)
- The rhetorical appeals (ethos/pathos/logos), or ways the image seeks to engage its audience

After you’ve considered these aspects, think about how the appeals and strategies used in the image are connected to its rhetorical situation. Also ask yourself how the rhetorical strategies you’ve identified enable particular appeals.

Once you’ve done this, you’ll be ready to compose a thesis that argues your interpretation (i.e. a particular way of viewing the image) based on the choices made in its construction. As you compose your essay, you’ll also want to think about what the rhetorical moves made in this image say about the larger contexts and concerns surrounding it.

Requirements:

- A 3 page visual analysis including
  - An approved image to work with
  - A thesis that argues for a specific interpretation of the image based on detailed supporting examples from the image
  - A coherent organizational structure that supports your thesis
  - A clear connection between your way of viewing this image and its context
  - A strong sense of audience
  - A citation for the image
  - Proofreading and MLA formatting
WHEN:
Day #1 Draft due *in class* for peer-review
Day #2 Revised draft due *in class*
**Annotated Bibliography**

**What:** An annotated bibliography is a list of secondary sources on a particular research topic, cited in MLA format, followed by a set of structured notes (annotations) that summarize and evaluate each source.

**Why:** When we are reading for research, we don’t simply want to understand what a book or article is about; we need to be reading more critically, evaluating the methods, claims, evidence, and credibility of each source. Annotated bibliographies let us see what research has been done on our subject and how our own arguments will fit within existing academic conversations. Annotating multiple sources can be difficult work, but your familiarity with each source will be tremendously useful as you begin work on your research paper. Completing this bibliography will introduce you to a variety of viewpoints on your topic and will help you to develop an interesting argument.

**How:** With your topic in mind, start by searching for and selecting 5 relevant sources for examination. At least 4 of these sources must be scholarly and peer-reviewed. After you’ve collected your sources, you’ll want to create a bibliography properly formatted in MLA. The next step is to read each source rhetorically. Identifying:

- the source’s background and the authority of the author
- the research question and methodology
- the main argument/thesis and author’s purpose
- supporting evidence
- limitations of the study
- what this source contributes to the field (the “so what”)
- how this source aligns with or contradicts other sources you’ve collected

After you’ve read a source, you’ll then write its annotation. **Each annotation should be a short paragraph of about 100-200 words, following the rhetorical précis model we’ll discuss in class.** Using precise verbs, you will summarize the source in your own words and explain how it will help you with your research paper. Finally, you will write a short, 240-300 introduction to the sources in your bibliography and analysis of their contribution to your topic.

**Requirements:**

- A brief, 240-300 introduction
- 5 citations with annotations
  - At least 4 scholarly sources relevant to your topic (if you aren’t sure if your source is of quality, please check with me)
  - No more than 1 source from reputable magazines, newspapers, or websites
- Proper formatting of citations and written document
- Each annotation should be 100-200 words, following the rhetorical précis model
- No more than one quotation per annotation.
- Concision and careful selection of words
- Sources should be presented in alphabetical or chronological order

**When:**

Day #1 Peer review draft due in class
Day #2 Final draft due in class
VIDEO ARGUMENT

What: You will create a 3-5 minute video, presenting an argument on the topic of your choice. Your video must be original—using footage you have collected on your own time—and should both establish your position on a specific issue and attempt to persuade a specific audience. This project is an opportunity to showcase your rhetorical skill by consciously employing the strategies and appeals discussed in class.

Why: As scholars, it’s imperative that we learn how to write well-reasoned and supported arguments that are engaging and persuasive. But as 21st century citizens, we also compose and read regularly in a number of modes that have different approaches in communicating (including print and non-print texts). Writing today requires careful selection and integration of multiple media elements, so this project challenges you to apply your writing skills as well as your knowledge of visual and aural rhetoric in order to create an effective text. This assignment will also prepare you for the research-based argument you will write later this semester.

How: Begin by choosing a subject that interests you. It can be a topic you are personally invested in, or something that we’ve discussed in class. Either way, I urge you to choose something that you are passionate about and/or can have fun with. However, I will not accept any projects on the following topics: abortion, gun control, bullying, texting and driving, legalization of drugs, or lowering the drinking age, or any argument based solely on opinion or subjective criteria.

Next you will want to consider a video genre appropriate for the topic and your intended audience. In approaching this project, feel free to make up your own word, slogan, product, or persona and use it to persuade your audience to think, feel, or do something. The form you choose is up to you; some options you may want to consider (but should not feel limited to choose from) are:

- Documentary
- Narrative short-film
- Public Service Announcement
- News/commentary program
- Music video
- Commercial or infomercial parody
- Instructional video
- Cartoon
- An idea you come up with

You may NOT create:

- A slideshow style—i.e. PowerPoint or Prezi—video

Once you’ve chosen a topic and appropriate video genre, you’ll need to flesh out your stance and approach, as well as what you know about the rhetorical situation. Consider:

- Who/what will be your audience(s), context, genre, exigencies, constraints, stance, design, and purpose?
- What is your specific position on the issue and why is it important?
- What is your ultimate goal in creating this piece of rhetoric?
- What are the pros and cons of your argument? Do you have supporting evidence or counter arguments to address?
• What rhetorical devices do you want to employ?
• How will you use different appeals (ethos, pathos, logos) to persuade your audience?

Next, you’ll want to create a detailed **script** and **storyboard** for your project. A **script** will help you develop your argument through scenes, narration, actor dialogue, and scene-text. A **storyboard** will help you map out the visual shots you need in your video, and pair them with corresponding parts of the script, as well as any music or graphics you want to add. Remember to revise and edit both the script and the storyboard; these guides will ensure you’re capturing the footage you need.

*When* your script and storyboard are complete, you’re ready to begin filming. Once you’ve collected footage, we will discuss in class ways to edit the material into a polished product.

**Requirements:**

• **A self-contained, original video** that includes:
  o A logical, developed, persuasive argument
  o A clear focus that takes a specific position on an arguable topic
  o Consciously employed rhetorical devices in order to persuade your audience to do, think, or feel something
  o A strong sense of audience
  o A clear ethos
  o A coherent organizational structure or design that makes sense for the genre
  o Proofreading and proper formatting for the genre
  o Final credits that cite any sources used

**WHEN:**

[Date] Submit video iCollege.
ACADEMIC RESEARCH PAPER

What: For this assignment, you will be tying together all that you have learned thus far in the semester by writing an 6-8 page research paper based on the secondary sources you gathered for the annotated bibliography. Your goal is to compose an argument that synthesizes these sources in support of a compelling thesis.

Why: As scholars, it’s imperative that we learn both how to respond to and build on the work of our peers; that’s the goal of the academic research paper. As writers, we are also challenged to learn how to present important, complex, and provocative arguments in a way that’s effective and engaging to the intended reader. Thus, this project draws heavily on your analytical and writing skills. Not only will you contribute to a body of knowledge on your topic, you will also inform, persuade, and influence your audience.

How:

1) Having completed an annotated bibliography of secondary sources, you are already well prepared to write this paper. The first major step toward synthesizing the information you’ve collected is to read over what you’ve highlighted or captured from your secondary sources. Consider all the sources and evidence you’ve gathered fairly and carefully. Think about what data or quotes are most relevant or interesting [but don’t cherry pick], and make note of them. If your notes are handwritten/highlighted, now would be a good time to type this info in a word document (be sure to note the author and page number for later). These notes and quotes are the evidence you will cite to support your argument.

2) Develop a thesis statement. Consider your own interest in and existing views on the topic, as well as all you’ve learned from your secondary sources. Your research paper thesis should reflect what you’ve found in the secondary research, since these sources will be one of the main sources of support for your argument. The thesis should also demonstrate your own point of view and original contribution to the conversation surrounding your topic. Don’t merely rehash arguments that already exist about your topic or inform the audience on the issue. Make sure you are saying something new and debatable. Your research will help you do that.

3) Draft an outline for your paper. We will be looking at several paper models in class, but since every topic is different, you also want to think about how to present your information logically and rhetorically. In other words, order your paper in a way that will help your audience to understand and be convinced by your argument. Keep in mind that the addition of your research may change the structure of your argument.

4) Start drafting! The sooner you get to this stage of the assignment, the better off you’ll be. Include in-text citations of your sources and to balance direct quoting and paraphrasing. Remember that citing sources not only helps you support your argument, it also contributes to your ethos. Be sure to introduce all quotations [no dropped quotes!] and to limit yourself to no more than one block quotation. Also, remember to keep it interesting by writing with your intended audience and purpose in mind. Academic research can be dry at times, but you chose this topic because you are passionate about it. Look for ways to blend that passion with your research.

5) Complete your works cited list page. You may copy and paste the citations from your annotated bibliography (annotations are not necessary). If you’ve added new sources, remember to create citations for them as well.
6) Leave time to revise. A research paper is not the type of essay that can be written successfully in a single evening or in a first draft. Take your peers’ comments seriously, have something prepared for our scheduled conference, come to my office hours, or make an appointment with the writing studio.

7) Be proud of your hard work!

Requirements:
- A well-researched, academic argument that adds a new perspective to the existing conversation about your topic
- A clear thesis statement that advances a specific, substantial, arguable point
- Strong supporting evidence from your secondary research
- In-text citation of at least FIVE different secondary sources
- A careful evaluation of relevant counterpoints
- A coherent organizational structure that enhances the argument and effectively portrays the research
- An identifiable audience
- A clear ethos
- 6-8 double-spaced pages
- Works Cited (MLA)
- Meticulous proofreading and proper formatting

NO:
- Dropped quotes (always provide the author’s name)
- No more than one block quote
- Changing topics at the last minute. I will only accept papers on proposed topics.

WHEN:
Day #1 Draft due in class for peer-review
Day #2 Revised draft due by 4pm
TEACHING WITH THE FIRST YEAR GUIDE

The GSU’s Guide to First-Year Writing is the in-house textbook for ENGL 1101, 1102, & 1103. The First-Year Guide provides readings on a variety of important topics for first-year composition including reading rhetorically, responding rhetorically, analyzing rhetorically, inventing rhetorically, and writing rhetorically. Additionally, chapters written by composition instructors focus on particular topics for the first-year composition classroom including research and documentation, visual images, culture writing, new media literacy, and community-based writing.

The following chapter sections are based on activities from the First-Year Guide textbook. For chapter, you will find activities that correspond to those in the textbook. Some sample answers can be useful in giving new instructors direction on potential outcomes for these activities, as well as potential pitfalls. Instructors can choose among these activities for potentially useful classroom activities, in-class writing assignments, and longer assessments. Chapters One through Six, which come from Fountainhead’s Praxis textbook, are adapted from Amber Lea Clark and Carol Lea Clark’s Instructor’s Manuel for the second edition of Praxis.

CHAPTER ONE: DEFINING RHETORIC

This chapter defines rhetoric and employs classical rhetorical concepts to introduce students to persuasive argument. It introduces visual rhetoric, commonplace books, and blogging.

Activity 1.1: Historical Usage of the Word “Rhetoric,” p. 5
Read through the list of historical definitions of the word “rhetoric” on page 10 and choose one that you find interesting. In a discussion, compare your chosen definition with those of your classmates. The students likely will realize all of the historical definitions of rhetoric on page 10 refer to persuasion. You can help them realize, if they don’t, that there is no one definitive definition of rhetoric.

Activity 1.2: Contemporary Usage of the Word “Rhetoric,” p. 7
Find at least two recent but different examples involving use of the word “rhetoric.” For example, search your local newspaper for an example of how the word “rhetoric” is being used. A search of the Dallas Morning News for the word “rhetoric” led to a story about citizen efforts to clean up a neglected area of town: “He now hopes for help to finally fill the gap between rhetoric and reality.” Or ask a friend, fellow employee, or a family member to tell you what the word “rhetoric” means, and write down what they say. Discuss your examples in your small groups, and present the best ones to the class.

In your small group, choose one of the five branches of words in the visual map of the word “rhetoric.” Go to one or more good dictionaries and explore the meanings of the words in that branch. A good place to start would be the Oxford English Dictionary (OED), which your college library may offer online. The OED offers intricate analyses of the histories of word meanings. Report to the class what you find out about the words on your particular branch.
The word “rhetoric” is often used as a negative description of language rather than as persuasive discourse. For example, “magniloquence,” “grandiosity,” “ornateness,” and “grandiloquence” are all words that imply unnecessarily grand, over-the-top language.

Activity 1.4 Analyzing Columbusing as an Argument, p. 11
“Columbusing: The Art of Discovering Something that is Not New” is a rhetorical document because the author is attempting to persuade her audience to believe something. In a group, use these review questions to discuss what Salinas is arguing.

1. What does Salinas want her audience to do differently? How does she define Columbusing? What does it have to do with Columbus?
2. Make a list of example Salinas gives of Columbusing. Then, make a list of other Columbusing items or activities you have bought or engaged in. Share your group’s list with the class.
3. What does Salinas say we can do to avoid Columbusing other cultures’ traditions? Do you agree that these are good suggestions? Why or why not? Discuss these questions in your group, and share your thoughts with the class.

Activity 1.5: Discuss Microsoft’s Memo Laying Off Employees, p. 20
In a small group, discuss Stephen Elop’s memo to employees who were being laid off and Roose’s colorful commentary.

1. What would you think if you received such a memo? How is Elop ignoring *kairos* in his memo? Reread the section earlier in the chapter in which *kairos* is discussed, and then decide with your group how Elop fails to take *kairos* into consideration in writing his memos. Report to the class.
2. Discuss what employees would have preferred to hear from Elop, assuming they must be laid off. Share your conclusions with the class.

Activity 1.6: Analyze “The Sleepover Question,” p. 23

1. Can you paraphrase the logic of the argument? How does emotion (*pathos*) play a role in resistance to the argument?
2. What do you think about the "not under my roof" approach to a parent controlling a teen's sexuality versus the Dutch approach of allowing a teen's partner to sleep over?
3. How do stereotypes play against the argument for a more open approach to teen sex in America? How much of parents’ discomfort with their teen potentially having sex is guided by how their parents treated the subject when they were teens?
4. In the article, the writer discusses the link between the use of oral contraceptives and lower teen pregnancy rates but does not mention the risk of STDs or condom use. Is it irresponsible of the author not to discuss the risk of STDs and sex, especially when she is willing to discuss teen pregnancy? Does it feel like an incomplete argument without discussing STDs?

Answers:
1. The logic of the argument is quite simple: teens are safer having sex at home than they would be out in the world. *Pathos* plays a role, however, because in American society, the idea
of inviting teens to have sex in the home while parents are at home as well, strikes many as unnatural or perverse.

2. Some students may say that the “not under my roof” approach seems counterintuitive. Teens who want to have sex will have sex. This approach gives the message that sex is something to hide. Wouldn’t parents prefer that their children have sex in a safe environment? The Dutch approach shows parents making their teens’ safety a priority.

3. Stereotypes cause harm to teens’ attitudes about sex. The idea that sex is something a boy has to convince a girl to do is not healthy and sets up the possibility of acquaintance rape. The stereotype of girls as pure until they have sex sends the message that chastity is the only thing of value to a girl. Students might discuss potential reasons for parents’ discomfort with their teens having sex. What about the parents’ first sexual encounters? Were they pleasant? Did they have to hide? Did they feel shameful? Do they want their teens to have better first sexual encounters than they had?

4. The author addresses contraceptives and teen pregnancy rates but completely ignores STD statistics and the importance of parents providing the information teens need to protect themselves.

Activity 1.7: Joining the Conversation, p. 25
Divide into groups of fix or six members. Have one member of each group leave the room for five to ten minutes. Meanwhile, each group selects a topic and begins conversing about it. When the excluded member of the group returns, the group simply continues their conversation. When the excluded member figures out what the conversation is, he or she can join it by making a comment or asking a question.

After a few minutes, have each of the excluded members tell the class what it was like to enter a conversation after it had already started. As a class, discuss how this is similar to what you experience when you research an academic topic and write about it.

Activity 1.8: How Do You Use Rhetoric?, p. 28
In your small group, make a list of five ways that you use rhetoric in your everyday lives. Then, create a list of five ways studying rhetoric could make a difference in your lives. As a class, compare the lists.

Activity 1.9: Paraphrase the Gettysburg Address, p. 29
Rephrase each sentence of the Gettysburg Address in your own words, putting it in Twenty-first Century wording rather than Lincoln’s ceremonial, Nineteenth Century phrasing. In a paraphrase, the text does not become shorter; it is recreated in different words. This is a useful technique in helping you understand a text. It is also helpful when you are writing an analysis of a text because you can use your paraphrase rather than long, block quotes. Remember, though, when you are writing an essay, you must cite a paraphrase in the text and also include it in your list of references.

There are several websites about the Gettysburg Address that may facilitate your discussion. The Library of Congress site, http://www.loc.gov/exhibits/gettysburg-address/exhibition-items.html, features an interview with Dr. John R. Sellers, who is acknowledged as the foremost authority on the actual text and early copies. YouTube has a number of videos of actors reading the speech, including this one by voice-actor and former Lincoln himself Sam Waterston.
Examining both of these sites in class, plus a discussion, line by line, of the meaning of the speech, will help students paraphrase it.

Be sure to talk about the difference between a paraphrase, which restates the text in different words, and an interpretation, which may discuss the significance of the text, as students will often confuse the two.

**Activity 1.10: Comment on your Classmate’s Paraphrase of the Gettysburg Address, p. 29**

In your small group, trade your paraphrase of the Gettysburg Address with the paraphrase of the person next to you. Read through the document carefully, looking for how well your partner paraphrased, rather than commented on, Lincoln’s words. Mark each place where a comment or analysis appears. Give the paper back to the author for revision, if needed.

Why might it be useful to paraphrase a document rather than analyze or comment on it?

**Answer:** Summary is an important skill when doing research, particularly when dealing with arguments that use the rhetorical appeals. Presenting the facts of an argument, without commenting or analyzing is central to *logos*-based argumentation.

**Activity 1.11: Decoding Clothing Choices as Visual Rhetoric, p. 31**

In a small group, review these discussion questions in consideration of Supreme Court Justice Ruth Bader Ginsberg’s choice of jabots or collars.

1. Search the Internet using the keywords “Ruth Bader Ginsberg jabot.” What other jabots do you find? What do you think of her choices to indicate her agreement or dissent with the court decision on a case?
2. Discuss your own clothing choices in your small group. Are you making a rhetorical statement when you choose your clothes for work, class, or leisure time? How so?
3. Find an example of a rhetorical clothing choice on the Internet or in a magazine or newspaper. Bring it to class and explain to your group what the person is conveying with his or her clothing. Choose your group’s most interesting example and present it to the class.

**Activity 1.12: Keep a Commonplace Book, p. 31**

Ancient rhetoricians performed speeches with little warning, often to advertise their services as teachers of rhetoric. Thus, they frequently memorized arguments about specific topics that could be adapted to audience and situation on a moment’s notice. They called these memorized arguments “commonplaces.” Commonplace books are an outgrowth of the Greek concept of commonplaces, but they are a little different. They became popular in the Middle Ages as notebooks in which individuals would write down quotes or ideas about a particular topic. These notations might later be used to generate an idea for a composition. In more modern times, people have created commonplace books in the form of scrapbooks in which they collect quotes as well as drawings and clippings. Thus, they become a record of a person’s intellectual life and can be saved for later reference.
For this class, take a notebook, perhaps one with a colorful or interesting cover, and keep notes, quotes, vocabulary words, and clippings related to the topics discussed in class. As your instructor directs, this commonplace book may be graded as evidence of class participation, or it may be a private journal. Take a look at the commonplace books shown here for ideas. Be creative and enjoy adapting this ancient journal form to record ideas that interest you.

For example, you might want to look at these:


Activity 1.13: Create Your Own Blog, p. 33
Create your own blog by using a blog platform site such as Tumblr, Blogger, WordPress, or LiveJournal to create and publish it. Read the help screens for instructions on how to create your blog. Your design choices should reflect your personality. Keep in mind, though, that you are building an “academic self,” so all the topics you write about should be of an academic nature and in an academic tone. Some students decide to have two blogs, one for their friends, and one for professional networking, so you may want to do this, especially if you already have a blog.

During this class, you’ll use the blog to explore different aspects of each chapter in the textbook (and other topics that your instructor directs). You can also blog about other topics related to your writing this semester, and you can link to other blogs that you think your readers would find interesting.

After you have created the look of your blog, write a first entry in which you introduce yourself to your readers. You might include your major, your college, and something interesting that might attract readers to your blog.

Blogs have been called the successor to the commonplace book. You may find it helpful to have your students read these:


Both of these blogs are professional in style, which you can discuss as modeling the tone requested in the assignment.
CHAPTER TWO: RESPONDING RHETORICALLY

This chapter demonstrates the connection between rhetoric and critical thinking. It introduces the rhetorical triangle, a checklist for rhetorical argument, and techniques for close reading. New assignments include composing a lexicon, evaluating an argument, critical reading, and interpreting advertisements.

Activity 2.1 Think about Critical Reading, p. 37
Freewrite for five minutes about a controversial issue about which you have a strong opinion. Consider why you believe what you do about the issue. What outside influences or sources have influenced your position? In what ways has the opposing side also influenced what you believe about the issue?

After you finish freewriting, look back at what you have written and consider the social (other people, articles, videos, etc.) nature of the sources that have influenced you. In your group or as a class, discuss the influences—not the particular issues themselves—that have affected your opinion. How have you decided what to believe?

Activity 2.2 Analyze “Do You Know How Your Mascara is Made?”, p. 47
In your small group, discuss the following questions, and then report your group’s answers to the class.

1. After reading “Do You Know How Your Mascara is Made?” identify the problem the author is concerned with.
2. What is the author arguing in the article?
3. What evidence of animal testing does the author offer? Is it sufficient to support the argument?
4. What laws or changed laws does the author mention that lend credibility to the argument?
5. Does the argument appeal primarily to ethos, logos, or pathos? How so?
6. Who published the article? Does the organization have a particular bias?

Answers:

1. Animal testing in the cosmetics industry.
2. That much of the testing is unnecessary and could be done without causing harm to animals.
3. The author describes the methods used in testing and also the EU’s ban on animal testing. Answers may vary as to its sufficiency.
4. International bans on animal testing and the HSUS’ attempts to make it illegal in the U.S.
5. The article uses all three appeals. Ethos is used in the number of respected countries and organizations that have lobbied against animal testing, statistics used at the end of the reading provide logos, but pathos is also present in the images of suffering animals.
6. The Humane Society of the United States (HSUS). The organization does work to end all animal suffering, which could be interpreted as a bias.

Activity 2.3 Why is Activity 2.2 Critical Reading?
After your group completes Activity 2.2, freewrite for five minutes about the questions you answered in your group in response to Activity 2.2. What do those questions ask you to do that is reading critically?
Activity 2.4 Discuss “The Web Means the End of Forgetting,” p. 57
In your small group, discuss the following questions, and then report your group’s answer(s) to the class.

1. What is the significance of the article’s title?
2. What does Rosen mean when he suggests that in the future Stacy Snyder may be an icon?
3. What is the main point of Rosen’s essay? What is he arguing?
4. Does Rosen offer sufficient evidence to make you take his argument seriously? Why or why not?
5. Are you a member of any social networking sites? What can you do in order to protect your reputation?
6. A woman interviewed in the article said, in regard to being tagged in online photos, “you have movie-star issues—and you’re just a person.” If you are a member of any social networking sites, do you tag friends in photos? Is it important to be careful about this? Why or why not?

Answers
1. The title has two meanings. The Internet provides easy access to almost any fact one could research. However, the more significant meaning relates to loss of privacy and an inability to escape our less-than-desirable behaviors—because they will remain forever accessible online.
2. Stacy Snyder was fired and denied her diploma because of an online post in which she was drinking. The courts denied that her post was protected under the First Amendment because she was a public employee at the time. She was the first, but not the last to lose her job over social media activity, so she will be held up as an icon that represents the loss of privacy the Internet represents.
3. His main point is that society may have to learn to be more forgiving—and develop new norms with regard to “public” behavior. He believes future historians will believe that we handled the advent of the Internet poorly, because it has been used so punitively.
4. Answers will vary. Try to make sure the students look at all the evidence before drawing a conclusion.
5. Answers will vary. This question might make students uncomfortable, so do not push for participation. Forcing students to answer actually engages in the behaviors Rosen writes about, so you might invite the students to critique the question.
6. Answers may vary, but it might help if you share some stories that you know of when tagging went awry.

Activity 2.5 Apply the Checklist of Essential Elements in an Argument, p. 58
Apply the Checklist of Essential Elements in an Argument (discussed on p. 50) to “The Web Means the End of Forgetting” or another text that your instructor specifies. In your group or individually, check off the following elements and be prepared to explain your selections.

○ A debatable issue
○ A clearly stated position, claim statement or thesis
○ An audience
○ Evidence from reliable sources
○ Acknowledgement of the opposing argument
○ A conclusion and/or call to action
Activity 2.6 What Is the Current State of Identity Protection in Social Networking Sites?, p. 58
In your group, explore news, watchdog, and government sites to see if any new laws or other protections have been implemented to safeguard individuals posting personal information on the web. Report what you learn to the class.

Have students do a web search on current social networking situations. For example, it was in the news in early 2012 that many employers were asking job applicants for their usernames and passwords to access their Facebook profiles. There were a variety of strong reactions to this and Facebook even issued a press release about this sort of activity being against their user policy.

Activity 2.7 Apply Close Reading to a Text, p. 66
Apply the eight steps of close reading to “The Point Science Becomes Publicity” or another reading that your instructor specifies. Review the annotation example in Figure 2.1 to begin. Next, make a copy of the text, so that you can annotate it. Then answer these questions in a small group or individually.

1. What can you learn about the author by reading a headnote or doing a search on Google or Wikipedia? Explain briefly.
2. Skim the text of the reading. What did you learn about the purpose of the text?
3. Briefly explain your own knowledge or beliefs about the subject.
4. Reflect on the topic before you read it thoroughly. What does the title lead you to expect? How do you feel about the text so far? Freewrite for five minutes, and then summarize your Freewriting in a few coherent sentences.
5. Annotate then outline the essay, then freewrite for five minutes before summarizing the text. Follow the instructions on pp. 59-61 for each step.

Activity 2.8 Discuss “The Point When Science Becomes Publicity,” p. 66
According to James Hamblin, articles published in popular health media often sensationalize scientific findings. Use these questions to inform your discussion of “The Point When Science Becomes Publicity” in a small group.

1. What do you think is the source of the sensationalism in this article?
2. In effect, university publicity departments misuse rhetoric to attract reporters’ attention. According to Hamblin’s argument, why do they do this? Why is it a misuse of rhetoric?
3. Identify one of the examples Hamblin gives sensationalized health news.
4. In your group, brainstorm other articles you may have read that sensationalize health news. Alternatively, find examples on the Internet. Report the most interesting ones to the class.

Activity 2.9 Apply the Rhetorical Triangle, p. 67
For each of the readings presented thus far in the textbook, identify the speaker, the audience, and the purpose. Then analyze how each of those elements affects the content of the reading.

1. “Columbusing: The Art of Discovering Something that Is Not New” (Chapter 1, p. 8)
2. “Microsoft Just Laid off Thousands of Employees with a Hilariously Bad Memo” (Chapter 1, p. 15)
3. “The Sleepover Question,” (Chapter 1, p. 20)
4. “The Gettysburg Address,” (Chapter 1, p. 28)
5. “Do You Know How Your Mascara Is Made?” (Chapter 2, p. 37)

Note: You might consider having students define the rhetorical triangle for each reading they discuss in class. Answers for the purpose will vary.

**Activity 2.10 Write a Summary, p. 68**

Summarizing is an excellent technique to use when preparing for an exam or researching for an essay. It allows you to discern the main points of a text to see what is beneficial for you to know for the exam or paper.

With a classmate, search for an article from a newspaper or magazine that presents a strong argument. Read the article, and list the main points individually. After you’ve listed the main points, put them into paragraph form.

Beware of the temptation to add your own analysis of what the text is saying. For example, if you are summarizing a scientist’s article on global warming, you need to be careful not to reveal your personal opinion about whether or not global warming is occurring or whether or not human actions are to blame. In this assignment, you summarize only. You do not argue or analyze.

When you’re finished, compare your summary with that of your partner.

**Activity 2.11 Respond to Song Lyrics, p. 70**

In a small group or on your own, explore these discussion questions in response to the excerpt from “Flawless” by Beyoncé and Chimamanda Ngozi Adichie.

1. What does Chimamanda Ngozi Adichie’s excerpt (from her TEDx Talk “We Should All be Feminists”) say about what society teaches girls? What does the message in the excerpt have to do with being a feminist?
2. On the Internet, locate the complete lyrics for Beyoncé’s song “Flawless” and/or listen to the complete song. How do Beyoncé’s own lyrics complement Adichie’s excerpt?
3. What argument is Beyoncé making in her song “Flawless”?
4. What do you think of including a non-singing element such as this excerpt in the middle of a popular song? Does it add to or detract from the song’s effect?

**Activity 2.12 Consider a Song as an Argument p. 72**

In your small group, explore the Internet for a song that seems to make an argument, and answer the following questions. Share your findings with the class.

1. What message is the artist/group trying to transmit with the song?
2. What are some lyrics that help to support this message?
3. How would you describe the musical style of the song? In what ways does the style of singing and instrumentation help convey the rhetorical argument?

**Activity 2.13 Interpret Advertisements, p. 73**

1. What is the symbolism of the beautiful young woman (presumably naked) posed as she is in the BMW advertisement?
2. What meaning do you think the tag line, “You know you’re not the first,” adds to the image? Then, when you realize that the image is an ad for BMW used cars, does your interpretation of this tag line’s meaning change?

3. What are the creators of the West Hills College advertisement trying to say by showing the image of the student sitting on the car?

4. The use of fonts is another important element in transmitting a message in an advertisement. In the West Hills college ad, why are the words “and save” written in a different font and inserted with the caret?

5. As a college student, would you be convinced by the West Hills advertisement? Why or why not? What elements exist in the ad that would or would not convince you to attend the college mentioned?

6. Do you find the BMW advertisement amusing, objectionable, or appealing? Does it make you want to buy a used BMW?

Possible Answers:

1. Students may respond that the beautiful girl is a symbol for the BMW. The suggestion is that the car is beautiful and special even if it is used. Students may also want to discuss the use of women as objects in advertising.

2. Student responses to the tag line will be that BMW is trying to tell the consumer that it is okay to buy a used car and feel good about it. Other students may respond that BMW is suggesting that used cars are like used women. Students may want to discuss whether the advertisement is effective or offensive.

3. Student responses may be that the advertisement is suggesting that students will save enough money to buy a nice car if they take classes at the community college instead of at a more expensive school.

4. Student responses should be that the text is in a different font to draw attention to the idea of savings and to subvert the traditional idea that an education you pay more for is a better value.

5. Students will either say they were convinced or not convinced. Discuss how the ad could have been improved.

6. Students will have a variety of responses to the BMW ad. No one response is correct so encourage a discussion about the ad. Is it successful? Is it offensive? How might they do it differently?

Activity 2.14 Find Advertisements with Effective Arguments, p. 73
Bring to class an advertisement that you think makes an effective argument. It can be torn from a magazine or downloaded from the Internet. In your small group, evaluate each advertisement for its effectiveness in selling something, and choose the one with the most effective argument. Present your choice to the class along with an explanation of why you think it is effective.

Possible Answer:
Students might bring in examples like the below advertisement for truth.org, the anti-smoking group. The advertisement makes the point that ammonia is a common ingredient in both toilet cleaners and many cigarettes. The setting of the advertisement increases the disgust affiliated with cigarettes in the audience. It may also be useful to students to show them the history of cigarette advertisements, such as the Marlboro Man and Joe Camel, to show how cigarettes had previously been depicted as cool or desirable.
Activity 2.15 Consider Shock Value in Today’s Cartoon Characters, p. 75
After you read Wade’s article, discuss the following in your group.
1. What argument does sociology professor Lisa Wade make about the growth of Godzilla’s size in advertisements over the years?
2. If you accept Wade’s argument, what does it have to do with visual rhetoric?
3. What other cartoon characters in advertisements or other media also have grown or otherwise changed because of a response to the pressure to stand out from the clutter and noise of today’s media world?
How have other cartoon characters altered for shock value?

Activity 2.16 Analyze Interaction between Texts and Images, p. 76
Read the article, “All-Star Rockers Salute Buddy Holly,” by Andy Greene, published in Rolling Stone magazine. Look at how the images and layout work together and answer the questions:

1. What rhetorical purpose do the photos of these musicians achieve in relation to the article? Hint: think about the ethos (credibility, reputation, power) of these particular musicians, especially when they appear together on the page.
2. Consider the way the text is wrapped around the pictures. In particular, notice how this layout suggests a close relationship between Buddy Holly, Paul McCartney, and Cee Lo Green. What does this layout signify?

Possible Answers:
1. Students might say that positioning famous musicians Paul McCartney and Cee Lo Green next to the one of Holly emphasizes the strong connection between the contemporary musicians and the deceased one.
2. Wrapping the text around the three images ties them closer together than would a layout that separated the three images.

Activity 2.17 Write and Illustrate Instructions, p. 80
Write and illustrate your own set of instructions for an activity that includes an argument.

For example, during a lawn party at the White House, First Lady Michelle Obama served Carrot Lemonade to children who gave the drink rave reviews. Such a recipe could include an introduction explaining that creating healthy adaptations of popular foods and drinks for children only works if they taste good. Or, you might write instructions for how to remove geotags from photos before posting them on Facebook or other social networking sites.

In your instructions you could explain that this process prevents people that you don’t know from learning where you took the picture—and possibly learning where you live if you took it at home. Your argument would be that it is important to protect your privacy when you post photos on the Internet.

Try out your instructions on a friend, so you are sure you have included all the necessary steps and illustrated them adequately. Don’t forget to include a brief statement of your argument, as does the writer of the Kindle cover article.

Discussion:
Students may need some help with the concept that instructions can make an argument. Discuss the examples in the assignment as a class and then have them brainstorm in groups about additional examples.

Activity 2.18 Summarize the Argument in Your Illustrations, p. 80
Write one or more sentences summarizing your argument in the illustrations you wrote for Activity 2.17. For example, the author of “How to Make a Kindle Book Cover from a Hollowed Out Hardback Book” is arguing in his instructions that the Kindle is wonderful but does not completely satisfy the desire of the reader to touch and smell a book.

Activity 2.19 Write on Your Blog, p. 80
Read an article on the Internet related to a topic in which you’re interested. Make sure the article has a substantial amount of text, as well as related images. In your blog, discuss how the text and the images both contribute to the article’s rhetorical message. Include the title of the article, the author, the name of the publication or web page, and a link to the article.

Discussion:
While students will be inherently familiar with the idea that text and image contribute to a rhetorical message, it may be useful to present a few examples before this assignment. Furthermore, having students present their articles, especially if it relates to an ongoing class discussion or focus, could beneficial to getting them to understand their own presentation of text and image towards a rhetorical message.

Activity 2.20 Write in Your Commonplace Book, p. 81
What do you read for fun? Magazines, blogs, books? Do you engage in what Louis Rosenblatt calls “aesthetic reading”? (See the section titled, “Ways of Reading Rhetorically”) Write down a quote in your commonplace book from something that you have read for fun. Then, comment about why it is important to read things for fun and how that experience is different than reading to learn.

Discussion:
Having student reflect on their selection of reading material can be beneficial to get them to understand how they gather and process information. Understanding the difference (or perhaps even challenging the difference) between fun and educational reading material can be useful, especially in the difference between types of quotes chosen in additional commonplace book activities.

CHAPTER THREE: PERSUADING RHETORICALLY

This chapter discusses how understanding the \textit{kairos} of an argument enhances critical analysis and provides examples of arguments based on \textit{ethos}, \textit{pathos}, and \textit{logos}. It explains audience analysis, deductive and inductive arguments, and logical fallacies. Assignments include writing a letter to the editor, creating a professional Facebook page, and writing a memo to explain the student's own collage expressing pathos.

Activity 3.1 Use Microsoft’s Comment Feature to Annotate a Text, p. 91

If you download Dr. Martin Luther King’s speech from \textit{American Rhetoric} (AmericanRhetoric.com), you can make use of Microsoft’s Comment feature to annotate the speech with your comments, as is done in the example below. In Microsoft Word, highlight the text you want to annotate, go to the “Insert” pull-down menu, and select “Comment.” A box will appear where you can enter your comment.

Instead of tracking editing changes, this activity makes use of Microsoft’s Comment Feature to annotate a reading. It works well for any text that can be downloaded from the Internet, such as a speech from AmericanRhetoric.com or an article from any online newspaper or magazine.

Activity 3.2 Discuss “I Have a Dream,” p. 91

Read the “I Have a Dream” speech by Rev. Martin Luther King, Jr., and, if possible, watch the speech. It is archived at \url{http://www.americanrhetoric.com}, where it is listed as the most requested speech and #1 in its list of the top 100 American speeches.

1. Discuss the \textit{kairos} of Dr. King’s speech. What was the occasion? Who was his audience, both present and absent? What were the issues he spoke about?
2. How did Dr. King take advantage of the kairos of the situation in the wording of his speech?
3. Why do you think the speech continues to be so popular and influential?

Answers:

1. Martin Luther King, Jr., presented the speech at the Lincoln Memorial in Washington, D.C., on August 28, 1963, as part of the March on Washington for Jobs and Freedom. It was a unique moment in the Civil Rights Movement when thousands of people peacefully marched on Washington and assembled in front of Lincoln’s statue.
2. Dr. King emphasized the kairos of the moment by referring to Lincoln near the beginning of his speech: “Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation.” In that one sentence, he reminded his audience of the Gettysburg Address which begins “Four score and seven years ago” and also borrowed the ethos of Lincoln, whose huge statue dominated the view behind him, the man who freed the slaves.
3. Answers will vary. Some will refer to Dr. King’s eloquence or specific content of his speech.
Activity 3.3 Identify the Kairos, p. 92
Identifying the kairos in Martin Luther King’s speech in front of the Lincoln Memorial is easy. In some speeches, however, identifying the kairos is more difficult. Every speech and every text has a kairos, but some rhetors are better at identifying it and utilizing it than others. Identify the kairos in the following readings that have appeared thus far in the text. Then discuss in your group how the writer or speaker does or does not utilize kairos to maximum effect.
1. “‘Columbusing’: The Art of Discovering Something that Is Not New” (Chapter 1, p. 8)
2. “Microsoft Just Laid off Thousands of Employees with a Hilariously Bad Memo” (Chapter 1, p. 15)
3. “The Sleepover Question,” (Chapter 1, p. 20)
4. “The Gettysburg Address,” (Chapter 1, p. 28)
5. “Do You Know How Your Mascara Is Made?” (Chapter 2, p. 37)
8. “Why Has Godzilla Grown?” (Chapter 2, p. 73)

Activity 3.4 Analyze an Audience, p. 92
Select a group that you do not belong to and analyze it as a potential audience. As one method, you might locate a blog on the Internet that advocates a point of view different from your own. For example, if you believe in global warming, read a blog frequented by those who do not share that belief. Read blog entries for a week and write a one-page analysis. Answer these questions:
1. What are the two or three issues of primary interest to the group? What is the general position on each issue?
2. Who are these people? Where do they live? What is their educational level?
3. What is the extent of their knowledge about the issues of primary interest? Are they familiar with the evidence, or do they just repeat opinions?
4. What types of appeals would make a difference to the readers of this blog: ethos, pathos, or logos? How so?

Answer:
Students will choose a variety of groups for this assignment. For example, a student might select the National Rifle Association. If so, their answers might look something like this:
1. Gun control, gun safety, and elections. They are opposed to gun control, in favor of gun safety instructions; and they monitor legislators to evaluate their positions on gun-related issues.
2. The members live in all 50 states. Some work in law enforcement or the military, though many do not. They are of all educational levels.
3. Awareness of issues varies, though the NRA is one of the most effective lobby organizations in the U.S.
4. Appeals to pathos or ethos in terms of patriotism would be effective. Their defense of gun rights is based on the second amendment.

Activity 3.5 Analyze an Argument from Logos, p. 96
1. In your small group, go over the Checklist of Essential Elements in an Argument (Chapter 2, page 50), and decide if the authors of this article (“Executions Should be Televised”) fulfill each one. Be prepared to defend your decisions to the class.
2. Shemtob and Lat present a logical argument about why executions should be televised. Ignoring your own reaction to their editorial, outline the main points.
3. Explain how the authors handle their audience’s possible emotional objections to their argument?
4. Give an example.
5. What is your reaction to the argument that executions should be televised? Did reading and evaluating the article cause you to see the issue differently? If so, in what way?

Answers:
1. Checklist of Essential Elements
   a. A debatable issue—yes, whether or not executions should be televised is a debatable issue.
   b. A clearly stated position, claim statement, or thesis—yes, the authors take a firm position that executions should be televised.
   c. An audience—yes, the opinion piece was first published in the New York Times. The authors knew that the predominately liberal audience of the Times would find the argument controversial and, thus, interesting to read.
   d. Evidence from reliable sources—yes, they cite newspaper accounts of executions in the United States, including an account of an inmate who “jerked his head, grimaced, gasped and lurched, according to a medical expert’s affidavit.” This evidence supports their argument that “voters should not have to rely on media accounts to understand what takes place when a man is put to death.”
   e. Acknowledge the opposing argument—yes, they acknowledge that opponents of their position will raise objections, and they cite several of them, including “the possibility that broadcasting executions could have a numbing effect.”
   f. A conclusion and/or call to action—yes, they conclude, “A democracy demands a citizenry as informed as possible about the costs and benefits of society’s ultimate punishment.”

2. The main points of the argument are these:
   a. The last moments of Andrew Grant DeYoung, a man being executed in Georgia, were recorded at the request of his attorneys to obtain evidence about whether lethal injection caused “unnecessary suffering.” His attorneys, however, did not want the recording released because, they said, what the executed man experienced was “horrible.”
   b. Shemtob and Lat disagree with DeYoung’s attorneys. They argue that such recording should be released to the public.
   c. Democracy requires “maximum accountability and transparency,” say the authors, which includes having executions made public. This is especially important because of the public debate about whether lethal injection is inhumane.
   d. Reading about an execution is different than seeing it on television.
   e. Cameras are allowed in judicial proceedings, interrogations, and other sensitive situations.

3. Opponents offer objections including safety concerns. Others fear that releasing such recordings could result in audience “numbing” or that it would portray inmates in an “unbalanced” (sympathetic) way.
   a. Main objection is that watching executions is “barbarous.”
   b. Shemtob and Lat argue that making executions public might actually strengthen support for them if they were less objectionable than people expect.
   c. The authors summarize that they argue for openness in a democracy.
   d. They authors handle the audience’s possible reaction by discussing the opposing arguments. See above list of major points for example.

4. Student reactions will vary.
Activity 3.6 Find an Argument from *Logos*, p. 96
Find an essay or article in print or on the Internet that uses *logos* as its primary appeal. Make a copy, and bring it to class. In your small group, discuss the texts the group members brought in, and decide which one contains the strongest argument based on *logos*. Describe the argument for the class.

(Old)Activity 3.6 Identify Deductive and Inductive Reasoning
This activity is no longer in the 3rd edition of *Praxis*, but it could be very helpful in teaching the difference between deduction and induction. In your small group, identify an example of a deductive argument and list the premises and conclusion. Then identify an inductive argument and identify the particular statement and the general statement. Report to the class.

- Deductive reasoning example:
  - Premise--all the students in the class are Texas residents.
  - Premise--Texas residents pay in-state tuition.
  - Conclusion--all the students in the class pay in-state tuition.

- Inductive reasoning example:
  - You have won six tennis matches in the tournament while wearing your lucky pair of socks. If you can’t find the socks for the match today, you will probably lose the match.

Activity 3.7 Develop a Deductive Argument, p. 98
In your small group, develop a deductive argument by creating a major premise, a minor premise, and a conclusion for a topic of your group’s choice. Present the argument to the class.

Activity 3.8 Develop an Inductive Argument, p. 99
In your small group, develop an inductive argument by creating a particular statement and a general statement for a topic of your group’s choice. Present the argument to the class. Be sure that your inductive argument is strong or “cogent.”

Activity 3.9 Identify Logical Fallacies, p. 103
Match the following types of logical fallacies with the examples below:

- *Ad hominem*
- *Post hoc*
- Begging the question
- Straw man
- Confusing cause and effect
- Slippery slope

Examples:
1. Legalization of medical marijuana will lead to increased marijuana use by the general population.
2. Twenty-one is the best age limit for drinking because people do not mature until they are 21.
3. If you teach birth control methods, more teenage girls will get pregnant.
4. The culture wars of the 1960s were a result of parents being unable to control their children after the post–World War II baby boom.
5. Al Gore claims that global warming is a dangerous trend. Al Gore is a liberal. Therefore, there is no global warming.
6. Immigration reform advocates want to separate families and children.
Answers
1. Slippery slope.
2. Begging the question.
3. Confusing cause and effect.
4. *Post hoc*.
5. *Ad hominem*.

**Activity 3.10 Create Examples of Logical Fallacies, p. 103**
In your small group, work through the chart of logical fallacies, and create a new example for each type of fallacy. Then report to the class, one fallacy at a time, with the instructor making a list of each group’s examples on the chalkboard. Discuss any examples that are not clear cases of a particular fallacy.

Examples:
- **Ad hominem**—the witness is not credible because he is a recovering alcoholic.
- **Ad populum**—I got a fake ID to drink because everyone drinks in college.
- **Ad verecundium**—the governor says that abstinence sexual education works, so it must.
- **Begging the question**—the Bible says that there is life after death, so there must be.
- **Confusing cause and effect**—if we outlaw violent video games, the crime rate will go down.
- **Either/or**—the U.S. can either send humans to Mars or eradicate poverty.
- **Non sequitur**—students who sit in the front of the class are highly motivated.
- **Post hoc**—if you drive a Ferrari, you must be sexy.
- **Red herring**—a woman cannot be president because her husband could never be a first lady.
- **Slippery slope**—if the legislature prohibits the sale of assault weapons, then soon they will take away all guns.
- **Straw man**—if you are in favor of national health insurance, you must be a socialist or a communist.

**Activity 3.11 Write about an Argument from Pathos**
After reading Skinner’s essay on slavery, reread the passage in which he negotiated to buy a child slave. Then freewrite for five minutes about how that negotiation made you feel.

**Activity 3.12 Analyze an Argument from Pathos, p. 109**
Most people feel emotional when they read about a child in distress, and Skinner further highlights that emotional effect by putting this particular episode in dialogue, always a point of emphasis in an essay. Discuss answers in your small group.

1. Do you think Skinner deliberately appealed to pathos in this part of his essay?
2. List other areas where the essay evokes an emotional response. Consider why, and free write on the feelings and beliefs that are brought into play on your own. Discuss with your group how you think the author knew you would probably react this way.
3. Although much of Skinner’s argument relies on pathos, he also provides statistics and references to authorities to bolster his argument. Identify the paragraphs that provide statistics or other evidence that would qualify as logos.

**Possible Answers/Cautions**
- E. Benjamin Skinner’s first-person dialog of buying a slave may be disturbing to students because it sounds so easy. Another part of the essay that may appeal to pathos is the
anecdote of the young quarry worker enslaved because his grandmother borrowed 62 cents in 1958. One reason this (and other) examples in the essay are so effective is that it has such precise detail that heighten the sense of reality.

- Statistics that bolster Skinner’s argument include this one: “As many as 17,500 new slaves continue to enter bondage in the United States every year.” If this were an academic essay, Skinner would have cited sources for his statistics, but this is a journalistic essay published in Foreign Policy; so the reader relies on the credibility of the magazine for assurance that this and other statistics are accurate.

Activity 3.13 Find an Argument from Pathos p. 109
Find an essay or article in print or on the Internet that uses pathos or emotion as its primary appeal. Make a copy and bring it to class. In your small group, discuss the texts that the group members brought in, and decide which one contains the strongest argument based on pathos. Describe the argument for the class.

Activity 3.14 Analyzing an Argument from Ethos, p. 113
Ray Jayawardhana draws upon the ethos of his position as a professor of astronomy and astrophysics to formulate a convincing argument for the strong possibility of the existence of alien life. In your group, discuss how Jayawardhana’s profession increases the credibility of his argument.

1. How do you think this essay would compare to essays by people of more credentials who argue that no alien life exists? What kinds of other evidence could Jayawardhana have offered that would strengthen his argument?
2. Is Jayawardhana appealing to pathos with his opening narrative? What effect does he want to have on his audience by describing this childhood memory?

Answers:
1. We know from the headnote that Ray Jayawardhana is a professor of astronomy and astrophysics at the University of Toronto. He mentions his profession only once when he says, “Astronomers have been able to take the temperature of planets around other stars, first with telescopes in space but more recently with ground-based instruments, as my collaborators and I have done. Knowing that he has such credentials takes away the possibility that he might be deluded or crazy (as are some people who claim alien sightings or abductions), and we give his argument more consideration.
2. Jayawardhana could have mentioned other reputable scientists who also allow for the possibility of alien life.
3. By mentioning his childhood experience of his father’s explaining to him that humans have walked on the moon, Jayawardhana may evoke similar nostalgic memories in his audience— which would be pathos. Suggesting that future generations may have similar experiences with their children—but about Mars—also evokes a personal connection.

Activity 3.15 Find an Argument from Ethos, p. 113
Find an essay or article in print or on the Internet that uses ethos or credibility as its primary appeal. Make a copy and bring it to class. In your small group, discuss the texts that the group members brought in, and decide which one contains the strongest argument based on ethos. Describe the argument for the class.

Activity 3.16 Identify Ethos, Pathos, and Logos
Choose one of the texts in Chapters 1, 2, or 3 and write an essay that identifies the ethos, pathos, and logos of the particular text. Then discuss how the author used the three appeals together to
produce an effective essay. Alternatively, discuss which of the appeals is weak in the particular essay and how that affects the effectiveness of the essay.

**Activity 3.17 Locate a Photo that Presents an Argument from Logos, Ethos, or Pathos, p. 115**

Locate and print or photocopy a photo that presents an argument from logos, ethos, or pathos. In one sentence, state the photo’s argument, identifying whether it is from logos, ethos, or pathos. Bring the photo and your sentences to class, and share them with your group. Then the group will select one photo and sentence to present to the class.

**Activity 3.18 Logos Activity: Write a Letter to the Editor, p. 115**

(See boxed text on page 115 for letter to the editor from *The Baltimore Sun* )

1. Choose one of your favorite magazines and write a letter to the editor. Express your opinion about an article profiled in a recent article published in the periodical, as the writer does in the above sample letter to the editor, or about a recent editorial or op-ed. Your letter does not need to be long, but you need to make your argument clear and support it with specific examples.

2. After you have written your letter to the editor, write a paragraph describing your target publication, what you have written in your letter, and why your letter is an illustration of logos. Turn in your paragraph with your letter to the editor.

**Possible Answer:**

Students might write letters to the editor in response to articles about current political situations such as their perspectives on gay and lesbian civil rights, issues of immigration, or voter ID laws. Letters may criticize or praise articles or both. This activity is a great example of public writing and could be an example of civic engagement, as discussed in Chapter 9.

**Activity 3.19 Pathos Activity: Portray an Emotion in a Collage, p. 116**

Think of an emotion that you've been feeling lately and that you are willing to explore. Create a collage to express that emotion. Use these criteria.

- You can create your collage with cut and paste paper or you can create it through a computer program.
- Have little white space. Use colors with emotional connotations (blue for calm, for example).
- Have at least three images. You can find these on the Internet or in magazines, or take your own photos.
- Before you begin your collage, write down the emotion you are trying to explore and describe how you plan to represent it. In other words, make a plan, even though you will likely deviate from it.
- When you finish, write a paragraph describing the experience of creating the collage. Turn your paragraph in with your collage.

For example, Charis Tsevis created this montage of Steve Jobs from images of Apple Products (http://www.flickr.com/photos/tsevis/2313082920/in/set-72157594536252686/). Thus, it is an expression of Job’s ethos as creative genius and founder of Apple.
Activity 3.20 Ethos Activity: Create a Professional LinkedIn Page, pp. 116-118
LinkedIn, the world’s largest professional network, provides a unique opportunity for aspiring professionals. Using several basic steps, you can create a page on LinkedIn that projects your professional ethos—that “you” that you want others in your field to see—so you can find opportunities and make meaningful connections with other LinkedIn participants.

Stephanie Laszik, a M.A. student and instructor at the University of Texas at Tyler shares these tips for creating your own LinkedIn page. (See text for images and tips)

Discussion/Caution:
When discussing this exercise with students, it is a good idea to explain the importance of protecting their digital reputations. They may not be concerned with what they post online now, but they will be when they begin looking for professional employment.

It is also against GSU policies to make students participate in social media for credit-bearing assignments. Therefore, while the tips and discussion of social media presence and LinkedIn can be helpful to a discussion of ethos, you cannot force the students to create a profile.

Activity 3.21 Write a Rhetorical Analysis, p. 118
In this assignment you will make use of rhetorical vocabulary to analyze a text or combined text and images. Many speeches are archived on the American Rhetoric website (http://www.americanrhetoric.com), which features many presidential and other prominent speeches. Alternatively, you can write a rhetorical analysis of a Facebook page, a newspaper or magazine article, or website of your choice.

In your analysis, apply several of the rhetorical concepts you have studied this semester:
- Speaker or writer—Does the speaker’s identity affect the text?
- Purpose—What was the speaker or writer trying to achieve?
- Audience—Who was the speech/text directed to? Are there multiple audiences?
- Rhetorical appeals—How does the speaker or writer use ethos, pathos, and logos?
- Kairos—What is special about the rhetorical moment of the text/speech in terms of place and time?
Activity 3.22 Reflect on your Rhetorical Analysis, p. 119
Freewrite for five minutes about the writing of a rhetorical analysis. You can answer one or more of these questions or comment about something else related to the writing of the essay. What made you choose this particular essay to analyze? Was it easy or difficult to identify the rhetorical concepts? Why or why not? How did you choose to organize your essay? Did the writing of this essay further your understanding of rhetorical concepts?

If your instructor directs, revise your freewrite into a coherent paragraph with a topic sentence and points to support the thesis.

Activity 3.23 Write on Your Blog, p. 119
In your blog, do a freewrite exercise in which you argue for some type of policy change related to a topic you are interested in writing about. What is the kairos of your topic? Where can you use the three rhetorical appeals?

Discussion:
Pairing this blog assignment with ongoing writing assignments can be the first step in getting students to consider their chosen topic rhetorically, especially if a writing topic or focus is carried on throughout the semester.

Activity 3.24 Write in Your Commonplace Book, p. 119
Do a research on the Internet for kairos, ethos, pathos, and logos. Print out and paste a short section about each from the Internet. Then comment briefly about each section.

Discussion:
This activity, as with the commonplace book activity in Chapter 2, can be useful for having students reflect about their Internet research process. One useful modification to this activity would be to have students do this as a blog activity where they must use different sources from their classmates, since one danger of this activity may be getting mostly Wikipedia definitions of kairos, ethos, pathos, and logos.

CHAPTER FOUR: INVENTING RHETORICALLY

Chapter 4 introduces Aristotle’s artistic and inartistic proofs and explains how to use the discovery of artistic proofs as an invention strategy. Discusses the similarities and differences between ancient invention techniques and contemporary prewriting. Demonstrates how to use stasis theory to analyze an issue and to construct an effective argument.

It includes three related readings that can be used to write a stasis-theory based mini-research paper. Other assignments include analyzing rhetorical techniques in a television courtroom drama, using stasis theory to develop a persuasive argument about a public debate, writing a product review, and composing a rhetorical analysis.

Activity 4.1 Compare the Five Canons of Rhetoric and the Modern Writing Process, p. 125
In your group, reread the discussions in this chapter on the five canons of rhetoric and the modern writing process and review the table on page 114. What parts of the five canons correspond to the modern writing process? What step in the five canons is not included in the contemporary writing process? If the similarities and differences are not clear to you, consult the Internet. If you search for either “Five Canons of Rhetoric” or “Writing Process” you will find resources. What explanations can you offer for the differences? The similarities?
Answer:
Review the chart on page 114. The ancients placed arrangement and style into two separate categories, while they are grouped together in the recursive drafting and editing category in the modern writing process.

Activity 4.2 Identify the Defense in a Television or Film Courtroom Drama, p. 132
As your instructor directs, watch a courtroom drama on television or film and decide what defense the defendant's attorney is offering. Report your conclusion to your small group or the class. Then, after you have discussed the stasis questions, identify which of the four questions the attorney in the drama is focusing upon as the crux of the defense. Discuss with your group or the class.

Answer:
This will depend upon what courtroom dramas are currently on television.

Reading:
America: Too Fat to Fight by Carol Costello

Soon, America will be too fat to fight.

Forget about rampant diabetes, heart attacks and joint problems -- the scariest consequence arising out of our losing battle with the bulge is the safety of our country.

In about five years, so many young Americans will be grossly overweight that the military will be unable to recruit enough qualified soldiers. That alarming forecast comes from Maj. Gen. Allen Batschelet, who is in charge of U.S. Army Recruiting Command.

Obesity, he told me, "is becoming a national security issue."

I was so taken aback by Batschelet's statement that I felt the need to press him. Come on! Obesity? A national security crisis? The General didn't blink. "In my view, yes."

Of the 195,000 young men and women who signed up to fight for our country, only 72,000 qualified. Some didn't make the cut because they had a criminal background, or a lack of education, or too many tattoos. But a full 10% didn't qualify because they were overweight.

Before you accuse me of sensationalizing, it's that 10% figure that worries General Batschelet the most.

"The obesity issue is the most troubling because the trend is going in the wrong direction," he said. "We think by 2020 it could be as high as 50%, which mean only 2 in 10 would qualify to join the Army." He paused. "It's a sad testament to who we are as a society right now."

The problem is so worrisome for the Army that recruiters have become fitness coaches, like the trainers on the NBC show, "The Biggest Loser."

Yes, your tax dollars pay for Army recruiters to play Dolvett Quince or Jillian Michaels to whip could-be recruits into shape with the hope they can diet and exercise their way to become real
recruits. If they lose enough weight, they're sent to boot camp. Some make it; many don't. But, General Batschelet told me the Army must try.

"We are the premier leader on personal development in the world," he told me. "We want to see you grow and become a leader. That is a great strength in our Army."

Except the Army never considered the type of growth it's now contending with. Nowadays "personal development" means working on both character and ... girth. The general, along with so many others in this country, is struggling with why so many Americans, despite all the warnings, continue to eat too much and exercise too little.

I have a theory. It ain't pretty. But it's got to be true: We just don't care.

"The acceptance of obesity is prevalent," according to Claire Putnam, an obstetrician and gynecologist who believes obesity is a national crisis right now. "When you look around you, 70% of adults are overweight or obese. It's seems normal," she said.

Just look at the numbers: More than one-third of U.S. adults are obese. Seventeen percent of all children and adolescents in the U.S. are obese. That's triple the rate from just a generation ago.

So, maybe we should face the fact that we've grown comfortable with our girth. It is crystal clear we haven't the foggiest idea of who needs to lose weight and who doesn't.

Just the other day, Twitter trolls scolded the singer, Pink, for gaining weight. Pink is not remotely fat. Neither is Selena Gomez, haters. Or Britney Spears, hecklers.

If 70% of us are overweight in this country, why are there so many willing to fat-shame people who are not remotely obese? Maybe it's easier to criticize others for carrying extra weight than to admit we have a weight problem ourselves. Because it is abundantly clear we are wallowing in denial.

Dr. Putnam points to one of Kaiser Permanante's medical questionnaires. You know, the paperwork patients are asked to fill out before they see the doctor. There is actually a box on the form that allows the patient to "opt out of talking about obesity." Some patients refuse to step on the scale.

"You want to be sensitive to that patient," Putnam told me. "You don't want to nag. But, doctors need to step in and say we need to fix this."

CNN's chief medical correspondent, Dr. Sanjay Gupta, agrees with Putnam. "Perceptions of weight are a big part of the problem," he said to me. "If a person is overweight -- as difficult as it is -- they ought to be told. You know, this issue reminds me of the issue with concussions. We should call them what they really are: a brain injury, not 'getting your bell rung.' In the same vein, we should tell people who are overweight or obese that, clinically, they're 'overweight' or 'obese' and at risk for just about every chronic disease in the book."

In other words, chubby is not the proper way to describe a person who is obese. Just like "fat" is not the proper term for Pink or Selena Gomez. And, yes, semantics matter. According to theCDC, 81% of overweight boys and 71% of overweight girls believe they are just the right weight.

We've clearly lost our perspective on what's normal when it comes to a healthy weight. So much so it's becoming a national security problem.
So what will it take? The answer cannot be the U.S Army

Activity 4.3 Use Stasis Theory to Explore Your Topic, p. 132
Choose an issue that interests you and answer all the stasis questions in table 4.3 on pages 128-129, both for your position and for the opposing argument. Elaborate with three or four sentences for each subquestion that is particularly relevant to your topic. Is your issue at stasis for any of the questions? Report to your group or to the class.

Answers:
Though your students’ answers should be the three or four sentences specified in the assignment, these are short sample answers based on “Too Fat to Fight” by Carol Costello

1. Fact (what happened)—Maj Gen. Allen Batschelet, who is in charge of U.S. Army Recruiting Command, stated that obesity will soon be a “national security issue” because less people will be physically qualified for military service.
2. Definition—At issue is why obesity is such an epidemic and how it can be solved.
3. Quality—obesity is a nationwide problem, leads to serious health issues, and is now argued to be a national security problem.
4. Policy—action needs to be taken to deal with obesity epidemic and national perspectives on a healthy weight, but author argues the U.S. Army cannot be the answer.
   a. The groups involved, including the author, the U.S. Army, and health professionals, are at stasis on the issue of policy—what should be done to solve the obesity epidemic.

Activity 4.4 Evaluate a Public Debate, p. 132
Locate a public debate that has been reported recently in newspaper editorials, television programs, or other media that can be analyzed by using stasis theory. In a paper of 350 to 500 words, do the following:
• Describe the context (kairos).
• Identify the sides of the argument and their principal points.
• Decide which stasis question each side is primarily addressing.
• Determine whether or not the issue is at stasis and explain your answer.
• Include a citation in MLA or APA format for your source or sources.

Though your students’ answers should be in the essay format specified in the assignment, these are short answers for the bulleted questions. The answers are based on “America: Too Fat to Fight” by Carol Costello

1. The context (kairos)—Maj Gen. Allen Batschelet, who is in charge of U.S. Army Recruiting Command, stated that obesity will soon be a “national security issue” because less people will be physically qualified for military service.

The sides of the argument—those arguing that obesity is a national security issue or a health epidemic and methods of solving this epidemic.
• Both sides are addressing reasons why obesity is damaging to the populace and what should be done about it.
• The groups involved, including the author, the U.S. Army, and health professionals, are at stasis on the issue of policy—what should be done to solve the obesity epidemic.
Activity 4.5 Use Stasis Theory to Analyze the $300 House Casebook, p. 143
In your small group, work through the stasis questions, with one side of the controversy being those who support this design initiative. The other side would be those who foresee problems in applying this idealistic initiative in the real world, a viewpoint that is expressed in “Hands Off Our Houses.” Identify a subquestion or subquestions in which the two sides are at stasis. Discuss why the two sides are at stasis on this point or points.

Use this analysis to help you write the essay specified in Activity 4.6.

Activity 4.6 Persuasive Essay about the $300 House Casebook Utilizing Stasis Theory, p. 143
After you have completed Activity 4.5, write a paper of approximately 750 words in which you do the following:

• Briefly present the idea of the design competition.
• Summarize the arguments of those in favor of the initiative.
• Explain the reservations expressed in “Hands Off Our Houses.”
• Identify a stasis point, if one exists, and explain why you think the sides have common ground on that particular stasis question.
• Discuss whether the discovery of common ground might allow individuals involved in this debate to talk to one another and work toward solutions for the problem of substandard housing in slums worldwide.

As your instructor directs, cite your sources in APA or MLA style. After each of the three casebooks readings is an MLA citation that you can import into your Works Cited. However, you will still need to write citations for your sources in the text.

Discussion of bulleted points in the assignment follows. Also, you might want your students to review the continuing discussion of the $300 house on the Internet. This $300 house blog features the design competition winners: http://www.300house.com/blog/2011/06/300-house-open-design-challenge-winners.html. They can also read other postings on that blog and/or do a key-word search for “$300 house” to find links to more information and commentary.

• The idea of the design competition: Professors Vijay Govindarajan and Christian Sarkar proposed a concept—a $300 house for the poor—and invited designers, non-profits, and other organizations and corporations to develop designs or prototypes.
• Summarize arguments in favor: In poor countries up to one-half of the population has unsafe housing made from found materials. The proposed $300 house would be sustainable and safe.
• Reservations for “Hands off Our Houses.” Matias Echanove and Rahul Srivastava suggest that the housing situation in places like Mumbai is much more complex than Professors Vijay Govindarajan and Christian Sarkar realize. For example, space for new construction in slums is scarce, and most people rent small apartments. Those who own houses also use them as manufacturing space or shops, which wouldn’t be possible in the $300 house.

Stasis points
• Fact: both sides agree there is a problem with housing in the world’s slums.
• Definition: interested parties disagree about how to define the problem. Those promoting the idea of the $300 house believe affordable and safe new construction is the answer. Those opposed say that massive new construction could actually make the situation worse. However, the authors of “Hands Off Our Houses” also say that the
$300 house might work for disaster relief situations when homes have been destroyed by natural disasters.

- Quality—all interested parties value the idea of safe and affordable housing for the poor.
- Policy—there is no agreement on what action should be taken.
- Would discovery of common ground help? Yes, there are several points of agreement:
  - That there is a problem with housing for the poor in the world’s slums.
  - That a $300 house-type dwelling might work well in situations when homes have been destroyed.
  - That affordable and safe housing for the poor is a good thing. These points of agreement offer much room for discussion among the interested parties.

**Activity 4.7 Comment on Your Essay about the $300 House, p. 144**
Freewrite for five minutes about your experience working through the stasis questions for the $300 House Casebook and writing an essay based on the information you collected by answering the stasis questions. Did you find the stasis questions useful in developing your argument for the essay? Why or why not? Is this a technique you would use again? Why or why not?

If your instructor directs, revise your freewriting into a paragraph to turn in.

**Activity 4.8 Try Different Prewriting Techniques, p. 147**
Choose a topic, and try each of the prewriting techniques listed below. Save your work. Then, in your group, discuss which technique or techniques you prefer.

- Freewriting
- Invisible Freewriting
- Focused Freewriting
- Listing
- Clustering

Discussion:
This activity can work quite well as a collaborative activity among all the class. The instructor stands at the board or projects a Word Document for the first three methods and students “shout out” the freewrites. Then, the listing and clustering are done with you at the board.

**Activity 4.9 Organize or Arrange your Prewriting, p. 147**
The “invention” process is intended to get our ideas out of our heads and onto a piece of paper, but rarely do these ideas arrive in the most logical or effective order. Take some time to analyze the material that you produced when you completed the previous activity. Make a list, placing all the ideas in a logical order, and combine similar ideas.

Next, look for your most significant point, the most important thing you want to say about your subject. This may become your tentative thesis.

Then, identify which of the other items will help you communicate your thesis, and delete items that are irrelevant to it. Keep organizing and deleting until you are satisfied with your list of topics or main points.

Discussion:
Again, follow-up 4.8 with 4.9 done collaboratively. Students understand and can use these methods much more effectively if they are modeled in a low-stakes environment. If there is time,
it’s good to immediately follow-up these activities with individual student invention about a topic for their next project.

Activity 4.10 Consider “Take a Leap into Writing,” p. 149
In your small group or on your own, consider and answer the following questions.

2. What do you think of Wynne’s comparison of writing to skydiving? What do the two things have in common?
3. Do you have an internal editor that keeps you from writing freely? Can you describe your editor? What does it do?

Sample Answers:
1. Student responses will vary, and it is important to convey that there is no right way to begin writing. Some students are still more comfortable creating their first draft by hand. A lot of students prefer the computer. What works best for students is what is right for them.
2. Student responses will either be that writing is like skydiving or it isn’t. For those who don’t understand, the point they should get from Wynne’s explanation is that one simply has to start writing in order to write just like one has to jump out of the plane in order to skydive.
3. Some will have an internal editor, some will not. What is important is for students to recognize what keeps them from writing or makes writing more challenging. For those who have internal editors, ask the students to explain either verbally or in writing what the editor does. Is the internal editor concerned with structure or spelling or is it concerned with saying the wrong thing?

Activity 4.11 Focused Freewriting, p. 150
Practice doing some focused freewriting by following these steps.

1. Write your topic at the top of a blank sheet of paper.
2. Write a list of at least 10 aspects or characteristics of your topic.
3. Choose two or three items from your list and do a focused freewriting on each item for five to eight minutes.
4. Add more items to your list if you have discovered new ideas during your freewriting.

Discussion:
Student topics may vary and students may have trouble coming up with a topic. Ask students to brainstorm and think about what their hobbies are, a new musician they are interested in or what stories in the news have caught their attention lately.

Activity 4.12 Begin with What You Know, p. 151
In your small group, make a list of controversial topics that you already have some knowledge about because of personal experience or course work. For example, you may be among the millions of Americans without health insurance or you may know someone in this position. If so, you probably know about some of the failings of the American health care system. Alternatively, you may have lost a job during the Great Recession or been unable to find a job when you needed one. If so, you probably have some thoughts about the efforts of the federal government to deal with the economic crisis. These personal experiences give you knowledge which you can use as artistic proofs in an essay. Share your group’s list with the class.
Student responses will vary. What is important at this stage is to be encouraging. Let students know they are on the right track. If they are struggling to come up with 10 topics then guide the students by making suggestions to their lists. Some suggestions for topics: students by making suggestions to their lists. Some suggestions for topics:

- LGBT civil rights issues
- Defense of Marriage Act
- Women’s right to equal pay
- Immigration,
- Gun control,
- Current election issues animal cruelty laws
- Violence in video games
- Healthcare reform
- Tuition costs
- Student loan debt controversy
- Vaccinations and public health

Activity 4.13 Observation Exercise, p. 152
In this exercise, describe your classroom. Alternatively, go to another setting such as a museum, restaurant, or library and describe that space and the people in it.

1. How large is the space, approximately? Describe the shape of the room, and the color and texture of the walls, the ceiling, and the floor. How is the space furnished? Describe the color, shape, and style of the furnishings.
2. How is the space furnished? Describe the color, shape, and style of the furnishings.
3. What about representing the other senses? Is the room silent or noisy? Does it have a characteristic smell? Describe.
4. How many people are in the room? What are they doing? Describe their ages, general style of dress, and possessions such as computers, backpacks, or purses.
5. Pick two or three people that stand out in some way from the other occupants and write a sentence or two about each, describing what it is about each person that caught your attention.

Sample Answer—a local coffee shop:

1. The coffee shop space is approximately 50 ft. by 60 ft. with an L-shaped counter separating part of the space. The walls are a Southwest-themed mottled beige color, and the floors are polished brown concrete. Round tables and chairs are scattered around much of the space, though a brown leather sofa and chairs face a flat-screen television on one wall. Two other walls have desk-level counters with electric plugs for portable computer use (with free wi-fi).
2. The space smells a little like coffee and sweets. The television provides background noise, as do the various conversations; but the noise level is great for those who do not like to write in a silent space.
3. The coffee shop is near the university, so there is a mixture of students, faculty, and people employed at nearby businesses. Dress is definitely casual, with some people in shorts.
4. A couple on the covered porch brought their small terrier; and they take turns going inside for refreshments, so that one stays with the dog.
Activity 4.14 Find Artistic and Inartistic Proofs in a Reading, p. 156
Much of the information in Dan Neil’s column, “Porsche Macan S: Is This Compact Crossover Barbie's Dream Car?” comes from his own personal experience and observation. For example, his description of the car: “[I]t is a dram of excelsior, a proud darling thing; quick off the line…with a steel-spring suspension (wishbone front and trapezoidal-link rear) that’s as tight as a speed skater’s buttocks,” is his own evaluation or thought, and, thus, and artistic proof. So is the sentence, “Porsche has made no secret of the desire to expand the brand to more women. Translating that desire into product design is a perilous business, especially for such a macho brand.” That knowledge comes from his long experience with reviewing the automobile markets.

However, the numbers Neil uses to describe the powertrain—“all-aluminum, 90-degree, 3.0 liter direct-injection twin-turbo V6, producing a nicely focused 339 pound-feet, from 1,450 rpm all the way to 5,000 rpm, and peak horsepower from 5,500-6,500 rpm”—may have come from the manufacturer's promotional literature or an interview, though the conclusion of “nicely focused” may be his own.

For this activity, go through the reading and highlight (or underline) the parts that you think come from Dan Neil’s own knowledge or observation. These are the artistic proofs. Information he has obtained from other sources (such as the car company) would be inartistic proofs.

If you aren’t sure whether or not a sentence is his knowledge or observation, make a note of that in the margin.

Activity 4.15 Develop Criteria for Reviews, p. 157
In your small group, discuss these questions in response to Neil’s article about the Porsche Macan S.

1. What criteria did Dan Neil use in evaluating the Porsche Macan S? Share your answers with the class.
2. What reviews do you plan to write for Activity 4.16? Discuss in your group how each of you plans to develop criteria to evaluate your topic for Activity 4.16.

Activity 4.16 Write a Product Review, p. 157
Choose a new product in a category you know well, such as a computer or an MP3 player, and write a review as if you were a columnist for a newspaper, magazine, or blog. Using the techniques explained in this chapter, such as freewriting or brainstorming, prewrite to elicit what you know about the product and the product category. Then, observe the product and try it out, so that you can review its positives and negatives. If you need specific information that you do not know, consult the product advertising, packaging, or instruction manual.

Like Dan Neil’s auto product review, you can use vivid language and insider slang in order to provide an enjoyable experience for your reader. Remember, however, that this is an argument. You need to evaluate whether the product is a good or bad selection for its target audience and why.

Answers:
Possible topics would include a Clockie, an alarm clock on wheels, so that when you hit the snooze alarm, it rolls off your bedside table and across the room. Another might be the newest iPhone or a competitor to the iPad.
Activity 4.17 Discuss Reviews of *Guardians of the Galaxy*, p. 160
Kate Kilkenny describes *Guardians of the Galaxy* as a superhero origin story. In your small group, discuss the following points and share your responses with the class.

1. Make a list of other superhero origin movies. In what ways do they fit the pattern Kilkenny lays out in her first paragraph? In what ways do they deviate from Kilkenny’s pattern?
2. How does Kilkenny say *Guardians* fits the pattern, and in what ways does it not? What is the main strength of the movie, and how is it a new take on the superhero origin story?
3. Is Kilkenny’s review effective? Why or why not?

Activity 4.18 Develop Criteria for a Film Review, p. 160
In your small group, discuss the following points.

1. How does Katie Kilkenny employ the use of the superhero origin story movie plot pattern to create her criteria for reviewing *Guardians of the Galaxy*?
2. What film reviews do you plan to write for your next assignments? Is there a plot pattern such as a love story or buddy film that you can apply to your chosen movies? Perhaps there is an outstanding performance by an actor or an excellent rendering of a book into film. What other criteria might you employ? How would you evaluate a film based on your chosen criteria?

Individually, search the Internet for reviews of your chosen film to use as resources to back up your evaluation. Be sure to cite any quotes or paraphrases from other reviews you incorporate into your review. Then, write down the criteria you plan to use to review your film. Discuss these criteria with your group, and, if requested, turn in your writing to your instructor.

Activity 4.19 Write a Film Review, p. 160-161
In this assignment, you are a film critic. Write a review that could appear in a newspaper, magazine, or blog. Your style and tone will be dictated by your audience, so identify the publication just under the title of your review by saying something like this: “Written for Undergroundfilms.com.” Be sure to read several reviews published in your chosen media outlet.

- Select a film you would like to review. Films that are social commentaries are particularly good for reviewing. It does not have to be a serious movie, but it should be one that makes you think about some social trend or historical event.
- After you decide on a film, learn about its context. Who is the director, producer, and primary actors? What films have these individuals worked on before? Have they won awards? Are they known for a certain style? Read and annotate other reviews of the film, marking sections that you might paraphrase or quote to support your opinions.
- Employ the criteria you developed in the previous activity to write a working thesis that makes an argument about your chosen film.
- Create a working thesis that makes an argument about the film. You can modify this thesis later, but it helps to identify early on what you want to argue.
- Use some of the invention strategies from this chapter to help you articulate what proofs you can use to support your argument.
- Near the beginning of your draft, briefly summarize enough of the film that your review will be interesting to those who have not seen it. However, don’t be a “spoiler.” Don’t ruin the film for potential viewers by giving away the ending.
- Organize your essay into three main points that support your thesis and at least one counterargument that complicates or disagrees with your argument.
• Write a compelling introduction. You want your reader to be interested in what you have to say. For example, you might begin with a startling quote from the film or a vivid description of a pivotal scene.
• Be sure to include specific examples and colorful details. These are essential to make your review interesting to the reader.

Activity 4.20 Reflect on Your Film Review, p. 161
Freewrite for five minutes about the movie review you just wrote. Answer one or more of the questions in the previous activity, or write about something else related to your product review. Why did you choose that particular film? What was it like combining your personal knowledge, observation, and information you obtained from the movie website or another review?

If your instructor requests, turn your freewriting into a polished paragraph with a thesis and supporting sentences.

Activity 4.21 Write on Your Blog, p. 161
Choose a controversial topic and speculate in your blog whether or not that topic is a stasis point for any of the stasis questions

Discussion:
As in the Chapter Three blog activity, it may be useful for students to continue writing about a topic that they are developing for an essay.

Activity 4.22 Write in Your Commonplace Book, p. 161
In your commonplace book, freewrite about how you do invention. What methods do you use to extract from your mind what you already know about a subject (what Aristotle would call artistic proofs)?

Discussion:
If students have difficulty inventing about invention, suggest that they keep a diary or log from the time they start this activity until they finish, so they can begin to get a better idea of how their own invention process works.

CHAPTER FIVE: RESEARCH AND DOCUMENTATION

This chapter focuses on research and documentation. Students may not be used to the standards of academic research when entering the first-year composition classroom. Therefore, they may have some central questions on types of sources, evaluating sources, the research process, research proposals, plagiarism, précis, and using sources in a research essay. Furthermore, this chapter includes a lengthy section on MLA Documentation, which may be useful for your students to review when preparing citations for their research essay or an annotated bibliography.

Introduction to Research, p. 163
Students may be unfamiliar with the idea that they “engage in research every day” (197). The following classroom activity may be useful to reinforce this point with students.
Everyday Research
In small groups, come up with sources to answer to the following questions. Write down the steps you used to find the information as well as why you chose the sources you did to find possible answers.

1. Reviews of the latest Drake album
2. Directions to Buford, GA
3. Information about the latest bills proposed and passed in the GA House of Representatives
4. Reviews of the most recent Fast & Furious movie
5. Reports about local school closings

Answers:
1. (Examples): Rolling Stone, The Source, Billboard, Mojo, Spin, XXL, Vibe, NME
   Students may have chosen sources because they are familiar with them or have thought them to be useful in the past. Part of their choice of sources may be due to them viewing the sources as authoritative in some way.
2. (Examples): Mapquest, Google Maps, actual map
   Students may have specific preferences for one source over another due to accuracy, presentation of information, or perhaps even ease of use for specific mobile device. Getting them to reflect on the reasons why they chose source of information is key.
   Students may also have specific go-to sources (though they also may not). Getting them to focus on how information has specific contexts (national v. state v. local) may be useful in getting them to think about the choices made when finding specific information.
4. (Examples): IMDB, Rotten Tomatoes, Hollywood Reporter, Rogerebert.com, word of mouth
   Students may view a site like Rotten Tomatoes, which is an aggregate site to find the largest field of reviews. Have students reflect on what this choice of source demonstrates about how they value research materials.
5. (Examples): 11Alive, WSB, Fox5, CBS46, Twitter
   Students may have specific sources they prefer. For example, a preference for Twitter may demonstrate the quickness of information as opposed to more traditional news sources.

Evaluating Sources, p. 165-167
- Scholarly Journals
- Popular Publications
- Primary and Secondary Sources
Students may not be as familiar with some of these sources, especially scholarly journals and maybe even the distinction between primary and secondary sources. Bringing in copies of these sources, often as a precursor to learning how to cite them in MLA Style, may be a useful in-class activity.

GSU Pullen Library Website, p. 167-174
- Articles in Scholarly Journals
- Finding Library Books
- Using Internet Sources Wisely
One popular activity to get students to the library in person, as well as digitally, is a library scavenger hunt. However, if you choose to do one, it is important to focus student attention on their topic (or a range of topics) so they do not simply ask the librarians in person or via chat for all the answers. For example, questions asking them the location of general materials (DVDs, Special Collections, etc) may not be useful, but having them locate a particular source that is useful to their topic in these materials can be beneficial to their projects and not too overly general. Then, students will not only be going to a location in the library, but also be using it for the purposes of their own research.

Another activity you could do would be to create an *Amazing Race*-style scavenger hunt so you can check student progress along the way. If you would like help developing either, contact the English subject librarian Leslie Madden at lmadden@gsu.edu.

A digital scavenger hunt may also be a useful activity. The GSU Library has produced a Research Guide for Freshman English at [http://research.library.gsu.edu/freshmenenglish](http://research.library.gsu.edu/freshmenenglish). The site is evolving, but it supplies a number of introductions to using the library resources to do research. Instructors could “flip the classroom” and have students comb through the website to ask particular questions about resources and, most importantly, use them to find sources useful for their own research.

**Thesis Statement and Research Proposal, p. 174-177**
The Sample Research Proposal (p. 177) provides a template for students in an outline-format of a standard research proposal. Once your students have begun their research process, it may be useful to try out this proposal as an in-class activity to get them thinking about their topics. Have students exchange this mock-up with a partner so they can critique one another’s.

**Plagiarism, p. 178-183**
- Summary
- Quotation
- Paraphrasing
The most teachable form of plagiarism consists of errors in summary, quotation, and paraphrasing. Having students practice these activities from common sources is a useful in-class activity.

**Quoting, Paraphrasing, Summarizing**
Using the following sources, quote, paraphrase, and summarize each source. Remember: to paraphrase a source means to accurately represent the source, include all the main issues of the source, and to cite that source; to summarize a source means to condense the main ideas of a source in your own words; and to quote a source means to reproduce their exact words in quotes within your own argument.

**Example #1**
Martin Luther King, Jr. “The Drum Major Instinct”:
And so Jesus gave us a new norm of greatness. If you want to be important—wonderful. If you want to be recognized—wonderful. If you want to be great—wonderful. But recognize that he who is greatest among you shall be your servant. (*Amen*) That’s a new definition of greatness.
And this morning, the thing that I like about it: by giving that definition of greatness, it means that everybody can be great, (Everybody) because everybody can serve. (Amen) You don't have to have a college degree to serve. (All right) You don't have to make your subject and your verb agree to serve. You don't have to know about Plato and Aristotle to serve. You don't have to know Einstein's theory of relativity to serve. You don't have to know the second theory of thermodynamics in physics to serve. (Amen) You only need a heart full of grace, (Yes, sir, Amen) a soul generated by love. (Yes) And you can be that servant.

Example #2
Malcolm X, “The Ballot or the Bullet”:
Last but not least, I must say this concerning the great controversy over rifles and shotguns. The only thing that I've ever said is that in areas where the government has proven itself either unwilling or unable to defend the lives and the property of Negroes, it's time for Negroes to defend themselves. Article number two of the constitutional amendments provides you and me the right to own a rifle or a shotgun. It is constitutionally legal to own a shotgun or a rifle. This doesn't mean you're going to get a rifle and form battalions and go out looking for white folks, although you'd be within your rights -- I mean, you'd be justified; but that would be illegal and we don't do anything illegal. If the white man doesn't want the black man buying rifles and shotguns, then let the government do its job.

Example #3
Leo Tolstoy, The Kingdom of God is Within You
And if there is no need to imprison, beat, and kill men every time the landlord collects his rents, every time those who are in want of bread have to pay a swindling merchant three times its value, every time the factory hand has to be content with a wage less than half of the profit made by the employer, and every time a poor man pays his last ruble in taxes, it is because so many men have been beaten and killed for trying to resist these demands, that the lesson has now been learnt very thoroughly.

Just as a trained tiger, who does not eat meat put under his nose, and jumps over a stick at the word of command, does not act thus because he likes it, but because he remembers the red-hot irons or the fast with which he was punished every time he did not obey; so men submitting to what is disadvantageous or even ruinous to them, and considered by them as unjust, act thus because they remember what they suffered for resisting it.

Summary Example:
In Martin Luther King’s “The Drum Major Instinct,” he argues that the new definition of greatness proposed by Jesus is centered on the idea of service rather than any social or intellectual treatment. By this definition, then, anyone can be great since anyone can serve.

Paraphrase Example:
In Malcolm X's “The Ballot or the Bullet,” he argues that in locations where the government is not willing to defend the property of African Americans, it is their constitutional right, per the second amendment, to own rifles and shotguns to protect their property. While he argues that this does not mean African Americans will go out looking for white people to shoot, since that would be illegal, Malcolm X argues that the best guarantee that African Americans will not do so is for the government to property black property.
Quote Example:
In Leo Tolstoy’s *The Kingdom of God is Within You*, he argues that most men do not resist daily demands put upon them because they have been beaten down for doing so in the past. Tolstoy compares most men to “a trained tiger, who does not eat meat put under his nose, and jumps over a stick at the word of command” that does not act so because of his desire, but instead because “he remembers the red-hot irons or the fast with which he was punished every time he did not obey” (134). Similarly, men recall past punishment and learn to no longer ask for what’s rightfully theirs.

The Rhetorical Précis, p. 186-189
Writing précis is a common assignment in ENGL 1101 & 1102. Practicing these as much as possible in class is often a key to student success in this assignment. Additionally, have students practice writing précis for a variety of different type of sources (academic articles, books, web sources, etc). The précis will have different considerations attendant to different sources, which students should consider.

Annotated Bibliography, p. 189
The Annotated Bibliography is also a common assignment in ENGL 1101 & 1102. Sometimes they can be combined with the précis model for each annotated source. Other instructors prefer to have students summarize the source in a similar fashion to the example on p. 222. As with the précis, have students write practice annotations that are attendant to the different types of sources students might use.

MLA Documentation, p. 191-215
Students should make sure to bookmark this section of the book to use when citing sources. While many students may use tools such as EasyBib to cite sources, it’s important to emphasize that errors can always occur in citation when using citation machines, including errors they will still be responsible for correcting.

Students can become familiar with this section by either assigning it as reading or through practice with citation. The above Evaluating Sources activity can be useful for getting students to explore and utilize this section of the chapter.

Activity 5.1 Using MLA Citation, p. 212
This activity gives four example sources and an in-text citation from each one. Put the correct information in the parenthesis for an MLA in-text citation.

Activity 5.2 Using MLA Citation, p. 214
Insert all needed punctuation and formatting into the following MLA Works Cited entries. The type of source is listed after each.

Sample Annotated Essay—MLA, p. 215-221
This provides students with an entire essay, formatted in MLA style.

APA Documentation, p. 223-244

Activities 5.3, p. 242 and 5.4, p. 243
These activities are the same as 5.1 and 5.2, only ask the students to use APA style.
CHAPTER SIX: WRITING WITH ENGLISHES: THE COMPLEXITIES OF LANGUAGE USE

This chapter discusses three approaches to teaching who’s first (or seventh) language is not English: English for Academic Purposes (EAP), Critical, and Process. The audience for this chapter is made up of both instructors and students—all students, not just students who may come from different cultural, linguistic, and rhetorical backgrounds. The activities, labeled “For Thought Discussion,” are designed to further writing and discussion in your classrooms, but are also designed to help students decide where they fit into world of academia. The frequent images in the chapter are designed to frame the chapter with diversity and provide writing and/or discussion prompts for freewriting. Finally, the Spatial Ethnography and the MultiCultural Literacy Narrative provide assignment examples that could work in an 1101 or 1102 course. Important terms appear in bold text and the Works Cited list provides not only another model for MLA documentation, but an excellent source for further reading—for students or instructors.

For Thought and Discussion, p. 255
Here, we present a number of terms and concepts that are used in academic settings.

First, what comes to mind as you read the following terms?

- L1
- L2 writer
- ESL
- Home L1 Not English
- Bicultural
- Multicultural
- Heritage speaker
- Native speaker
- Non-native speaker
- Immigrant
- Generation 1.5 students

- Do you identify with any of these terms? Tell us about a time that you were labeled with one of these terms.

- Do you label others with these terms? Why? In what circumstances? Can you give an example?

Expanded definitions of each term appear the questions. You could use these for discussion prompts or for quiz material.

For Thought and Discussion, p. 259

a. Does anyone in the class consider him or herself to be bicultural or multicultural? Can you talk
about your cultural background or that of your parents?

b. What activities do you participate in at home that are not necessarily U.S. American culturally—in other words, are any of your family practices biculturally literate?

c. Can you name a place or event where you feel that you do not belong in the US? How about outside of the US?

The following are examples of freewrites from GSU students in the ESL program. Can you relate to any of these experiences?

• I came to the US when I was 3 years old and I gained citizenship soon. My mother did not, however, and she was forced to take a test but even though her English was not good she tried her best and did it. When I was growing up she tried her best to help me with my school work even though she didn’t understand it either.

• I used to love to writing stories and tales as a kid, however as I got older everything became more complicated, and I started to despise writing. It seems like no matter how hard I try at writing I cannot seem to get it right. All of my essays last semester couldn’t get higher than a B.

• It’s almost the end of the semester. At first, I don’t really like this class…I there are too many homework and assignment. Because I’m a shy person I feel uncomfortable with classes and talking to others. Especially in English. Now, I learned to share things with writing, and to give comments to others’ writings. I learn to be a brave person, to communicate with people from different backgrounds. I am so glad to tell others about Malaysia.

• I met some of my classmates in a class for bilingual students. In group activities I got to know people from other places. They told me lots of things. What language symbols they use and what things represent. I am really glad I got to meet so many people that are like me. Not American, but not internationals either.

• I have a couple of friends who are immigrants and cannot get pay for college. One friend lived here for almost eight years and just recently applied for her green card. I feel like after an immigrant lives here for 8 years, they should be able to get a citizenship. It made me upset thinking about my friend struggling to pay for college tuition.

See if you can make connections among these narratives from students in GSU’s ESL program and students in your classroom. How do these narratives reflect on current topics, such as immigration reform?
Table 6.1, p. 265

<table>
<thead>
<tr>
<th>Meta-Genre</th>
<th>Specific genres</th>
<th>Disciplines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Responses to Academic Situations That Call for Problem Solving</td>
<td>business plans/ feasibility reports/ management plans/ marketing plans/ reports to management/ project reports/ project proposals/ technical memoranda/ technical reports</td>
<td>Most engineering disciplines, business, policy, nursing</td>
</tr>
<tr>
<td>Responses to Academic Situations that Call for Empirical Inquiry</td>
<td>laboratory report/ poster/ poster presentation/ research proposal/ research report/ scientific article/ scientific presentation</td>
<td>Natural sciences, social sciences</td>
</tr>
<tr>
<td>Responses to Academic Situations That Call for Research from Sources</td>
<td>historical narrative/ literary criticism/ ‘quintessential’ research paper and project</td>
<td>English literature, history, literatures of foreign languages, religion</td>
</tr>
<tr>
<td>Responses to Academic Situations That Call for Performance</td>
<td>editorials/ feature articles/ news stories/ proposals/ drawing/ sculpture/ painting/ multimedia/ websites</td>
<td>Fine arts, journalism, music, rhetoric and writing</td>
</tr>
</tbody>
</table>

This table provides an excellent breakdown of Meta and specific genres and the disciplines in which they are most often used. See if your students can expand on the list!

Table 6.2 “The Scenes of an Assignment,” p. 267

For Thought and Discussion

The Scenes of an Assignment
Choose one of the major writing assignments in your coursework that you find challenging. Be an investigator of the ‘scenes’ of the writing assignment. While investigating the scenes, read the course goals and learning outcomes sections in the course syllabus first and see a connection between these sections and the writing prompt. If you find some of the questions hard to answer, ask senior students in your major and/ or interview the course instructor to gain the answers.
Table 2. Investigation Chart - Adapted from Johns (2005, 2009)

<table>
<thead>
<tr>
<th></th>
<th>Stated in the syllabus and writing prompt</th>
<th>Not stated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre name in the prompt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meta-genre and specific genre names in Table 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purposes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nature of knowledge required (e.g., knowledge display, knowledge critique, knowledge construction or a combination)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key concepts and theories to include</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Length</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub-sections and organization</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate language (e.g., formal - informal, impersonal - emotional)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reference style (MLA, APA, Chicago, etc)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For visual or kinetic learners, this table provides an active model for mapping out virtually any project in FYC. If you discuss it in class, it will also appeal to auditory learners.

For Thought and Discussion, p. 272
For Thought and Discussion

Have you ever experienced any mismatch between your written style or intention with the requirements given by your teacher or professor? Was there a gap between what you were doing and what they wanted you to do? Why do you think this gap existed? How did you deal with it?

This is a freewrite from a GSU student in the ESL program. How does it fit in with your experience? Can you relate to this? How?

- I used to love to writing stories and tales as a kid, however as I got older everything became more complicated, and I started to despise writing. It seems like no matter how hard I try at writing I cannot seem to get it right. All of my essays last semester couldn’t get higher than a B.

This prompt and questions invites an open discussion about pedagogy and learning…and following directions that may require critical thinking, speaking up in class, emailing with the instructor, and/or visiting office hours. Use it as an opportunity to make sure your students know you are available to them.
For Thought and Discussion, p. 275

- Can you think of ways that you code-mesh and/or code-switch in your daily life? What do you think about the difference between the two options? Do your linguistic traditions feel enmeshed with your cultural traditions? How or how not?

- Have you ever had a teacher that you suspect teaches from a critical standpoint? What are your thoughts on student empowerment?

- How do you feel about controversial topics in the writing classroom—either for discussion or for writing prompts? Get in a group with a few of your peers and collaborate on a list of current controversies. Which, if any, would you like to see included in the course’s content? Do the members of your group or the wider audience of the classroom agree on which topics are relevant?

- Consider your own position with English. Where do you stand when it comes to English? What English(es) do you own? Does this ownership blend/mesh with your college goals? Why or why not?

- What are your suggestions for how to make a classroom a more democratic place? Do you believe the classroom should be democratic? Write a short letter to your instructor explaining your position.

- In small groups or in pairs, discuss how to behave as a responsible researcher and representative of Georgia State University during primary research. Share your results with the class and collectively craft a guide for the members of your class before you begin the research project. Your instructor can post the list online or make copies for you all.

These prompts could be used piecemeal or could center a class-long discussion on student empowerment.

Process Writing: From Freewriting to Revision and Back Again, pp. 275-279
This entire section has active participation in mind. There are prompts and reminders of the invention strategies learned in Chapters 1-2, while also providing samples of student writing.

Resources for Writers, p. 279-281
This section lists all the resources available to GSU students, across all our campuses.

Your instructor is a valuable resource for you! Visit your instructor during office hours. The purpose of office hours is to meet with students one-on-one, so that you can get individualized help with your writing. Your peers are another fantastic resource. If your instructor does not hold peer-reviewing sessions in your classes (online or face-to-face), there’s no reason why you cannot start your own peer review groups. Not only will you help each other write, but you may make some friends in the process. You can also visit one of the following tutoring locations:
The Writing Studio @ Georgia State University
The Writing Studio is located in the 25 Park Place building on the 24th floor, Suite 2420 in the Downtown Atlanta campus. You can meet with a tutor for a half-hour session, either in person or via video tutoring. You can receive help with assignments, college or scholarship application materials, job application materials, such as resumes, or help with citation and the research process. If it’s about writing, the tutors at the Studio are there to help you. The Writing Studio stays very busy, so it is highly recommended that you make an appointment, rather than attempt a walk-in session. Visit http://writingstudio.gsu.edu/ to register and set up an appointment. You may also visit or call The Writing Studio ((404) 413-5840), if you need assistance in setting up your account and booking your appointment.

The Learning and Tutoring Center (LTC)
The LTC has locations in Alpharetta, Clarkston, Decatur, Dunwoody, and Newton. Visit http://depts.gpc.edu/gpcltc/locations.htm to check the hours for each location. The LTC is there to serve a variety of your needs. If you are having problems understanding class assignments, if you need to improve your skills, if you are preparing for the COMPASS exam, if you need access to handouts or computer-based resources to help improve your skills, if you are looking for a comfortable, supportive study environment that offers tutors, computers, and other instructional resources all in one location, then the LTC is for you.

IEP and ESL Tutoring Services
Although the Writing Studio and the LTC are for all Georgia State students, the Department of Applied Linguistics and ESL offers additional tutoring services for currently-enrolled IEP (Intensive English Program) and ESL students. You can visit http://iep.gsu.edu/current-students/iep-esl-tutoring-services/ to learn more about the services offered or you can book your appointment through http://gsu.mywconline.com/. The tutors can help you with a variety of skills and test preparation.

Projects and Student Examples, pp. 281-293
Micro-Ethnography/Spatial Analysis and Methods/Methodology Annotated Bibliography
Multicultural Literacy Narrative
Consistently, our students ask us for sample papers. These two projects are presented from the assignment sheet with embedded rubric to examples of student work. If you have any questions about these assignments, please contact kruccio1@gsu.edu.

CHAPTER SEVEN: WRITING ABOUT VISUAL IMAGES

This chapter discusses visual rhetoric with a unique focus on historical and rhetorical context. While students may have some experience in discussing visual images, they may need to work on relating these images to issues of audience, purpose, and context. This chapter should give them a firm foundation in visual rhetoric that will begin getting them to think about the issues and considerations surrounding images.
For Thought and Discussion, p. 301—Girl with the Pearl Earring
What effect does each one have on you?
What thoughts and emotions does each painting evoke?
What message does each convey about Vermeer’s historical context and our current historical moment?

Answers:
Students might argue that the painting with the camera feels more contemporary and relatable than the original, which may evoke a commoner’s stultifying reaction to classical art. The original may keep the viewer outside of the painting, whereas the second invites the viewer into the picture since they function as a mirror. Students may recognize a message that each painting is conveying about objectification: while the original takes the girl as the object, the second painting has the girl taking herself as an object (and the viewer as the mirror to her objectification). You could discuss how each of these paintings are unique to their historical moment, especially given the prevalence of selfies, camera phones, and the like in our own.

For Thought and Discussion, p. 309—Times Square Kiss
Write a brief comparison of these images, taking into consideration their historical contexts, their form and content, and their rhetorical appeals. In particular, think about how the photo and the illustration establish ethos and make logos- and pathos-based appeals

Answers:
Students may answer some of the following:

Times Square Kiss
- Historical Context: the original picture was taken during V-J Day at the end of World War II. The man pictured was a sailor and the woman was a nurse.
- Form and Content: The photo is structured and centered on the man and woman in the center. The people surrounding the couple in the center seem to be focusing their attention on them as well.
- Rhetorical Appeals
  - Ethos: the photo appeals to ethos through recognizable symbols (nurse uniform, sailor uniform, Times Square) to demonstrate the importance of this event.
  - Pathos: the photo appeals to pathos through the expression of emotion in the kiss and embrace as well as the smiles on people surrounding the central couple.
  - Logos: the photo appeals to logos through the composition of the photograph with the couple at the center, as well as the sharp contrast between black and white.

Cover of The New Yorker
- Historical Context: this cover appeared in 1996 in The New Yorker as a reaction to the controversy surrounding the Defense of Marriage Act signed into law a few months after this cover was published.
- Form and Content: the form and content mirrors the original photograph. However, some key differences are that, in contrast to the original photograph, no one is looking at the central couple and are intentionally avoiding looking at their embrace. Furthermore, the black/white contrast of the original is mirrored in the different sailor uniforms the two men embracing are wearing.
• Rhetorical Appeals
  o Ethos: the cover appeals to ethos through its mimicry of the original photograph. By reminding the reader of the original, the author of the cover gains credibility through a reinterpretation of this iconic image.
  o Pathos: the cover appeals to pathos through representing two male sailors embracing, yet unable to declare their relationship due to DOMA. People looking away is in sharp contrast to the smiles and good feelings towards the couple in the original photograph.
  o Logos: the cover appeals to logos through the composition of the image with the couple at the center, but the bystanders avoiding this central image. Also, the text of *The New Yorker* at the top reminds readers that this cover is a reinterpretation of the original as filtered through the editorial policies of the magazine.

For Thought and Discussion, pg. 312-313—BP Logo & Vietnam Execution
Study these two images and research the historical context of the photo. How does the history of the iconic photograph affect the message in the parody? Based on the form and content of the mashup, how do you interpret the message? What do the two figures represent? Articulate the message in two or three sentences and discuss your conclusions with a partner. Did you come to the same conclusion regarding the author’s intended message?

Answers:
Students may answer some of the following:
The original image, which depicts the execution of a suspected VietCong by a South Vietnamese police chief, demonstrates the brutality and uncaring nature of war. The parody depicts the outlines of the same image, but with a gasoline pump replacing the revolver and the color and shape of the BP logo in the background. The message appears to be that BP, in a similar fashion as the South Vietnamese police chief, is brutalizing the consumer through their gasoline policies.

Partners might come to different conclusions based upon their knowledge of the original image or their recognition of the BP logo and colors.

For Thought and Discussion, pg. 314—“Keep Quiet and Continue Working”
What do the hammer and sickle signify and how are the image and the text connected? Discuss with your partner or as a class.

Answers:
Students may answer some of the following:
The hammer and the sickle is the traditional image of the Communist Party, created during the Russian Revolution. The text and the image, as well as the color, relate to the official policies during the Soviet Union regarding forced labor and silence regarding governmental policies.

Students may not recognize the hammer and sickle image, or may not recall its specific origin. It may be important to demonstrate to students how the image and message are related to larger historical contexts.
For Thought and Discussion—“Order by Cheque,” p. 318-322
Look carefully at each check in chronological order, and pay careful attention to who writes the check, the date it is made out, the recipient, and the amount. This story contains a large amount of subtext, which requires a great deal of reading between the lines to perceive possible meanings.

After you read the story, list the main characters and their relationships. Then, write a brief summary of the story, including the major events in the characters’ lives.

Once you have finished writing, discuss the following as a class or in small groups.
- Think about the historical context of the story and its publication. What was going on in American society at this time? What might have sparked the writing of this story? (What was its exigence or origin?)
- How would you characterize this text? What, if any, genre does it fit into?
- Why might Crue have written this story in the form of checks? How would it be different if it had been written as a prose narrative with words only?
- What is the “so what” of the story? What does Crue want us to take away from our reading of it?

Answers:
Students may answer some of the following:
Main characters: Lawrence Exeter, Sr., Lawrence Exeter, Jr., Dr. David M. McCoy, Miss Daisy Windsor, Tony Spagoni, Miss Flossie Wentworth, Wall & Smith, Mrs. Lawrence Exeter Jr., Marie Wharton Exeter, Walker & Walker, Peter Ventizzi,
Relationships: Lawrence Exeter Sr. (father), Lawrence Exeter Jr. (son), Dr. David M. McCoy (doctor of Exeter family), Miss Daisy Windsor (mistress of Sr.), Tony Spagoni (associate of Jr.), Miss Flossie Wentworth (mistress of Jr.), Wall & Smith (law firm hired by Jr.), Mrs. Lawrence Exeter Jr. (Jr.’s wife and eventual ex-wife), Marie Wharton Exeter (wife of Jr.), Walker & Walker (associate of Jr.), Peter Ventizzi (associate of Jr.).
Summary: student summaries of the story may vary depending on their interpretation of the relationships and events of the summary. The major events, listed below, should be the basis for their summary of the story.
Major Events:
- August 30, 1903: Lawrence Exeter Sr. makes a purchase at Goosie Gander Baby Shoppe
- Sept 2, 1903: Lawrence Exeter Jr. is born
- Oct 3, 1903: Sr. pays Dr. David M. McCoy for services rendered
- Dec 19, 1903: Sr. makes a purchase at California Toyland
- Oct 6, 1909: Jr. is attending Palisades School for boys
- April 18, 1910: Sr. makes a purchase at City Bicycle
- August 25, 1915: Jr. is attending Columbia Military Academy
- Sept 3, 1921: Sr. purchase a Cadillac for Jr’s 18th birthday
- Sept 7, 1921: Sr. repairs Jr.’s Cadillac
- Oct 15, 1921: Jr. begins attending Stanford University
- June 1, 1923: Sr. pays Daisy Wintor $25,000
- June 9, 1923: Sr. pays for passage to France
- August 23, 1923: Sr. opens an account at the Bank of France
- Feb 13, 1926: Sr. writes a check to a University Club Florists
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 22, 1926</td>
<td>Sr. writes a large check to University Club Florists</td>
</tr>
<tr>
<td>August 11, 1926</td>
<td>Sr. purchases a house on the French Riviera</td>
</tr>
<tr>
<td>Oct 30, 1926</td>
<td>Sr. begins decorating his new home</td>
</tr>
<tr>
<td>Nov 18, 1926</td>
<td>Sr. purchase a large diamond</td>
</tr>
<tr>
<td>Nov 16, 1926</td>
<td>Sr. travels to Hawaii, presumably on a honeymoon</td>
</tr>
<tr>
<td>Nov 21, 1926</td>
<td>Sr. signs over a large sum from the checkbook to Jr.</td>
</tr>
<tr>
<td>Nov 22, 1926</td>
<td>Sr. pays a large bill at the Ambassador Hotel</td>
</tr>
<tr>
<td>Dec 1, 1926</td>
<td>Sr. writes a check to the University Club Florists</td>
</tr>
<tr>
<td>Feb 18, 1927</td>
<td>Jr. makes a purchase at the Ocean Grove Sweet Shoppe</td>
</tr>
<tr>
<td>July 16, 1927</td>
<td>Jr. makes a purchase at the Parisian Gown Shoppe</td>
</tr>
<tr>
<td>Dec 1, 1927</td>
<td>Jr. makes a purchase at the Anita Lingerie Salon</td>
</tr>
<tr>
<td>Nov 21, 1927</td>
<td>Jr. makes a purchase at Moderne Sportte Shoppe</td>
</tr>
<tr>
<td>July 1, 1929</td>
<td>Jr. purchases shoes</td>
</tr>
<tr>
<td>August 23, 1929</td>
<td>Jr. writes a check to Tony Spagoni</td>
</tr>
<tr>
<td>August 30, 1929</td>
<td>Jr. writes another check to Tony Spagoni</td>
</tr>
<tr>
<td>May 25, 1930</td>
<td>Jr. writes a check to University Club Florists</td>
</tr>
<tr>
<td>May 28, 1930</td>
<td>Jr. purchases a diamond</td>
</tr>
<tr>
<td>Nov 13, 1930</td>
<td>Jr. writes a large check to Miss Flossie Wentworth</td>
</tr>
<tr>
<td>Nov 14, 1930</td>
<td>Jr. pays legal fees to Wall &amp; Smith, attorneys at law</td>
</tr>
<tr>
<td>Nov 15, 1930</td>
<td>Jr. writes a check to Miss Lawrence Exeter Jr.</td>
</tr>
<tr>
<td>June 20, 1931</td>
<td>Jr. writes a check to Reno Courts, presumably for a quick divorce</td>
</tr>
<tr>
<td>June 20, 1931</td>
<td>Jr. writes a large check to Marie Wharton Exeter</td>
</tr>
<tr>
<td>June 20, 1931</td>
<td>Jr. pays a small sum to Walker &amp; Walker</td>
</tr>
<tr>
<td>June 20, 1931</td>
<td>Jr. writes a check to Wall &amp; Smith for legal fees</td>
</tr>
<tr>
<td>July 1, 1931</td>
<td>Jr. writes a check to Tony Spagoni</td>
</tr>
<tr>
<td>July 2, 1931</td>
<td>Jr. writes another check to Tony Spagoni</td>
</tr>
<tr>
<td>July 3, 1931</td>
<td>Jr. writes a small check to Peter Ventizzi</td>
</tr>
<tr>
<td>July 5, 1931</td>
<td>Sr. writes a check to Hollywood Hospital</td>
</tr>
<tr>
<td>July 15, 1931</td>
<td>Sr. writes a check to Dr. David M. McCoy</td>
</tr>
<tr>
<td>July 16, 1931</td>
<td>Sr. writes a check to Hollywood Mortuary to bury his son</td>
</tr>
</tbody>
</table>

Think about the historical context of the story and its publication. What was going on in American society at this time? What might have sparked the writing of this story? (What was its exigence or origin?)

Students may have some knowledge of the 1920s and 1930s in the United States. They may be familiar with images of the Roaring Twenties from films or novels such as *The Great Gatsby*. This story may have been sparked by the extravagance of the decade, as well as the importance of money in governing nearly all daily activities, which makes the check format of the story fitting.

How would you characterize this text? What, if any, genre does it fit into?

Students might comment on the visual nature of the text. As with other activities in this chapter, “Ordeal by Cheque” must be understood as the interplay between text and image. Students might have difficulty categorizing the genre of the story; while some students may emphasize the visual
over the textual and call it a piece of art, others may emphasize text over the visual and call it a non-traditional short story.

**Why might Crue have written this story in the form of checks? How would it be different if it had been written as a prose narrative with words only?**

Students may comment on how important money is in the relationships between the characters, as well as the importance of money during the 1920s. They may also note that the story would have lost some of its intrigue, as well as its thematic focus, with a more conventional prose narrative.

**What is the “so what” of the story? What does Crue want us to take away from our reading of it?**

Students may vary on this question based on their interpretation of the story. While most students will note the importance of money and the check to the story, other students will note the cyclical nature of the story (begins with birth, ends with death), as well as the common behavior of both father and son when it comes to spending habits (women, jewelry, trips, florist).

**For Thought and Discussion, p. 324-326—Murals**

Examine the following three photographs of murals carefully. Write down answers to these questions and discuss with your classmates.

1. How does JR challenge the preconceptions of street art through establishing his ethos?
2. How does he create common ground with his audience by using this genre in this context?
3. Research the images with which he does his pastiches, and research his method of wheatpasting the images on the wall. How are the form (wheatpasted photos) and content (archival artifacts of the civil rights movement) of these pieces related to JR’s overall vision and purpose?

**Answers:**

1. JR reproduces iconic images of the Civil Rights Movement, which are valued historical, political and cultural moments, through the art form of graffiti, which is often thought of as less credible, important, and permanent than other art forms. He gains ethos through affiliation and representations of these important moments.
2. JR attempts to create value through creating art in areas that are not highly valued. This is especially evident in the last mural, which is surrounded by weeds and other more traditional graffiti tags.
3. Wheatpasting has often been a form of adhering images to a wall that can be done quickly to avoid apprehension and to post in unauthorized areas. The form of wheatpasting has a distinctly underground origin. The artifacts of the Civil Rights Movement, however, have been taken in a more official capacity by cultural and history. JR’s vision is to attempt to bring the Civil Rights Movement out of the history books (and out of the archives) and reproduce these moments in places that are not as highly valued to revalue these areas. The assertion in the final mural where the small boy holds up the sign “I Am A Man” asserts agency and authority for those who have often been undervalued in these areas.

**For Thought and Discussion, p. 329-330—Atlanta Graffiti**

Take photos of examples of graffiti on or near the GSU campus. Write an essay describing, analyzing, and/or evaluating your photo collection. Post the photos and your essay to your personal or class blog. In what ways is your curation (collection) and description of the images a form of
appropriation? What about intertextuality? What are you contributing to the ongoing conversation about this relatively new cultural practice?

**Answers:**

Students may find a wide variety of types of graffiti around the GSU campus. While some may be more traditional lettering, they may also find images and combinations of text and image.

Furthermore, it may be useful to have students view a blog focusing on the Krog Street Tunnel, which is a tunnel linking Cabbagetown and Inman Park famous for its street art, at http://thedailykrog.tumblr.com/

**In what ways is your curation (collection) and description of the images a form of appropriation?**

Students may recognize that their creation of the blog divorces the images from their original context in which the artwork was created and was intended.

**What about intertextuality?**

Students may realize that their appropriation of the images for a blog creates another text that interacts with the images and texts that makes up the graffiti around campus.

**What are you contributing to the ongoing conversation about this relatively new cultural practice?**

Students may reflect upon their obligation to honoring street art, especially given their appropriation of said images for their blog and/or essay. Since their blog/essay is an intertext and transforms the original context of the images, students may realize that something must be done with intention with this appropriation.

**For Thought and Discussion, p. 330-332—Shepard Fairey “Manifesto”**

Use this manifesto as an example to use when writing about an image from your own collection

**Answers:**

Students may utilize Fairey’s description of his campaign as an “experiment” that intends to have specific effects on its audience. Furthermore, students can delineate, like Fairey, the various reactions of different audiences to his campaign. Finally, students may focus on what their image reveals about society, especially the embrace/rejection of the image by the viewer(s).

**Rhetorical Analysis Assignment by Oriana Gatta, p. 333-338**

This assignment may be useful when focusing on visual rhetoric in an 1101 or 1102 course. Furthermore, the sample essay and rubric may be useful in teaching students conventions of a visual analysis essay and the expectations of a rubric when writing.

**Chapter Eight: Writing in Digital Spaces**

This chapter discusses the various ways digital spaces have changed our idea of literacy and our idea of writing. Though students are likely familiar with new media and multimodality, they may not have reflected upon their daily practices. This chapter enables them to look at their own
personal use of new media, as well as the larger social and cultural implications of the prevalence of new media today.

For Thought and Discussion, p. 342—Three Things to Write Today
Consider Meaghan Elliott’s “partial list of the things [she] needed to write today” on page 1 of this book. What tools (digital or not) could Meaghan have used to complete these tasks? Which tools were best suited for the tasks and why? What are the financial costs of these tools? What are the time costs for learning them?

To help us assess some of our fundamental needs as digital writers, the following section addresses how four terms in digital culture impact our work as critical thinkers and composers in the composition classroom: attention, participation, audience, and multimodality.

This prompt invites a variety of answers and listen to your students. They may be more savvy about these tools than we are!

For Thought and Discussion, p. 344
Our attention is demanded in our physical and virtual lives. How does a walk across campus focus our attention in ways that online activity does not? Do you think it’s important to practice paying attention? Why or why not? How might one go about practicing focused attention?

The iPhone connects different media just like the brain makes connections among different languages, senses, social groups and activities. However, our brain works differently from a machine in that it can pay attention to only one process at a time when we ask it to complete something complicated. Before we begin an investigation of reading digital media, it behooves us to acknowledge the challenges of that exploration. Does digital consumption and production encourage us, as Nicholas Carr writes in The Shallows: What The Internet Is Doing To Our Brains, “to dip in and out of a series of texts rather than devote sustained attention to any one of them,” or is the abundance of information beneficial, according to Clay Shirky’s Here Comes Everybody? Either way, as citizens of the virtual world, investigating the question becomes imperative.

Rheingold writes that “[j]ust as the ancient arts of rhetoric taught citizens how to construct and weigh arguments, a mindful rhetoric of digital search would concentrate attention on the process of inquiry—the kinds of questions people turn into initial search queries” (64).

Activity 11.1 Online Attention, p. 345
Is paying attention or staying focused while online difficult for you? Take a minute to examine your ability to monitor your attention online by trying some of the exercises below.

Find a friend who will let you study an “hour” of his or her online time. Take notes on where your friends goes, how many browser windows are kept open, and where links lead. Collect the raw “data” on what your friend consumes and produces (status updates, tweets, and emails count as “production”). After you are finished try organizing the data: Into what categories can you divide the visited sites? Where did your subject spend the most time? Did activity seem linear (progressing along a logical path) or more organic and impulsive? Ask your subject to record the same “data” for you and discuss what you find. What does it teach you?
Answer:
Students may be able to organize the raw “data” into categories based on types of websites visited (social media, news websites, YouTube, school websites, etc). They may find that attention is shifted between various sites between tasks when their subject takes a break from productive activity. They may find their subject varies between impulsive and linear online activity. When their subject records their own online time, they may find similar or different patterns than their friend. It may be useful to them to account for the differences or similarity in online activity.

Research the Pomodoro Technique of time management and the application Focus Booster (www.focusboosterapp.com). Divide your time online into 25-minute segments according to Pomodoro and write realistic goals for what you are going to do during the time period (whether or not for academic purposes). How successful were you at staying on task for three different time segments?

Answer:
Students may find the 25-minute segment the perfect amount of time, or they may find it too limited (too long or too short). If they strayed from their task, it may be useful to inquire why they did so and how the 25-minute segment impacted their straying. If they were able to stay on task, it may be useful to inquire how they avoided distractions and kept on task.

Read John Tierney’s article “When the Mind Wanders, Happiness Also Strays” in The New York Times (Nov 15, 2010) and Jocely K. Glei’s post “10 Online Tools for Better Attention and Focus” on the productivity website 99%. Experiment with some of the tools and compose a response to both texts that is personal to your own experiences online. Do Glei’s and Tierney’s pieces convince you that time spent wandering online is a problem to solve.

Answer:
**Tierney**: Students may argue that they are capable of divided attention and their phone helps them to multitask. Other students may argue that they have more difficulty focusing based on their divided attention.

**Glei**: Students may find varying levels of success based on their use of the various online tools. Regulation of time may work for some, while blocking distracting sites may work for others. Additionally, tools that help them focus on one activity at a time may be useful for other students.

For Thought and Discussion, p. 346
More than ever we now produce content—we write—in digital spaces like Facebook, Chat, and Instagram. We discussed earlier how the designs of these programs shape the kinds of things we say in them. What kinds of writing happen in these programs (Facebook, Chat, Instagram)? Why? How does the design of each program encourage certain kinds of writing and discourage others? To what extent do these programs and others like them encourage us to behave like consumers or producers of content?

**Participation: Considering the Rhetorical Situation**

There are many kinds of writing in digital spaces, of course, most of this writing is typical or expected of college writers, and all of it contributes to your reputation—your ethos—as writers and as critical thinkers and students.
For Thought and Discussion, p. 347
What is the rhetorical situation shaping Jared’s initial email? How do you think this email shaped Prof. A’s perception of its author? Why? What changes might Jared have made to the email in order to create a higher ethos in Prof. A’s perception?

What about Prof. A’s email? What was the rhetorical situation shaping it? What do you think Jared thought about Prof. A after reading her email? Why? What changes might Prof. A have made to the email in order to create a higher ethos in Jared’s perception?

For Thought and Discussion, p. 348-349
In this exchange, Melora interacts like a passive consumer. She gives the instructor back the answer that she thinks he is seeking. She offers no elaboration or details substantiating her answer in a way that reflects her specific experience. Although she thinks her instructor wants to hear that the lab was great, how does this shallow response affect her ethos? How do Jack, Ahmad, and Stephanie approach the forum differently than Melora? What is the effect on their ethos?

Once the discussion forum is complete, it is a published record of a conversation; it has some staying power (at least through the end of the semester) and represents your thinking and writing in a semi-private space. How might a discussion forum conversation prove useful to you even after the discussion closes?

Consider the affordances and limitations of the discussion board space. What kinds of ideas are likely to evolve there? Why? What kinds of ideas aren’t? Why not?

Activity 8.2 Paper Discussion Board, p. 349
At the top of a piece of notebook paper, legibly write your name and a question about digital writing, this class, or this chapter so far.

Fold the paper over to hide only the question, then pass the paper to your left.

When you receive a folded paper, open the fold, read the question, and then pen your name and a response to that question. Return the original fold, hiding the question, and then fold again, so that your response is hidden. Pass the paper to your left.

This time, when you receive the folded paper, open all the folds. Read the question, the response, and then write your own name and response to both the question and the original response. Return the folds, fold to hide your response, and pass along.

Keep passing, reading, and responding either until the question returns to the original author or space runs out on the page.

Essentially, this is a “discussion board” in paper form. When you receive responses to your question, read and analyze them. How did the discussion go? Is it useful to you? Why or why not? How might the participants have created more constructive and valuable responses?

Activity 8.3 Blog Analysis, p. 351
Try this as a collaboration with a few of your peers.
First, surf the Web in search of the following (be sure to find blogs that are recently active):
• A scholarly blog
• A commercial blog
• A business blog
• A personal blog
• A fan culture blog
• A political blog

When you find a blog you think qualifies as one of these genre of blogs, note the URL and the latest blog post on the site.

Now make a spreadsheet that can help you compare the differences and similarities of these blog sites. You’ll need to discuss among your group members what characteristics are worth noting. It will look something like this:

<table>
<thead>
<tr>
<th>Blog type</th>
<th>URL</th>
<th>Feature 1 (i.e. “Style”)</th>
<th>Feature 2</th>
<th>Feature 3</th>
<th>Feature 4...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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When you’ve completed the chart, discuss the similarities and differences you’re noticing between the sites. Then, based on these examples and your consideration of them, create your own definition for the term “blog.”

**For Thought and Discussion, p. 352—Texting**
What do you think about texting in certain situations: in the classroom, at the dinner table, during a phone conversation with someone? Is there an etiquette one should follow when it comes to texting? Has that etiquette evolved? If so, how? Is it continuing to evolve? If your job were to set some social rules around texting what rules would you establish and why? What do you think about the enforceability of those rules? How do you think composition instructors might begin to use chat constructively in the teaching of writing? Or is that a bad idea? If so, why?

**For Thought and Discussion, p. 353—Artist & Audience**
An artist often has to work hard to “find” her audience, even to the point of relocation. How does the Internet affect how a composition can find an audience?

**Answer:**
Students may find the Internet opens up the possibilities for artists who can now have a wider variety of people view their work. Additionally, students might also find that the amount of material on the Internet makes it harder to find new art unless one is actively seeking it out.
Activity 8.4 Argument in Slides, p. 355

Part I:
Choose a topic that interests you. Then go to Microsoft Office 365’s “PowerPoint” option and choose a theme you think would best communicate a message about that topic to your classmates. Without writing down anything first, begin composing an argument within the slides themselves.

Once you've completed your argument-in-slides, discuss what the writing process was like. Was it different? Harder? How did the design of the slides shape your argument? Did it? What medium might have been better suited to your message? Your argument? Why?

Part II:
Go online and search for free PowerPoint templates. What do you find? What do you like? Why? How does the marketing of online templates and tutorials affect your position as a consumer/producer in terms of writing in digital spaces?

For Thought and Discussion, p. 357—Multimodality
Can you recall a time when a message was communicated to you gesturally, or via sound, without words? What was the message? Was it clear?

How does the New London Group’s notion of the multimodality of communication and the dethroning of the written word change the way you think about writing? Do you think it’s useful or not in terms of writing for school? Why?

Activity 8.5 Multimodal Communication, p. 357

Part I:
Take a thesis from an old paper and communicate it using, primarily, a different mode of communication. For instance, perhaps you wrote a paper critiquing how texting while driving issues manifest in local laws. Create an infographic promoting your thesis. Remember: an infographic requires a privileging of the visual and spatial over the written word.

When you’re finished, share your work with your colleagues. Can they discern your argument? Why or why not? What was challenging about this activity? What was surprisingly easy, if anything?

Part II:
Find an image or song that you really feel strongly about, then translate that image or song into an essay. If the song were an essay, what would that essay say? ***Important: do not write about the image or song. Instead, put yourself in the place of the artist; use the artist's voice. Alternatively you might translate a song into an image or an image into a song. Do you think this would be easier than translating into a written essay? Why or why not?

For Thought and Discussion, p. 359—Expertise
What does it mean to be an expert writer in our digital world? Are expert writers necessary in our culture? Why or why not?

What kinds of writing would you like to know more about: writing websites, infographics, presentations, blogs, comics, songs, videos, films? What tools are currently available for composing and editing messages in these media?
Student Work p. 359
Encourage your students to add to visit guidetowriting.gsu.edu and click on “Community” and “Companion Digital Products.” They can add their work to the growing archive.

CHAPTER NINE: CIVIC ENGAGEMENT AND COMMUNITY-BASED WRITING

This chapter encourages students to have their writing engage with things they care about in the local community. Students can engage in their own culture or cultures, as introduced in Chapter 6, but can also engage in communities that they are interested in supporting. While activities in this chapter may lead to activism, students can take civic engagement and community-based writing in a variety of ways to meet their own needs. The chapter has also been expanded to include a section on Archival Research; many civic and community records are archives full of rich sources for research and writing.

Tips for Interviewing for Research, p. 367
These tips can be used in a variety of assignments across the textbook.

Tips for Interviewing for Research

- Keep all communication professional. Be sure to use proper grammar and spelling in all written correspondence (emails, letters).
- Be aware of the interviewee’s schedule. Make an appointment, arrive on time for the interview, and conclude the interview at the agreed upon time.
- Dress appropriately for the interview. If in doubt, dress more professionally/formally.
- Arrive with a list of questions, but don’t be surprised if the conversation leads you down a different path.
- Make sure your most critical questions are answered.
- Ask permission to contact the interviewee for follow-up questions or for clarification as you write up the interview.
- Ask open-ended questions (questions that can’t be answered with a simple yes or no).
- Take notes during the interview. If you plan to record the interview with video or audio, be sure you get permission first.
- After the interview, send a thank-you note.
- Share your article or essay with the interviewee (if appropriate) prior to submitting it, in case she or he wants to correct any misunderstandings or misrepresentations.

Ask your professor about interviewing anyone who might have reduced ability to make decisions about what to tell you, or feel pressured to cooperate with your interview. For example, children under 18, prisoners, residents of medical or personal care facilities, adults with developmental or cognitive differences, or anyone whose answers could put her or someone else in danger (refugees, homeless people, women in shelters, etc).

Georgia State Downtown Campus Library (Pullen) Resources, p. 373-374
These resources are a great starting point for students looking to do archival research or to gather background information for civic engagement or community-based writing.
Georgia State University Resources

GSU Office of Civic Engagement - service.gsu.edu
Devoted to helping students at GSU find service projects to work with here in Atlanta, this office is a good place to start if you want to get involved with our community but aren’t sure how to begin. 428/429 University Center. 404.413.1550

GSU Student Organizations - gsu.orgsync.com
This website is home to the many student organizations at GSU involved with community service inside and outside the university. Search for “service” to see numerous opportunities to get involved. 330 Student Center. 404.413.1580

Service-Learning in the GSU College of Education - education.gsu.edu/main/4276.html
Thinking of a career in an education-related field? Get involved in one of the on-going service projects in the GSU College of Education.

Community Engagement in the GSU College of Arts and Sciences - www.cas.gsu.edu/community.aspx
No matter what your major (from biology to music), the College of Arts and Sciences has opportunities to get involved in the Atlanta community and learn more about your chosen field.

Internet Resources

Campus Compact - campuscompact.org/resources-for-students
This organization is a coalition of more than a thousand colleges and universities all committed to campus-based civic engagement activities. The website offers a variety of resources to help students get actively involved in their communities.

Corporation for National and Community Service - nationalservice.gov
CNCS is a federal agency that exists to coordinate service opportunities with citizens who wish to put their time and talent to service.

National Service-Learning Clearinghouse - servicelearning.org
Start here for an explanation of what service-learning is (and what it is not), and then explore the rest of the site for ideas for service-learning projects, articles about the theory behind service-learning, and service-learning success stories.

VolunteerMatch.com and NobleHour.com
These sites match students with community organizations that have a specific need.

Archival Research p. 376-380
GSU Library’s Special Collections and Archives
Georgia State University—like other research institutions—houses its own sets of archives. Known as Georgia State University Library’s Special Collections and Archives, archivists work hard here to create spaces to store archival materials, while also actively collecting and preserving
them. The Special Collections staff works with specific materials related to certain areas only. According to their website: “Many of the collections consist of records of organizations or papers of individuals documenting the twentieth and twenty-first century American South” (library.gsu.edu). Every university has its own archival specialties, many of which include historical materials significant to the region in which the institution resides. GSU specializes in Southern work, labor, and unions. Just some of the materials the Special Collections and Archives houses includes

- Southern Labor Archives
- Donna Novak Coles Georgia Women’s Movement Archives
- Archives for Research on Women and Gender
- Social Change Collection
- Atlanta Journal-Constitution Photographic Archives
- Documents related to the attempted ratification of the Equal Rights Amendment

Also, Special Collections holds GSU’s own archives of the institution (called the Georgia State University Archives). Here you can find records and other materials from all university entities dating back to the founding of GSU. If you want to learn more about the history of our university, looking through the archives can provide more of a hands-on approach to materials you will not find anywhere else.

Exploring Community Archives
Archives are indeed housed in many libraries. However, your options are not limited to these venues. Virtually every type of community has some sort of archives housed somewhere, either on-site or in an alternative storage facility. Whether these are old documents, flyers, photographs, or brochures, communities often save these materials for historical purposes. If a particular community runs out of space, they might choose to have the items stored off-site, or even curated by a professional archivist (such as is the case with GSU’s Special Collections).

Archival Research Online
Increasingly, physical space is becoming harder to find, and time is of the essence in being able to find materials quickly. For these reasons and more, archives are starting to become stored within electronic formats. Digitizing is also perceived as a solution of providing easier access, though this is certainly debatable. Perhaps one of the greatest threats of digitizing archival materials is the potential losses that can occur. While you may still view materials in an online space, you could very well lose out on other aspects, such as how the materials feel or smell. Plus, not every single marking can translate so easily to a computer screen. For these reasons and more, the U.S. National Archives and Records Administration says that digitizing archives should be used as replication and increased sharing purposes only, and that it is not an appropriate means to “replace original records” (1). This does not mean you should avoid online archives—in fact, due to limitations in location, this could very well be your only mode of access. The key is to go back to your original research goals and determine the best way you can gather information on your selected community.

Aside from archives that are intentionally stored online and marked as “archives,” you can start thinking of your online research as archival based on what you want to find. For example, if you want to compare different websites within similar communities, what you are essentially performing is archival research.

Tips for Conducting Archival Research
The process of archival research might seem a daunting one at first, particularly if you are more accustomed to browsing the Internet to find answers for your research questions. Once you get
the hang of archival research, you will likely find the process more satisfying than if you had Googled some information about a community. Archival research has many links to archaeology, which the Society for American Archaeology defines as “the study of the ancient and recent human past through material remains” (1). While you do not necessarily have to be an archaeologist, you can use some of these same principles when using archival research methods to make discoveries about your communities.

If you do not have immediate access to an archive, you will need to seek permission. Any archive at a library or institution will require an appointment with an archivist. It is also helpful to have an idea of what specific materials you want to look at ahead of time; this information is listed in a helpful list called a finding aid. You can usually locate an archive’s finding aid on its website.

Depending on the circumstances, time constraints can also limit archival research. It is important to make the most of any appointments by having a set of research questions handy. Taking notes is also pertinent in retaining your findings—you may not always have the opportunity to take pictures or make copies of the materials.

Perhaps one of the most exciting prospects of archival research is the unexpected find—while the materials are available for you to look at, it is up to you to determine their meaning. You just might make some new connections or even discover information no one has ever written about before!

Activity 9.1 Finding a Family Archive, p. 380
1. Look for an archive that your family might have. If you do not have access to it, think back on an archive you have used before. You may also choose to investigate an archive online.
2. What is this archive? What materials does it include?
3. What conditions are the materials in? Note any markings, handwritten notes, or residue if applicable.
4. How far back does the material date?
5. What is the significance of the archive? How does it represent your family?
6. Finally, think about how you might investigate a similar archive that belongs to another community. What sorts of questions might you pose? What would you hope to find?

For Thought and Discussion, p. 382—Local Community Engagement
Use these activities as prompts for discussion or thought that will get you and your classmates talking about ways to engage in the local community.

Separate a sheet of paper into three columns. In the first column, make a list of five communities that you consider yourself a part of. In the second column, make a list of five things that you are passionate about. In the third column, make a list of five things that concern you. Once you’ve finished, look for connections between items on your lists. These intersections are potential opportunities for community involvement. Discuss your findings with classmates in a small group to identify causes or organizations that surround your personal values and passions.

Make a list of at least five people or groups in your community or school who you feel would benefit from a new policy. For each group, identify what policy change would benefit them and list why they would benefit form the change. Then consider what other groups might be affected by the change. When you have your list, compare it to the lists of your classmates and decide which causes you would be willing to do activist work for.
Answer:
This activity may be useful at the beginning of a semester in which you are engaging in a community-writing project. Ask students to consider the questions thoroughly and be truthful in their responses so they can draw on them as they develop their projects.