**ENGL 1301 - Lower Division AGCM Spring 2012 Course Description**

The first in a two-course sequence of general composition concepts and skill development.

Intensive study of and practice in writing processes, from invention and researching to drafting, revising, and editing, both individually and collaboratively. Emphasis on effective rhetorical choices, including audience, purpose, arrangement, and style. Focus on writing the academic essay as a vehicle for learning, communicating, and critical analysis. (*http://www.thecb.state.tx.us/aar/undergraduateed/workforceed/acgm.htm)*

**University of North Texas Course Description**

Writing as a means of ordering and shaping experience, information and ideas. Emphasis on perfecting texts through several drafts.

*(ENGL 1310: College Writing I course description from the 2011-12 University of North Texas Course Catalog)*

**Hours of Credit:** Three (3)

**Prior Knowledge and Prerequisites**

* Prior to enrolling in this course, students must satisfy Texas Success Initiative (TSI) requirements set by the institution as described in Coordinating Board rule (Texas Administrative Code, Chapter 4, Subchapter C).
* No course prerequisites

Students who expect to be successful in ENGL 1301 should exhibit the following Texas College and Career Readiness Standards skills. Only the specific standards and performance expectations pertinent to the course are listed on the following pages.

**English College and Career Readiness Standards**

**I. Writing**

A. Compose a variety of texts that demonstrate clear focus, the logical development of ideas in well-organized paragraphs, and the use of appropriate language that advances the author's purpose.

1. Determine effective approaches, forms, and rhetorical techniques that demonstrate understanding of the writer's purpose and audience.

2. Generate ideas and gather information relevant to the topic and purpose, keeping careful records of outside sources.

3. Evaluate relevance, quality, sufficiency, and depth of preliminary ideas and information, organize material generated, and formulate a thesis.

4. Recognize the importance of revision as the key to effective writing. Each draft should refine key ideas and organize them more logically and fluidly, use language more precisely and effectively, and draw the reader to the author's purpose.

5. Edit writing for proper voice, tense, and syntax, assuring that it conforms to standard English, when appropriate.

**II. Reading**

A. Locate explicit textual information, draw complex inferences, and analyze and evaluate the information within and across texts of varying lengths.

1. Use effective reading strategies to determine a written work's purpose and intended audience.

2. Use text features and graphics to form an overview of informational texts and to determine where to locate information.

3. Identify explicit and implicit textual information including main ideas and author's purpose.

4. Draw and support complex inferences from text to summarize, draw conclusions, and distinguish facts from simple assertions and opinions.

5. Analyze the presentation of information and the strength and quality of evidence used by the author, and judge the coherence and logic of the presentation and the credibility of an argument.

6. Analyze imagery in literary texts.

7. Evaluate the use of both literal and figurative language to inform and shape the perceptions of readers.

8. Compare and analyze how generic features are used across texts.

9. Identify and analyze the audience, purpose, and message of an informational or persuasive text.

10. Identify and analyze how an author's use of language appeals to the senses, creates imagery, and suggests mood.

11. Identify, analyze, and evaluate similarities and differences in how multiple texts present information, argue a position, or relate a theme.

B. Understand new vocabulary and concepts and use them accurately in reading, speaking, and writing.

1. Identify new words and concepts acquired through study of their relationships to other words and concepts.

2. Apply knowledge of roots and affixes to infer the meanings of new words.

3. Use reference guides to confirm the meanings of new words or concepts.

C. Describe, analyze, and evaluate information within and across literary and other texts from a variety of cultures and historical periods.

2. Analyze themes, structures, and elements of myths, traditional narratives, and classical and contemporary literature.

3. Analyze works of literature for what they suggest about the historical period and cultural contexts in which they were written.

D. Explain how literary and other texts evoke personal experience and reveal character in particular historical circumstances.

1. Describe insights gained about oneself, others, or the world from reading specific texts.

**III. Speaking**

A. Understand the elements of communication both in informal group discussions and

formal presentations (e.g., accuracy, relevance, rhetorical features, organization of information).

1. Understand how style and content of spoken language varies in different contexts and influences the listener's understanding.

2. Adjust presentation (delivery, vocabulary, length) to particular audiences and purposes.

B. Develop effective speaking styles for both group and one-on-one situations.

1. Participate actively and effectively in one-on-one oral communication situations.

2. Participate actively and effectively in group discussions.

3. Plan and deliver focused and coherent presentations that convey clear and distinct perspectives and demonstrate solid reasoning.

**IV. Listening**

A. Apply listening skills as an individual and as a member of a group in a variety of settings (e.g., lectures, discussions, conversations, team projects, presentations, interviews).

2. Interpret a speaker's message; identify the position taken and the evidence in support of that position.

3. Use a variety of strategies to enhance listening comprehension (e.g., focus attention on message, monitor message for clarity and understanding, provide verbal and nonverbal feedback, note cues such as change of pace or particular words that indicate a new point is about to be made, select and organize key information).

B. Listen effectively in informal and formal situations.

1. Listen critically and respond appropriately to presentations.

2. Listen actively and effectively in one-on-one communication situations.

3. Listen actively and effectively in group discussions.

**V. Research**

A. Formulate topic and questions.

1. Formulate research questions.

2. Explore a research topic.

3. Refine research topic and devise a timeline for completing work.

B. Select information from a variety of sources.

1. Gather relevant sources.

2. Evaluate the validity and reliability of sources.

3. Synthesize and organize information effectively.

C. Produce and design a document.

1. Design and present an effective product.

2. Use source material ethically.

**Cross-Disciplinary College and Career Readiness Standards**

**I. Key Cognitive Skills** (all subheadings under major standard apply)

A. Intellectual curiosity

B. Reasoning

C. Problem solving

D. Academic behaviors

E. Work habits

F. Academic integrity

**II. Foundational Skills**

A. Reading across the curriculum

B. Writing across the curriculum

C. Research across the curriculum

D. Use of data

E. Technology

**Course Objectives**

1. **Overarching questions:**
   1. How are pressing issues and commonplace values in our cultures and communities articulated textually?
   2. How can we invent textual and written responses that intervene meaningfully in the environments of our local, nation, and global communities?
2. **Primary goals:**
   1. Learn to analyze the texts that influence our lives from a rhetorical perspective.
   2. Develop strategies for inventing texts, shaping texts, and justifying texts in order to create dialogue and draw attention to issues that we want and need to address.
3. **Desired understandings:**
   1. Rhetorical texts are constantly influencing our lives in simple, yet persuasive ways.
   2. Rhetorical texts need not be "academic" to be effective or sophisticated.
   3. Every rhetorical text is invented in response to:
      * 1. Exigent needs and issues
        2. Opinions and values common to a community, group and/or culture
        3. Strategies that appeal to reason, emotion, and/or authority
        4. Anticipated forms, conventions, and styles
   4. Writers develop and employ *copia*—a large repertoire of styles, strategies, forms, andmodes—in order to meet the expectations of audiences in diverse circumstances and settings.
   5. Writers build their persuasive abilities by attempting to engage with and understand the perspectives, values, expectations, conventions, habits, and spaces of others.

**Course Policies and Practices**

**Attendance**

Regular and punctual class attendance is required of all students, and a poor attendance record

may prevent students from earning a passing grade in the course for the semester. The maximum

number of permissible absences before a student automatically earns an "F" or "WF" in the

course is determined by the schedule of the course:

M-W-F (a class that meets three times a week): 7 absences

T-TH (a class that meets two times a week): 5 absences

M (or any class that meets only once a week): 3 absences

(Note: even though the departmental absence policy states unequivocally that instructors "will" drop students who accumulate more than the allowed number of absences with an "F" or "WF,"

instructors are the final judges of whether rare or extenuating circumstances have occurred which may legitimize exceptions. It is each student's individual responsibility to keep track of absences

and make sure that he or she is within the allowed number permitted for the course.)

*Excused absences for university activities:* In accordance with university policy, the only authorized absences are those incurred as a consequence of participating in university-sponsored activities. Authorized absences must be approved in advance by department chairs and academic deans. Within three days after the absence, the student must obtain an authorized absence card from the Dean of students and present this card in person to his or her instructor. Students with authorized absences may make up the work missed or be given special allowance so that they are not penalized for the absence. All assignments and scheduled work must be turned in before or on the date of the excused absence.

*Excused absences for religious holidays:* In accordance with State law, students absent due to the observance of a religious holiday may take examinations or complete assignments scheduled for the day missed within a reasonable time after the absence. Travel time required for religious observances shall also be excused. Please see the UNT Student Handbook for information on which holidays or holy days are covered by this policy. State law also requires that students notify their teachers at the beginning of the semester if they expect to miss class on a religious holy day during the semester but want to make up the work missed. Students will be allowed to make up the work provided they have informed their teachers in writing within the first 15 days of semester. Once again, all assignments and scheduled work must be turned in before the date of the excused absence. University policy requires that students provide their teachers with an official notification cared issued by the university if they want to make up any in-class work they missed while they were involved in a religious activity authorized by the university.

*Unexcused absences:* Absences due to other causes, such as illness, emergency, death in the family, car trouble, etc. are not authorized by the Department of English as excusable absences, and instructors in the Freshman Writing Program are therefore not allowed to excuse students for such absences (even with "official" notes from medical professionals, etc.). Please note that absences for reasons other than official university business or religious holidays will count against students' permitted absences for the semester and may also result in missed grades for quizzes, assignments, exams, or writing deadlines.

The following actions may also result in a student being counted as officially absent:

1. Coming to class without an adequate draft on a day when a draft is due (for peer response or for an assignment)
2. Showing up to class more than 10 minutes late
3. Failing to attend a mandatory scheduled conference with the instructor

**Make-Up/Late Assignment Policy**

*As a rule, late work for this course will not be accepted*.

Any quizzes or in-class exercise missed for any reason cannot be made up for points once missed. Additionally, all written assignments must be turned in at the beginning of class on the day that they are due in order to be counted for credit. If you know in advance that you will need to be absent for a class period, make arrangements with your instructor at least two weeks before the scheduled absence.

**Office of Disability Accommodation**

The University of North Texas is on record as being committed to both the spirit and letter of

federal equal opportunity legislation; reference Public Law 92-112—The Rehabilitation Act of

1973 as amended. With the passage of new federal legislation, entitled Americans with

Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act,

all instructors in the English Department will work with the Office of Disability Accommodations (ODA) to make reasonable accommodations for qualified students with disabilities. If you have such a disability, please inform your instructor within the first week of the semester. Students needing assistance must be registered with the ODA.

**Class Behavior and Disruptions**

According to the UNT Student Code of Conduct (sect. V), the following actions are considered

acts of misconduct and may subject a student to university discipline:

1. Obstruction or disruption of teaching, research, administration, disciplinary procedures, or other University activities, including public service functions or other authorized activities on or off University premises. Includes interrupting, hindering or preventing classroom instruction or other official educational activities from occurring intentionally through noise, acts of incivility or other means.
2. Physical abuse, verbal abuse, threats, intimidation, harassment, coercion, and/or other conduct which threatens or endangers the health or safety of any person. Speech protected by the First Amendment of the United States Constitution is not a violation of this provision, although fighting words and statements which reasonable threaten or endanger the health and safety of any person are not protected. Each allegation of a violation under this provision shall be reviewed in consideration of these factors.

Disruptive activities as defined by Section 37.123 and 51.935 of the Texas Education Code, such

as intentionally obstructing, restraining, preventing or attempting to prevent passage of

individuals on campus or into/out of campus building by force, by violence or by the threat of the same; seizing control of a building/portion of a building to interfere with an administrative,

educational, research, or other authorized activity, preventing participation in or the hold of a

lawful assembly or attempting to prevent same by force/violence, by threat or by causing

reasonable fear of force/violence; or disrupting an assembly in progress by one or more such means.

**Plagiarism and Academic Honesty**

The UNT Policy Manual defines plagiarism as: "(a) the knowing or negligent use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear

acknowledgement and (b) the knowing or negligent unacknowledged use of materials prepared By another person or by an agency engaged in the selling of term papers or other academic

materials" (18.1.11). Students in all Freshman Writing courses need to be aware of the strict

policies against plagiarism and academic dishonesty enforced by UNT and by instructors in the

Department of English. All writing in Freshman English courses must be original, and all uses of

other writers' material (i.e., for the purposes of research-based argumentation) must be acknowledged and clearly cited in any writing submitted for a grade.

The consequences for plagiarism at UNT are severe and may include failure for the course, loss

of scholarships, and in some cases dismissal from the university. Please talk with your instructor

if you are unsure about whether or not something you are doing in your writing might be

identified as plagiarism. If your instructor believes that something you have written has been

plagiarized, you will be notified of the allegations in writing and asked to meet with your

instructor and respond to your instructor's argument. After hearing your response, your instructor will decide on a course of action and notify you in writing of any penalties or other consequences.

In most cases, your instructor will also send a copy of the allegations and sanctions to the

Academic Affairs office. Please note that instructors in the English Department are authorized to fail students for an assignment or for the course if they judge that an assignment is knowingly or negligently plagiarized. Students have the option of appealing the decision of their instructor in

writing to the Assistant Chair of the Department of English within 5 days of the instructor's decision.

**Turnitin.com Policy:**

Students are required to submit digital copies of their written assignments for this class to

Turnitin, a web-based service that checks for proper citation practices. Your Turnitin dropbox in

this course will be available from your course Blackboard site. Ask your instructor about the most appropriate ways to format and save your assignment before submitting it online.

**Course Texts and Materials**

***Primary textbook:***

Crowly, S. & Hawhee, D. (2011). *Ancient Rhetorics for Contemporary Students*. New York: Longman.

(ISBN: 0205574432)

***Secondary text:***

Instructors are currently able to choose from the following non-fiction secondary texts (the pool of secondary texts is selected by committee and is subject to change):

1. *Outliers: The Story of Success* by Malcolm Gladwell
2. *Status Anxiety* by Alain de Botton
3. *Into the Wild* by Jon Krakauer
4. *Shop Class as Soulcraft* by Matthew B. Crawford

***Grammar Handbook:***

Instructors may choose from the following grammar handbooks:

1. *Easy Writer*
2. *Hodge's Harbrace Handbook*
3. *Wadsworth Handbook*
4. *Little, Brown Handbook*

***Required materials:***

In addition to your course textbooks, plan to have a notebook, journal, or

binder for the Commonplace Book assignment, as well as a reliable way to save, access, and

transport your work (flashdrive, cloud storage, e-mail, etc.)

**Grading Practices: Assessments and Assignments**

In this course, you will be assessed not simply for your ability to recite knowledge about rhetoric

and writing, but more broadly for your ability to perform your understanding, as demonstrated

through actions such as:

1. Explaining writing strategies, explaining common opinions influencing written arguments today, and explaining how rhetoric works in the texts around you
2. Interpreting texts through rhetorical analysis
3. Applying rhetorical strategies in written arguments and textual analysis
4. Situating your writing in the context of other values, experiences, and opinions
5. Listening to ideas, opinions, issues, and perspectives brought to the rhetorical moment by others

Grading for this class is designed to reflect an assessment of students' overall understanding of

rhetoric in accordance with the assessment policies listed above. Specifically, grading for the

course will break down according to the assignments listed below (keep in mind that the

particular percentage point values vary by instructor):

Commonplace Book 5%

Progymnasmata exercises 30%

Imitation exercises 5%

Quizzes, in-class work, participation 20%

Textual Artifact Project 30%

Final exam 10%

**For the purposes of this course,**

**"A"** work will constitute a final score of 90-100% of total points and will represent an overall response that is impressively sophisticated and illuminating inventive, balanced, justified, effective, mature and expertly situated in time and context

**"B"** work will constitute a final score of 80-89.99% of total points and will represent an

overall response that is thorough and systematic: skilled, revealing, developed, perceptive, but not unusually or surprisingly original

**"C"** work will constitute a final score of 70-79.99% of total points and will represent an

overall response that is acceptable but limited: coherent, significant, and perhaps even insightful in places, but ultimately insufficient in organization, articulation, perception and/or effectiveness

**"D"** work will constitute a final score of 60-69.99% of total points and will represent an

overall response that is incomplete and severely lacking: incoherent, limited, uncritical, immature, undeveloped, and overall not reflective of the performance expected of UNT

undergraduates

**"F"** work will constitute a final score of 0-59.99% of total points

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| WEEK | TOPIC  **Class Schedule** | In-class activities | Assignments DUE |
| Week 0 | Course introduction  (*ARCS* Chapter 1) | Discuss: what is rhetoric?  Discuss differences between ancient and modern rhetoric:  Importance of perspective (*ARCS* 9-15)  Value of opinions (*ARCS* 15-19)  Community and “ideology” (*ARCS* 19-21)  Situatedness of rhetoric (*ARCS* 21-22)  Discuss rhetoric in democracy (*ARCS* 22-27) | Homework: begin PG Fable/Tale (*ARCS* 31-42)  Homework: brainstorm course topics (in preparation for Textual Artifact Project) |
| Week 1 | Course introduction  (*ARCS* Chapter 1) | In-class writing: begin “commonplace” book  Activity: Developing “copia” (*ARCS* 27)  Collaboration: RA #5 (*ARCS* 30) | Homework: bring in current event articles |
| Week 2 | *Kairos* (*ARCS* Ch. 2)  Key Questions: *Kairos*   1. How do urgent and immediate issues shape the texts around us? 2. How can I respond in writing to issues that are urgent and timely for an audience? | Collaboration: read Fables/Tales  Discuss: what is *kairos*?  Collaboration: explaining *kairos* together  Discuss: *kairos* and invention  Activity: generating *kairos* from homework articles  Activity: inventing proverbs  In-class writing: Chreia/Proverb | PG: Fable/Tale due  Homework: PG Proverb  Homework: Read part I of secondary text |
| Week 3 | *Kairos* | Collaboration: read chreia/proverbs  Discuss: *kairos* and power (*ARCS* 61)  Activity: Visual map (see *ARCS* 64, RA#3)  In-class writing: rewriting perspective on current issues  Discuss: secondary text  Activity: generating *kairos* and secondary text  In-class writing: analysis of secondary text | PG: Proverb due |
| Week 4 | Commonplaces (*ARCS* Ch. 4)  Key Questions:Commonplaces   1. How do the tacit beliefs, values, and opinions shared among groups impact the way that a text is received? 2. How do the textual strategies I use draw out important values common to my audience and/or culture? |  | Imitation Exercises I |
| Week 5 | Commonplaces |  | PG: Field Notes and Observation Report due |
| WEEK | TOPIC | In-class Activities | Assignment DUE |
| Week 6 | Ethical Proofs (*ARCS* Ch. 6)  Key Questions: Ethos   1. How does the character of a text, audience, or author affect the way a text is received? 2. How do I establish my character through textual strategies? 3. How do grammar and mechanical issues shape my ethos? | In-Class Grammar and mechanics review: grammar as “ethos” (*ARCS* 212-228) |  |
| Week 7 | Ethical Proofs |  | PG: Character due |
| Week 8 | Ethos and Grammar (“Voice and Rhetorical Distance”—*ARCS* 212) |  | Imitation Exercises II |
| Week 9 | Passionate Appeals (*ARCS* Ch. 7)  Key Questions: Pathos   1. How do emotional attachments affect the ways in which issues are framed? 2. What textual strategies can I use to make my audience more or less passionate about an issue? |  | PG: Description Due |
| Week 10 | Passioate Appeals |  | Imitation Exercises III |
| WEEK | TOPIC | In-class Activities | Assignments Due |
| Week 11 | Student Conferences |  |  |
| Week 12 | Arrangement (*ARCS* Ch. 9)  Key Questions: Arrangement (*ARCS* Ch. 9)   1. How do the physical arrangements of texts affect the way that we read and understand their content? 2. How can I keep the attention and interest of my audience through the organization and arrangement of my ideas? |  | Textual Artifact Project—Audience Profile Due |
| Week 13 | Arrangement |  |  |
| Week 14 | Interactive revision (workshop): Artifact project |  | Textual Artifact Project—Invention Due |
| Week 15 | Reflection and revision |  | Textual Artifact Project—Critical Reflection Due |
| FINALS | Final Exam: In-class artifact analysis |  |  |

**Supplementary Materials**

1. Commonplace Book Guidelines
2. Progymnasmata Exercises Guidelines
3. Exercises in Imitation Guidelines
4. Textual Artifact Project Guidelines
5. Writing Assignments Rubric
6. **Supplementary Materials: Commonplace Book Guidelines**

**Commonplace Book (see *Ancient Rhetorics for Contemporary Students* 324)\***

The Commonplace Book is a space for you as a writer to take an active and focused interest in the commonplace values, beliefs, forms, and dominant strategies that you notice in the culture around you. Traditionally, commonplace books were journals or notebooks in which writers kept track of quotations, snippets, images and current events that they found interesting and relevant . Writers would typically include a short description of the event or object and then write a short reflection about why this issue was relevant to theme at a particular time. For this course, the commonplace book can be an interesting way for you to keep track of issues and ideas that you find pertinent to your topic. The commonplace book is also a useful tool for helping you learn to expand the *copia* of examples, values, strategies, and data that all writers need to draw on when arguing or explaining. The commonplace book is also a useful tool for helping you learn to expand the *copia* of examples, values, strategies, and data that all writers need to draw on when arguing or explaining. (\*Commonplace Books are optional by instructor)

1. **Supplementary Materials: Progymnasmata Guidelines**

The Progymnasmata (“PG”) exercises are loosely modeled after the actual assignments that students in ancient Greece used to learn rhetoric. In this course, the Progymnasmata are designed to draw you into increasingly complex ways of understanding rhetorical strategies. Each “PG” assignment will help you understand writing as a dynamic engagement with different purposes and audiences; in this way, the exercises are less formal than essays which expect you to follow certain rules. Overall, these exercises encourage you to ask questions of “how?” How do the forms that we choose for our writing affect our ability to persuade? How is one rhetorical strategy more useful in certain situations than others?

Each “PG” exercise should emphasize the following three rhetorical moves:

1. **Analysis**: identifying the audience you are trying to reach, your purpose in writing, and the rhetorical strategies most fitting for the particular situation. In some cases, you may be required to write your analysis formally; in others, analysis may be completed as an in-class exercise. Overall, it is essential for you as a writer to analyze the form that you are trying to use (i.e. fable, proverb, observation, character, and description) and to think about the audience you are trying to reach. Important critical thinking questions should also be asked as you engage rhetorically with the assignment. What does this particular writing form make possible in its unique context? What does this form tend to prevent from being drawn to an audience's attention?

2. **Invention:** crafting an actual text (or series of texts) for your own purpose and audience. Focusing on your topic of interest for the course, you will attempt to work within the assigned Progymnasmata form while also drawing on the rhetorical strategies you have been learning in each unit. The “PG” forms should allow enough room for you to experiment with writing. The goal here is not to create a perfectly polished project, but to challenge yourself to find useful (and even artistic) ways to persuade or inform the audience you are trying to reach.

3. **Revision and reflection:** tracking your own decisions and reflecting on how the Progymnasmata form changes and alters as you apply it to a new purpose, audience and situation. The goal of revising and reflecting is for you to be able to look at your own work rhetorically, thinking about the choices you make as you attempt to work with new rhetorical strategies and learn new forms of writing. It is not essential that you demonstrate “progress” in your writing: instead, your reflection should carefully document (using examples) what you learn about the act of writing through the process of forcing yourself to adapt to new forms, situations, and purposes.

**The Progymnasmata sequence for this course moves through five written assignments:**

1. **Fable or Tale:**

Rhetorical methods: invention and *copia*

Writing strategy: narration

2. **Proverb:**

Rhetorical method: *kairos*

Writing strategy: amplification

3. **Field notes and observation report:**

Rhetorical method: commonplaces

Writing strategy: observation

4. **Comparison or Character:** exercises in comparison/contrast

Rhetorical method: ethical proof

Writing strategies: voice and dialogue

5. **Description:**

Rhetorical method: pathetic proof

Writing strategies: description

1. **Supplementary Materials: Exercises in Imitation Guidelines**

These exercises can be useful for drawing out your critical reflection on how particular forms, styles, and rhetorical strategies are used to affect audiences in strategic ways. In your class, the specific use of imitation exercise might take the form of:

1. Imitating particular visual/textual combination drawn from secondary texts

2. Imitating the tone or cadence of a specific prose passage

3. Imitating the complex sentence structure of a particularly compelling introductory

paragraph from an essay

4. Translating a highly technical idea into more commonplace language

In all causes, the purpose of this exercise is not to “master” any particular form or style, but rather to draw attention to questions of how and when the particular text might be useful (and how and when it might not be useful)

***Please note:*** that this exercise is not designed to encourage you to copy other writers' information. Rather, imitation exercises help you become familiar with ways in which skilled writers have used rhetorical strategies and styles for deliberate effect. If you are confused about the differences between rhetorical imitation and plagiarism, please ask your instructor for more information.

1. **Supplementary Materials: Textual Artifact Project Guidelines**

The Textual Artifact Project will be the capstone writing project of the course and will require you to draw on all the textual rhetorical strategies that you have been exploring (commonplaces, ethos, pathos, *kairos*, arrangement and style). An *artifact* is any combination of words, images, and sounds that represents the values and ideology of a community or group. Artifacts provide a tangible way to read the way that a person or group “argues” for a particular value or idea.

In this project, you will create an artifact that “speaks” uniquely to a particular topic that is important to you. \*Note: you should choose your topic for the Textual Artifact Project at the beginning of the semester. All of your Progymnasmata exercises will be used to help you develop the most appropriate rhetorical strategies for your artifact.

**Objectives**: For your artifact project, you will be creating a “text” (using images, words, and other textual elements) that “argues” for a particular value or ideal that is important to you and exigent to your community.

The goal of the artifact project is simple you will:

**1.** produce a textual artifact that is focused on a major theme or important issue

**2.** intelligently analyze your own rhetorical choices.

Achieving this goal is more difficult: it requires you to justify sophisticated rhetorical decisions and argue persuasively about how the texts you produce will be effective for a specific audience, purpose, and context. Overall, the Textual Artifact Project involves three interrelated “products”:

**Audience profile:** **First**, a **sophisticated description of the audience and purpose** of the project. This profile needs to provide details about the target audience you are trying to reach. You should address questions such as: where does this audience go to get its information? What are the general habits and beliefs of the audience? What strategies have other writers used to persuade this audience? What issues are most urgent and important to the audience? What are its commonplace values? What strategies are likely to be most effective in drawing the audience;s attention? Use all of the invention strategies you have been learning in order to give a broad profile of the target audience you would like to reach. Note that your instructor may choose to have you turn in the profile as a proposal for the large “invention” part of the project.

**Artifact:** **Second, invention** of the textual artifact itself. All artifacts must involve writing, but they can also combine written texts with images, sounds, and spatial representations. Your final artifact should demonstrate sophisticated understanding of how different textual strategies work together to make an audience receptive to the ideas you intend to communicate. In creating these textual objects, you will need to think carefully about all rhetorical decisions, from the “opportune moment” the project creates, to the emotional affect of the project, to the commonplace ideals and values taken up by the project design, to your ethos as a designer. The artifact itself will be assessed as a complete representation of how well you understand textual rhetorics.

**Critical Reflection: Third, critical reflection** on the scope and limitations of the project. This final element of the project will take the form of a written argument that situates the textual artifact within the context of larger questions about how texts function rhetorically in our contemporary scene and society. You will analyze how the choices you have made in your artifact project “fit in” with wider values, commonplaces, and dominant forms that you have been observing in your Commonplace Book over the course of the semester. Your research is your own experience, and for this reason you will be expected to draw support from details and examples that reflect you decision-making. Overall, the goal for this final stage of the project is to look at how writing provides a specific, though limited, way of intervening in the world around us. You will answer this larger question by appealing to what you have learned through the attempt to create your own artifacts using the textual strategies of rhetoric learned in the course.

1. **Supplementary Materials: Writing Assignments Rubrics**

***Fable***  
(*ARCS* Ch 1: Ancient Rhetorics)  
Rubric and Criteria

**I. Rhetorical Purpose** 10%

A. Exercises overall develop an opinion, theme, or line of thought relevant to writer’s purpose and appropriate to writer’s audience

B. Each exercise appeals to the beliefs and values of a specified audience by selecting actions, details, and descriptions that engage the audience’s investment in the topic

C. Each exercise narrates a short and engaging story using appropriate rhetorical and writing strategies

**II. Rhetorical Methods**: invention and *copia* 40%

A. Exercises as a whole show evidence of invention by demonstrating writer’s attempts to emphasize different details and methods of support in order to reach different audiences (different networks of interpretation) effectively

B. Exercises as a whole make use of copia by trying out a number of different strategies in order to practice appealing to different beliefs, values, expectations, and identities

**III. Writing Strategies:** narration 30%

A. Engages readers by dramatizing the unfolding of important events and actions

Creates vivid images of movement and spatial distance for readers by using strong, active verbs

B. Organizes time effectively, using appropriate markers of time and control of verb tenses

C. Controls speed and pace of narrative action through verb choice and sentence structure

**IV. Invented ethos:** grammar, mechanics, spelling, and syntax 10%

A. Communicates with appropriate clarity and coherency; demonstrates control of language and paragraph conventions

**V. Organization/ Arrangement** 10%

A. Moves readers throughout the essay fluidly, without producing confusion, by using appropriate divisions, effective transitions, and sufficient paragraph and sentence cues

B. Holds the readers’ attention throughout the essay through use of logical and/or emotional cues, as well as examples, narration, and detail where appropriate

**VI. Reflective Analysis**

A. Helps readers understand which aspects of the specific issue the writer has chosen to emphasize; what purpose the writer has in writing; what kinds of rhetorical strategies to use and where to use them; what audience values to target; how to arrange and organize the writing; and what writing strategies to use in order to make the writing most persuasive, informative and/or entertaining. Supports all analysis with appropriate detail and examples from writer’s work

***Proverb***   
(*ARCS* Ch 2: *Kairos* and the Rhetorical Situation)  
**Rubric and Criteria**

**I. Rhetorical Purpose 10%**

A. Develops an opinion, theme, or line of thought relevant to writer’s purpose and appropriate to writer’s audience

**II. Rhetorical Method:** *Kairos* **40%**

A. Shows evidence of *kairos* by selection of a relevant proverb and by situating the proverb among existing issues, audience values, and communal morals

B. Conveys the urgency and timeliness of the writer’s chosen issue by framing the importance of the issue within existing arguments and interests

C. Demonstrates understanding of a wider context for the writer’s chosen topic by effectively drawing in other historical and/or contemporary issues that are relevant and interesting

**III. Writing Strategies:** Amplification **30%**

A. Expands attention to crucial elements of a topic or argument through strategies such as contrast, comparison, repetition, emotional emphasis, or reasoned support

B. Intensifies writer’s argument by deflecting attention away from unimportant or superfluous detail; only amplifies details that are important to the writer’s topic

C. Emphasizes underlying morals and ethics shared by a society by focusing on the context of the wider beliefs of groups or communities in which the person or place is situated

**IV. Invented ethos:** grammar, mechanics, spelling, and syntax **10%**

A. Communicates with appropriate clarity and coherency; demonstrates control of language and paragraph conventions

**V. Organization/ Arrangement 10%**

A. Moves readers throughout the essay fluidly, without producing confusion, by using appropriate divisions, effective transitions, and sufficient paragraph and sentence cues

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B. Supports all analysis with appropriate detail and examples from writer’s work

***Observation***   
(*ARCS* Ch 4: Common Topics and Commonplaces)  
**Rubric and Criteria**

**I. Rhetorical Purpose 10%**

A. Develops an opinion, theme, or line of thought relevant to writer’s purpose and appropriate to writer’s audience

**II. Rhetorical Method:** commonplaces **40%**

A. Shows evidence of understanding commonplaces by drawing attention to the habitual actions and attitudes that are observable in a particular person, place or group

B. Demonstrates writer’s ability to use commonplaces rhetorically in order to make the subject (person, place, or group) appealing to the history, practices, and values important to an audience

**III. Writing Strategies:** observation **30%**

A. Field notes convey writer’s fresh, initial impression by recording unfiltered details about dialogue, action, people, events, and setting of the observed person or place

B. Observation report reveals mood, nuance, and overall sense of the atmosphere of the particular place or group of people through attention to sensory details

C. Observation report provides an impression of the daily, behind-the-scenes character of a place, person, or group through reference to habitual actions as well as more spontaneous actions observed

D. Observation report filters appropriate details by including only actions, dialogue, and descriptions that add to the writer’s overall topic

**IV. Invented ethos:** grammar, mechanics, spelling, and syntax **10%**

A. Communicates with appropriate clarity and coherency; demonstrates control of language and paragraph conventions

**V. Organization/ Arrangement 10%**

A. Moves readers throughout the essay fluidly, without producing confusion, by using appropriate divisions, effective transitions, and sufficient paragraph and sentence cues

B. Holds the readers’ attention throughout the essay through use of logical and/or emotional cues, as well as examples, narration, and detail where appropriate

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B. Supports all analysis with appropriate detail and examples from writer’s work

***Character***   
(*ARCS* Ch 6: Arguments from Character)

**Rubric and Criteria**

**I. Rhetorical Purpose 10%**

A. Develops an opinion, theme, or line of thought relevant to writer’s purpose and appropriate to writer’s audience

**II. Rhetorical Method:** Ethical proof **40%**

A. Shows evidence of attention to invented ethos by depicting the most persuasive and convincing aspects of a character’s voice, habits, actions, and thoughts

B. Shows evidence of attention to situated ethos by controlling how close readers feel to the character, how much readers like the character, and how narrowly readers identify with the character

C. Secures goodwill of audience through careful consideration of tone, qualifications, and relevance of information provided

D. Effectively establishes subject as person or place the audience should pay close attention to by portraying subject’s positive or worthy actions

**III. Writing Strategies:** Voice and Dialogue **30%**

A. Adds to dominant impression of person or place by emphasizing style, diction, tone, and personality of particular character(s)

B. Contributes to relevance of writer’s topic by drawing attention to character(s’) weaknesses and/or strengths

C. Affects tone of writing by drawing attention to strategic feelings and emotions

D. Directs attention to the writer’s unique “voice” through specialized use of diction and vocabulary (including slang terms), sentence length, pace, emphasis, and formality

**IV. Invented ethos:** grammar, mechanics, spelling, and syntax **10%**

A. Communicates with appropriate clarity and coherency; demonstrates control of language and paragraph conventions

**V. Organization/ Arrangement 10%**

A. Moves readers throughout the essay fluidly, without producing confusion, by using appropriate divisions, effective transitions, and sufficient paragraph and sentence cues

B. Holds the readers’ attention throughout the essay through use of logical and/or emotional cues, as well as examples, narration, and detail where appropriate

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B. Supports all analysis with appropriate detail and examples from writer’s work

***Description***  
(*ARCS* Ch 7: Pathetic Proof)  
**Rubric and Criteria**

**I. Rhetorical Purpose 10%**

A. Develops an opinion, theme, or line of thought relevant to writer’s purpose and appropriate to writer’s audience

**II. Rhetorical Method:** pathetic proof  **40%**

A. Shows evidence of attention to pathetic proof by stirring the emotions of the audience favorably towards the writer’s argument through vivid attention to details

B. Demonstrates attention to emotions as communal and relational by directing readers’ emotions towards a particular person or group

C. Sufficiently anticipates the emotional character of the writer’s chosen audience by appealing to details and descriptions that move audience to pity, fear, frustration, joy, etc.

**III. Writing Strategies:** Description **30%**

A. Draws attention to relevant people, places, events, actions, and moods through strategic use of strong adjectives (for physical details) and adverbs (for action)

B. Captures readers’ attention and interest throughout by using sensory impressions to amplify crucial elements of the scene, emotional details in order to shape how readers feel about the scene, and action verbs in order to shape the pacing of the scene

C. Establishes the emotional weight of the topic (light, serious, ironic, etc.) by creating an overall mood or dominant impression of the scene

**IV. Invented ethos:** grammar, mechanics, spelling, and syntax **10%**

A. Communicates with appropriate clarity and coherency; demonstrates control of language and paragraph conventions

**V. Organization/ Arrangement 10%**

A. Moves readers throughout the essay fluidly, without producing confusion, by using appropriate divisions, effective transitions, and sufficient paragraph and sentence cues

B. Holds the readers’ attention throughout the essay through use of logical and/or emotional cues, as well as examples, narration, and detail where appropriate

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B. Supports all analysis with appropriate detail and examples from writer’s work

***Textual Artifact Project***  
Rubric and Criteria

**I. TAP Part I:** Audience Analysis **30%**

A. Attends carefully to perspectives, values, habits, and beliefs of others

B. Demonstrates attempts to understand beliefs of audience by directly identifying and justifying several important values of audience

C. Shows evidence of wide research into audience habits and expectations by providing supportive details learned through observation, experience, and outside research

D. Understands audience expectations of form, convention, style, and appropriate strategies

E. Argues for forms and conventions most likely to appeal to desired audience by providing references to other existing texts and examples currently or historically valued by audience

F. Justifies the writer’s unique approach to the Textual Artifact Project by outlining writing strategies and methods of proof most likely to appeal to audience expectations

**II. TAP Part II:** Artifact **20%**

A. Fulfills rhetorical purpose of project: to create an artifact that “speaks” meaningfully to the values and beliefs of a particular community

B. Creates opportunity for dialogue and discussion by helping audience to understand new perspectives, accept new opinions, and/or look at existing people, places, or things differently

C. Intervenes meaningfully in target community by appealing to values, beliefs, and expectations most relevant and persuasive to audience

D. Shows evidence of meticulous attention to design and detail

E. Engages audience through careful attention to elements of design, which may include:

1. Visual elements such as size, space, position, alignment, focus, color, theme, and paging

2. Textual elements such as font choice and font size, spacing, diction, and direction

3. Auditory elements such as emphasis, tone, rhythm, volume, and repetition

4. Sensory elements such as texture and touch

F. Unconventional elements that break conventions and blend expected forms

G. Persuades audience by focusing on an economy of design: includes only those elements most suited to audience needs, beliefs and values

H. Demonstrates facility with *copia* by employing a strategic variety of forms, conventions, styles, and methods of proof

**III. TAP Part III:** Reflective analysis **50%**

A. Argues convincingly for rhetorical purpose of project

B. Helps readers understand writer’s choices in selecting:

1. which topic to address

2. what purpose to emphasize in the artifact

3. what kinds of rhetorical strategies to use and where to use them

4. what audience values to target

5. how to arrange and organize the project

6. what writing strategies to emphasize in order to make the writing most persuasive,

informative and/or entertaining.

C. Meets expected conventions of reflective analysis by focusing on:

1.clear and coherent claims that argue for the writer’s sophisticated understanding of

rhetorical methods and writing strategies

2.extensive support for each claim, drawn from the writer’s experiences in invention and

design as well as from direct references to the writer’s artifact

D. Engages readers of analysis through use of rhetorical methods and writing strategies; makes the analysis itself immersive and persuasive

E. Provides ample evidence of rhetorical methods used for invention, design, arrangement, and style in project

1. *kairos*: Shows evidence of careful research into exigent issues and concerns surrounding

topic, either by discussing these issues directly or by referencing them throughout the

analysis

2. commonplaces: Demonstrates attention to communal values of audience by explaining how

and where commonplaces were used as basis for invention and argument

3. ethos: Justifies how artifact uses details, descriptions, narrative, and other writing strategies

in order to engage audience emotionally

4. pathos: Explains how artifact creates appropriate distance, establishes appropriate tone,

shows adeptness with topic, and/or attempts to share audience values

F. Demonstrates strategic employment of key writing strategies

G. Justifies writer’s understanding of writing strategies by explaining in detail how description, narration, observation, amplification, and/or dialogue are used by artifact to engage and persuade audience

H. Invented ethos: grammar, mechanics, spelling, and syntax

1. Communicates with appropriate clarity and coherency; demonstrates control of language

and paragraph conventions; maintains appropriate rhetorical distance from subjects

I. Organization/ Arrangement

1. Moves readers throughout the essay fluidly, without producing confusion, by using

appropriate divisions, effective transitions, and sufficient paragraph and sentence cues

2. Holds the readers’ attention throughout the essay through use of logical and/or emotional

cues, as well as examples, narration, and detail where appropriate