COURSE DESCRIPTION

Exposition and Argumentation provides students with the rhetorical foundations that prepare them for the demands of academic writing, especially the kinds of assignments encountered in writing-intensive classes. In general, you’ll be working with sources of various kinds to make claims about issues that are up for debate and to design documents that will appeal to readers. You’ll also practice different ways of approaching writing assignments, including ways of gathering sources, taking notes and finding patterns, and producing documents that meet different goals. This course will help you develop rhetorical sensitivity by responding to the writing of others and by using the suggestions of me and your peers to improve your writing.

At its core, English 1000 offers students direct instruction and practice in writing as a process, thinking rhetorically, using sources, and giving and receiving feedback. Students learn to ask questions that matter, to find ways of investigating those questions, and to shape their findings for a variety of purposes and audiences.

COURSE LEARNING PRINCIPLES AND OUTCOMES

English 1000 at MU is a program that values rhetorical knowledge, critical thinking, reading, and composing, and writing processes as foundational to our learning. The following section describes each learning principle and its associated learning outcomes, or goals, for this course. These goals are based on the WPA Outcomes, set forth by the Council of Writing Program Administrators. If you’d like to learn more, you can access the entire statement here: http://wpacouncil.org/positions/outcomes.html

<table>
<thead>
<tr>
<th>Rhetorical Knowledge:</th>
<th>Processes:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Rhetorical knowledge</em> is the ability to analyze contexts and audiences and then to act on that analysis in comprehending and creating texts. Rhetorical knowledge is the basis of composing. Writers develop rhetorical knowledge by negotiating purpose, audience, context, and conventions as they compose a variety of texts for different situations.</td>
<td>Writers use multiple strategies, or <em>composing processes</em> to conceptualize, develop, and finalize projects. Composing processes are seldom linear: a writer may research a topic before drafting, then conduct additional research while revising or after consulting a colleague. Composing processes are also flexible: successful writers can adapt their composing processes to different contexts and occasions.</td>
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</table>

By the end of ENG 1000, students should:

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers’ and writers’ practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure

By the end of ENG 1000, students should:

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
• Understand and use a variety of technologies to address a range of audiences
• Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations

• Adapt composing processes for a variety of technologies and modalities
• Reflect on the development of composing practices and how those practices influence their work

Critical Thinking, Reading, and Composing

Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, situations, and texts. When writers think critically about the materials they use—whether print texts, photographs, data sets, videos, or other materials—they separate assertion from evidence, evaluate sources and evidence, recognize and evaluate underlying assumptions, read across texts for connections and patterns, identify and evaluate chains of reasoning, and compose appropriately qualified and developed claims and generalizations. These practices are foundational for advanced academic writing.

By the end of ENG 1000, students should:

• Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
• Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
• Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
• Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer’s ideas with those from appropriate sources

Knowledge of Conventions:

Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers’ and writers’ perceptions of correctness or appropriateness. Most obviously, conventions govern such things as mechanics, usage, spelling, and citation practices. But they also influence content, style, organization, graphics, and document design. Conventions arise from a history of use and facilitate reading by invoking common expectations between writers and readers. These expectations are not universal; they vary by genre (conventions for lab notebooks and discussion-board exchanges differ), by discipline (conventional moves in literature reviews in Psychology differ from those in English), and by occasion (meeting minutes and executive summaries use different registers). A writer’s grasp of conventions in one context does not mean a firm grasp in another. Successful writers understand, analyze, and negotiate conventions for purpose, audience, and genre, understanding that genres evolve in response to changes in material conditions and composing technologies and attending carefully to emergent conventions.

By the end of ENG 1000, students should:

• Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
• Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
• Gain experience negotiating variations in genre conventions
• Learn common formats and/or design features for different kinds of texts
• Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
• Practice applying citation conventions systematically in their own work

COURSE PROJECTS

To progress toward the above principles and goals, we will engage in the following work and projects. Please note that the dates and projects are tentative and may shift slightly.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Details</th>
<th>Drafts/Due Dates</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formal Writing Project 1</td>
<td>Literacy Narrative</td>
<td>Who Are You As a Writer?</td>
<td></td>
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<tr>
<td></td>
<td>In this unit, you’ll reflect on one of your past experiences with reading/writing and interpret and synthesize the experience to engage your readers and give them insight about learning, identity, education, values, and/or culture.</td>
<td>Zero draft:</td>
<td></td>
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<td></td>
<td></td>
<td>Revised draft for peer review:</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Revised draft due in conference:</td>
<td></td>
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<tr>
<td>Project 2</td>
<td>Exploratory Essay</td>
<td>What's Worth Asking?</td>
<td>Final draft due:</td>
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<tr>
<td></td>
<td></td>
<td>You will choose your</td>
<td>Zero Draft</td>
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<td></td>
<td></td>
<td>own topic to investigate and begin with an</td>
<td>Draft 1</td>
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<td></td>
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<td>undecided question about that topic. You'll then find at least four substantial sources that</td>
<td>Draft 2</td>
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<td>address this question and write an exploration of how those sources go about addressing your question. Your goal will be to reach some sort of new or more informed perspective on your</td>
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<tr>
<td></td>
<td></td>
<td>question, in preparation for writing the third formal writing assignment</td>
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<tr>
<th>Project 3</th>
<th>Academic Argument</th>
<th>How Do You Answer the Question in a Convincing Way? What Methods and Rhetorical Strategies Will You Use?</th>
<th>Final draft due: 30</th>
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<td></td>
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<td>In this unit, you’ll use the ideas generated from in your second project to design and shape an academic argument that proposes and makes a case for one way of answering the question you previously raised. The unit will explore academic argument, especially how it differs from more popular ways of understanding argument as heated debate.</td>
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<thead>
<tr>
<th>Project 4</th>
<th>Multimodal Rhetoric Project</th>
<th>How Do Visuals Work to Support or Make an Argument?</th>
<th>Final draft due: 150</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td>In this final unit, you’ll transform some aspect of your argument into an alternative form: a brochure, a video, a poster, etc. You’ll need to continue to think about who you’re designing for and to what purpose. Includes a project proposal and a presentation.</td>
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<tr>
<th>Peer feedback, workshops, and revision documents</th>
<th>Final draft due: 100</th>
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<tbody>
<tr>
<td>We will spend a good amount of our time giving formative, goal-directed feedback to our peers and analyzing, prioritizing, and reflecting on the feedback we receive to guide our revisions. Each project will go through at least two drafts before being submitted for a final grade. The first draft of each assignment will be read and commented on by a group of peers. In turn, each of you will be responsible for responding to the drafts of 2-3 peers. You will write up your feedback in a letter to the writer, and give a copy to me and to the writer. [We'll discuss different models of peer review during orientation. Feel free to adapt and adjust]</td>
<td></td>
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</tbody>
</table>

| 4 sets of workshop and review documents (25 points for each set) | Final draft due: | 100 |
### Daily reading and writing and engagement

We’ll have reading and daily writing assignments for almost every class. Do them, and use your preparation to engage in class activities.

You will have two kinds of reading assignments in this course: instructional reading assignments from the textbook, and more analytical reading assignments of both popular and scholarly texts. Careful reading—in which you consider what a person is saying, why s/he is saying it, and how s/he is saying it—is an essential prerequisite to effective writing. Read all assignments carefully, marking passages that seem particularly important and writing questions and comments in the margins.

Writing is a practice and a process. With that in mind, we’ll do regular writing assignments to engage with our readings and writing projects. Most of these assignments will be directly related to your formal writing assignments to help you do a little bit every day toward completing those longer assignments. These short assignments are meant to provide you with opportunities for thinking about what you have read and developing ideas for future writing assignments. I am not concerned with how “polished” these assignments are: they need not be focused or grammatically perfect. What I will be looking for instead is evidence that you have thought carefully and responsibly about the reading.

You should strive to make substantive contributions to class discussion during each meeting. Posing productive questions, clarifying concepts and making connections, building off and responding to each other’s ideas will greatly increase your participation grade. Failure to do so regularly will negatively impact your participation grade.

<table>
<thead>
<tr>
<th>Reflective writing</th>
<th>After you complete each major writing project, you’ll write your own writing process and product. These reflective writing assignments are meant to enable you to gain facility in self-evaluation and to help you develop confidence as a writer and thinker.</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Reflection 1 due:</td>
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<td></td>
<td>Reflection 2 due:</td>
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<td></td>
<td>Reflection 3 due:</td>
</tr>
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<td></td>
<td>Reflection 4 due:</td>
</tr>
</tbody>
</table>

### COURSE TEXTS AND MATERIALS

To support the work of this course and successfully complete the assignments above, you’ll need the following course materials:

**Texts:**
- Ramage, Bean, and Johnson. *The Allyn & Bacon Guide to Writing, 8th Brief Edition*
- Copies of additional readings, available online, as handouts, or on our course Canvas site

**Materials:**
- A binder and USB drive or digital dropbox to hold all work for the class: save everything!
  [Adapt as you need for your classroom practices]

### ASSESSMENT

[ADAPT TO FIT YOUR PEDAGOGICAL PRACTICES. INCLUDE A STATEMENT ABOUT HOW YOU’LL APPROACH PEER AND TEACHER FEEDBACK AND RUBRICS AND ASSESSMENT. DURING ORIENTATION WE’LL DISCUSS VARIOUS APPROACHES TO GIVING FEEDBACK. I’VE INCLUDED SOME BARE BONES OPTIONS HERE]

Each project will include multiple drafts, a variety of feedback and assessment from yourself and others, workshops, conferences, revision plans, writers’ reflections, and revision memos.

**Summative Assessment and Rubrics**
Option 1: As a class, we'll collaboratively develop criteria (i.e. a rubric) to determine how each of the major writing projects will be assessed.

Option 2: Each of these assignments will be assessed according to how well it meets the particular requirements in five categories:

- Rhetorical knowledge
- Critical Thinking, Reading, and Writing
- Processes
- Conventions
- Technology

CONFERENCES

I will hold mandatory conferences for the literacy narrative, exploratory essay, and academic argument assignments. I will cancel class for 1-2 scheduled course meetings to allow time for conferences. During class the week before the conferences begin, you will sign up for a time that works for you. Then, you will come to the conference with two copies of your revised draft and the peer responses you received on the draft. During the conference, we will discuss your writing, the peer feedback you received, revisions you’ve undertaken, and further revisions.

SUBMISSION AND LATE WORK GUIDELINES

- In order for you (and your classmates) to be successful in this course, you must submit all of your work on time. This is especially important because so much of your grade (10%! ) depends on giving feedback and revising based on the feedback you receive.
- All work is due at the very beginning of class on the due date.
- Assignments and drafts handed in after their due dates will be reduced half a letter grade, unless prior arrangements are made with me. After a week’s lateness, the grade goes down a full letter grade for every week it is late. Missed and subsequently rescheduled conferences are considered late submissions.
- Drafts for peer review and peer review letters cannot be submitted after the class period they are due (i.e. they receive a zero), unless you’ve made arrangements with me.
- If you miss an informal assignment, you may submit it up to one week after the initial due date for partial credit. Please note that you will receive only partial credit if you submit an assignment but miss class that day.

FINAL GRADE SCALE

I will use the following scale for assigning final letter grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>100-940</td>
</tr>
<tr>
<td>A-</td>
<td>939-900</td>
</tr>
<tr>
<td>B+</td>
<td>899-870</td>
</tr>
<tr>
<td>B</td>
<td>869-840</td>
</tr>
<tr>
<td>B-</td>
<td>839-800</td>
</tr>
<tr>
<td>C+</td>
<td>799-770</td>
</tr>
<tr>
<td>C</td>
<td>769-740</td>
</tr>
<tr>
<td>C-</td>
<td>739-700</td>
</tr>
<tr>
<td>D+</td>
<td>699-670</td>
</tr>
<tr>
<td>D</td>
<td>669-640</td>
</tr>
<tr>
<td>D-</td>
<td>639-600</td>
</tr>
<tr>
<td>F</td>
<td>599 and below</td>
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</tbody>
</table>

COURSE AND UNIVERSITY POLICIES

Attendance

Come to class and arrive on time. This course is interactive and requires a high level of engagement and participation from you. Your attendance at and preparation for all class sessions is expected. Of course, I understand that sometimes the circumstances of life may cause you to miss class (and maybe even to be a little late once or twice, but surely not every day). If you miss more than six classes, however, your chances of
getting at least a C will be in jeopardy. Please talk to me if you have questions about this policy or if an emergency or situation arises.

If you know you’ll miss class on the day an assignment is due, be sure to make prior arrangements with me and expect to submit the assignment before it is due. If you are unable to let me know ahead of time and find that you can’t attend class, consult our Canvas site and course materials (and, ideally, contact peers) **before** you email me to ask what you missed. (And please don’t email me and ask **if** you missed **anything**—ouch!).

**Formatting your work**
[Include a clear statement about your formatting requirements for student assignments. E.g. MLA formatting, typed v. handwritten]

**Submitting your work**
[Include a clear statement about how you will ask students to submit work (e.g. hard copies in class, electronic copies via Canvas, email, etc.)]

**Accessibility**
I am committed to supporting everyone’s ability to fully participate across learning and writing styles. Please let me know as soon as possible how I can make the classroom or any of our activities more suited to your abilities. If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible. If you do not have a documented disability, keep in mind that other support services, including the Writing Center and Counseling Center, are available to all students. Your success in this class is important to me.

If disability related accommodations are necessary (for example, a note taker or captioning), please establish an accommodation plan with the MU Disability Center (disabilitycenter.missouri.edu), S5 Memorial Union, 573-882-4696, and then notify me of your eligibility for reasonable accommodations. For other MU resources for persons with disabilities, click on "Disability Resources" on the MU homepage.

**Academic Integrity**
Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person’s work has been responsibly and honorably acquired, developed, and presented. (From the Provost).

I expect that everything you write in the class will be written exclusively by you and that the claims you make will be your original claims. Turning in another person’s writing or ideas as your own—whether in whole or in part—is a serious academic offense that can result in a failing grade for the assignment and/or in the class. Using sources in your academic writing is expected and by no means offensive. You’ll simply need to be sure to indicate any instance when you are referring to another writer’s words or ideas. We’ll discuss documentation in class; in the meantime, take a look at Chapters 22, 23, & 24 in the *Allyn & Bacon Guide to Writing* for guidelines on what and how to document.

[Here are additional resources from MU on academic integrity which you may decide to reference]
- [http://facultycouncil.missouri.edu/handbook/article-6.html](http://facultycouncil.missouri.edu/handbook/article-6.html)
- [http://missouri.edu/search/?q=academic+integrity](http://missouri.edu/search/?q=academic+integrity)
- [http://provost.missouri.edu/faculty/syllabus-information.php](http://provost.missouri.edu/faculty/syllabus-information.php)

**University of Missouri-Columbia Statement of Nondiscrimination**
The University of Missouri does not discriminate on the basis of race, color, religion, national origin, ancestry, sex, sexual orientation, gender identity, gender expression, age, genetic information, disability, or status as a protected veteran. Discrimination on the basis of pregnancy, childbirth, or related medical conditions is also prohibited. Any person having inquiries concerning the University of Missouri’s application of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972*, Section 504 of the Rehabilitation Act of
1973, the Americans with Disabilities Act of 1990 or other civil rights laws should contact one of the following: Associate Vice Chancellor of Human Resource Services/Affirmative Action Officer, University of Missouri, 1095 Virginia Avenue, Room 101, 573-882-4256 or the U.S. Department of Education, Assistant Secretary for Civil Rights.

**Sharing work and Confidentiality**
Because we’ll be reading and peer reviewing each other’s essays, it will be impossible to keep your writing anonymous. Please be aware of this as you write, and consider what you do and do not wish to share with your peers and with me, since as an instructor I am a mandated Title IX reporter. At the same time, treat your peers and their experiences with respect by not sharing personal experiences that are told or written about within the class with folks outside the class. Treat each peer’s essays as confidential documents. No one outside this class gets to read them or know anything about them. If you discuss peers’ essays with each other outside class, please do so in a maximally private and respectful way.

[Depending on your classroom practices, you might also consider including additional policies/statements such as the following: ]

**Technology**
Technology can be distracting. Please limit your use to the tasks at hand. I trust you’ll respect everyone’s time and efforts in this class by not using technology for unsanctioned uses during our valuable class time.

**Email**
If you are particular about how students communicate with you via email you, you might include guidelines about professional email. If you set boundaries around when/how long you take to respond, you might include that information as well.}. [Also, please note that instructors and faculty campus-wide are urged to only correspond with students using an MU account.]

**CAMPUS RESOURCES**

**The Writing Center**
The Writing Center, located in the Student Success Center, offers writing support to all students at the University of Missouri. Tutors come from all majors and are familiar with a variety of writing styles and formats. Although tutors are not editors, they can help with any stage of the writing process, from initial brainstorming, to major structural revisions, to putting the finishing touches on a final draft. For more information about how to make an appointment or to submit your essay to the Online Writery, please visit the Writing Center website at writingcenter.missouri.edu or call (573) 882-2496.

**Ellis Library**
Ellis Library supports the instruction, research, service, and economic development missions of the University of Missouri. Visit the library website for comprehensive support and resources for your research and writing: http://library.missouri.edu/

**Counseling Center**
The Counseling Center assists students in learning to cope with emotional, social and academic concerns interfering with their success while at MU. Our services include individual psychotherapy; group therapy; crisis intervention; psycho-educational workshops; outreach presentations; consultation to students, faculty, staff and parents; and psychological and educational testing. For more information on how to make an appointment, visit the Counseling Center website at counseling.missouri.edu, call (573) 882-6601, or visit the Counseling Center at 119 Parker Hall.

**Disability Center**
The University of Missouri Disability Center provides services and accommodations that help students to participate fully in the learning experience and be evaluated on the basis of their abilities. For more information, visit the Disability Center website at disabilitycenter.missouri.edu or call (573) 882-4696.
RSVP (Relationship and Sexual Violence Prevention Center)
The RSVP Center has professional, trauma-informed staff members to provide referrals for counseling, medical and legal services through basic case management and advocacy by appointment. Resources are available for local, state, and national referrals. Survivors, friends, family members and loved ones are all welcome to utilize RSVP Center response services. For more information, visit rsvp.missouri.edu or call (573) 882-6638.

Project 1: Who Are You as a Writer? Literacy Narrative
ENG 1000 | Fall 2017

PROJECT DESCRIPTION

Due Dates
Zero-draft
Revised draft due for peer review
Revised draft due in conference
Final draft due [If you allow revision throughout the semester or use a portfolio model, include the final due date]

Details:
Length: 3-4 pages
Points:
Grading:

A literacy narrative is described as a story that recounts “a writer’s personal experience with language in all of its forms—reading and writing, acquiring a second language, being an insider or outsider based on literacy level and cultural context—or with learning how to learn in general through experience inside and outside of school” (Allyn & Bacon 123). In other words, literacy narratives recreate the story of a person’s development as a reader and writer through the illustration of those experiences that have led to the formation of this identity. Literacy narratives draw heavily on tools like plot, narration, character development, setting, theme and descriptive language to recreate the story of a person’s growth as a reader and writer.

Literacy narratives, however, are not only a narrative of past events. They are also designed to explore questions like the following: who are you as a reader, a writer, a learner? What are your beliefs and philosophies towards reading and writing? How have reading and/or writing played a role in your life? How have reading and writing shaped and been shaped by cultural contexts in your life and the larger world? Literacy narratives not only draw upon past experiences but also interpret and synthesize these moments into meaningful reflections of who you are as a reader/writer and about identity, education, values, and culture.

In this project, you’ll write a literacy narrative about one of your own experiences with literacy, broadly defined. As you’ll see in our readings, there are many possible ways to approach your literacy narrative: working from a significant event, developing a coherent plot, discussing significant people, texts, practices, etc. You can choose any one or any combination of these approaches, or use one that you’ve seen at work in a narrative you’ve read. As you make these decisions, remember that your literacy narrative should do more than narrate events or accomplish self-expression as an end in itself; it should also interpret the significance of the experiences and events rendered in the narrative. Whichever approach you decide to take, your narrative will provide both narrative (what, who, when, where?) of your experience or practice and synthesized reflection in the form of an implied theme (what does this mean? so what?) of the experience or practice; detail a specific experience/event/practice; and be written in first person

LEARNING GOALS

• to invite you to consider past and present events, experiences, and/or practices associated with literacy for purposes of self-discovery and cultural insight.
• to practice analysis and interpretation of experience through using writing and reading processes as tools for inquiry and learning.
• to practice pre-writing, drafting, reviewing, and revision strategies.

RHETORICAL PURPOSES
• To teach your audience something about your current relationship with literacy by consulting a story about past events and experiences.
• To “bring an insight about the significance of learning, language, reading, or writing to readers through an implied theme” (AB 124).
• To engage readers and connect “them to an understanding of your educational/learning experience, prompting them to think about their own educational experiences and larger questions about the purpose and value of education” (AB 124).
PROJECT DESCRIPTION

This unit will focus on tools for getting started on an academic writing assignment. In order to engage in academic writing and research, you first need a question. Second, you need to find what’s been said that might answer that question. Third, you need to say something yourself. The exploratory essay will help you explore your topic and show your reader how your perspective on the topic and your research question changed as you learned more by encountering new sources. The Allyn and Bacon Guide to Writing describes the exploratory essay as an essay that “narrates a writer’s thinking process while doing research. The essay recounts your attempt to examine your question’s complexity, explore alternatives, and arrive at a solution or answer” (135-136).

Each of you will choose your own topic to investigate and formulate an undecided question about that topic through engaging in presearch and preliminary background research. You’ll then find at least four substantial sources that address your question and write an exploration of how those sources address your question. Your sources may include academic sources, interviews, observations, internet sources, and other relevant sources you can collect and examine to help you with your research. Taking notes on your sources will be an important part of your process for this assignment. Your goal will be to reach some sort of new or more informed perspective on your question, in preparation for writing the third formal writing assignment.

The organization of your exploratory essay should follow the framework outlined in Figure 8.1 on page 145 in Chapter 8 of the course textbook and include an introduction, a body section for each source, a conclusion, and a works cited.

LEARNING GOALS

- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Reflect on the development of composing practices and how those practices influence your work
- Use composing processes and tools as a means to discover and reconsider ideas
- to practice pre-writing, drafting, reviewing, and revision strategies

RHETORICAL PURPOSES

- To show your audience what you did and what you learned as you went through the process of exploring your topic.
Project 3: How Do You Answer the Question in a Convincing Way? What Methods and Rhetorical Strategies Will You Use? Constructing an Academic Argument

ENG 1000

PROJECT DESCRIPTION

Extending the work you began in the exploratory essay, this unit will explore academic argument, especially how it differs from more popular ways of understanding argument as heated debate. You'll use the ideas generated from the second writing assignment to design and shape an academic argument that proposes and makes a case for one way of answering the question you raised in your exploratory essay.

You will approach your academic argument essay through the lens of a specific research question about an issue. *The Allyn & Bacon Guide to Writing* describes an issue as a “question that invites more than one reasonable answer and thus leads to perplexity or disagreement” (273). You will work to extend this discussion by asserting a thoughtful and well-constructed response. By doing so you will begin to see and understand academic argument as part of a conversation, where you are being asked to assess your position in response to a critical question, crafting a thoughtful and well-researched response.

LEARNING GOALS

- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources
- Engage in a process of inquiry through asking questions, gathering information, and considering multiple points for view
- Use strategies—such as interpretation, synthesis, response, critique, and design/redesign—to compose texts that integrate the writer's ideas with those from appropriate sources
- Consider perspectives and positions different from your own and analyze the assumptions on which those perspectives are based
- Practice pre-writing, drafting, reviewing, and revision strategies

RHETORICAL PURPOSES

- Inform readers about your research question and relevant context, and persuade them that your position is interesting, informed, and reasonable
Project 4: How Do Visuals Work to Support or Make an Argument? Multimodal Rhetoric Project

ENG 1000 | Fall 2017

PROJECT DESCRIPTION

In this final unit, you'll transform some aspect of your argument paper into a visual or interactive medium. Starting with the same focus as the original, you'll transform the message to respond to a new rhetorical situation. You might choose to create a video, a photo essay, a brochure, a poster, a collage, a board game, a piece of clothing, a performance, a comic book or graphic novel, a zine, or anything else you can imagine as long as it has a visual component (except a PowerPoint)! The purpose of the assignment is to make rhetorical purposes, moves, and effects more visible by asking you to do something that helps you to be very aware of the rhetorical choices you make. In other words, this is a project designed to help you see how rhetoric works. Therefore, you'll need to continue to think about who you're designing for and to what purpose, and you'll be thinking about how the placement of images, the choice of information presented, your audience’s expectations, and your rhetorical purpose affect your argument.

This project has three primary components: a proposal (25 points), the visual or interactive piece (100 points), and a class presentation (25 points).

LEARNING GOALS

- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations
- Adapt composing processes for a variety of technologies and modalities
- Practice applying citation conventions systematically in your work

RHETORICAL PURPOSE

- This will vary depending on the rhetorical situation you create for your project and the other rhetorical decisions you make regarding your project.
Project 4: Proposal

Assignment Description:

A project proposal is a plan, one created to be read by someone other than you. It is the first formal pitch of a project, not unlike professional proposals. For instance, architects' pitches come, in part, in the form of drawn plans. These plans are done with great care and attention to detail, and they take into account location and client constraints. How much the client wants to spend mirrors how much time you have for your project. Physical space for a building mirrors the length requirements or guidelines in an assignment. The client is much like your audience. You are the architect of your project. Careful planning at the project proposal stage can save time and energy later and offers you the opportunity to get focused feedback from me and your peers.

In this first stage of the process:

• Think about the rhetorical situation
• Find some models and cite those resources in MLA format.
• Begin to form a process for completing the assignment.

Below is a list of what to include in your proposal. Please use the bold terms below as subheadings for your sections so that it is very easy for me to identify how your proposal is structured.

• The original project you have chosen to visually recreate and its purpose
• The mode you have chosen to create in
• The analysis you’ll focus on or deepen through the visual or interactive medium

• A statement of significance. Why should anyone care about the visual product you’re creating? What is its importance?
• The audience. Who do you want to talk to with your visual project?
• The style. What style will be most effective given your mode, purpose, theme, audience, etc?
• What you already know about working in the mode you’ve chosen.
• What you need to know. What about the mode and project don’t you know? Completing this section allows you to identify areas in which you’ll need to do more research or find more resources (possibly with the assistance of me and your peers).
• The methods you will use to acquire content and create your project. Where will you find your mediums and artifacts? What materials, technologies, and equipment will you use? How will you use them to create your remix?
• Find two models like the thing you’d like to do. Cite them in MLA format. What is valuable from each model? What criteria would you use to evaluate your project (i.e. what would you include on your grading rubric)?
• A schedule or timeline for managing the parts of the project. Break the project into bite-sized chunks. At a minimum, your timeline should include the due dates of all the project components.

**Hint:** While you and I both likely want to leave room for magic, invention, and creativity to happen in this project, the more specific and thorough you can be about the project at this stage, the better (& the more guidance I can give).