

Rhet 103-01 | College Writing

Dr. Jeff Naftzinger

Office: 115 Vernon Street, 105a
EMail: jeffrey.naftzinger@trincoll.edu
Office Hours: Wednesday 3:00-4:00 and by appointment

Course Information

Spring 2019
Monday/Wednesday 1:15-2:30
115 Vernon, Writing Center

Course Description

Every day, and at many points throughout our days, we are using writing. Some of the tasks we often associate with the word “writing”—like writing a paper for school—are daunting and might fill us with dread. Other tasks—like sending a text and posting on Instagram—are so mundane that we might not even think of them as writing. While you’re here at Trinity, you’ll be asked to compose a lot of papers for different purposes and in different styles, which are often mandated by your instructor. When you’re outside of Trinity—after class, on break, or at work—you’ll also compose for different purposes and in different styles, but you might have a little more freedom to choose how you write. This course is designed to help you understand and use writing both in and out of the classroom.

Rhet 103 will introduce you to the concept of rhetoric, writing situations, and genres of writing through readings and a sequence of related assignments. Each assignment is designed to prepare you for the next by introducing strategies for reading, researching, and writing, which you can incorporate in subsequent work, both in and out of the class. And these assignments are also designed to help you understand how you use writing in your personal life, and how you might use writing in your academic career and in the field you hope to go into after you graduate. This course gives you the unique opportunity to explore both your own writing and your field’s writing from a rhetorical perspective, which will help you in your time at Trinity and beyond. This class will require you to pay close attention to your own writing practices, reach out to professors and professionals in your field, analyze writing from that field, and, finally, produce texts as if you were in that field.

If you do not yet know what you want to study while you’re here at Trinity, this is a great chance to look into a field you are interested in. You do not have to focus your projects on the major you declared here, but you are required to focus on only one field while you are in this class—for example, if you compose your investigative field essay on the field of Advertising, you will also need to complete the multimodal project on the field of Advertising. After this course, you should be able to assess what genres of writing are used in a given situation, and you should also be able to assess how to write in those genres.

Course Goals

- understand writing, even the most mundane acts of writing, as a complex process that involves practice, drafting, revision, and editing.
- convey ideas in clear, coherent, grammatically correct prose adapted to their particular purpose, occasion, and audience.
- analyze and interpret complex texts and representations of meaning in a variety of formats.
- gain experience reading, analyzing, 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 structure
- locate and evaluate (for credibility, sufficiency, accuracy, timeliness, and bias) 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.
- gain experience negotiating variations such as structure, paragraphing, tone, and mechanics in genre conventions
- practice applying citation conventions systematically in their own work.

Course Materials

- *Understanding Rhetoric: a Graphic Guide to Writing. 2nd ed.*, Boston, bedford/st. martins 2017. By Liz Losh, Jonathan Alexander, Kevin Cannon, and Zander Cannon
 - ISBN 978-1-319-04213-4.
- Additional Readings that can be found in the course site on Moodle.
- Access to a computer that you can use to write papers and compose digital texts

Course Requirements

All of the formal written assignments below, including all drafts for each, must be turned in to pass the course:

- 5 Major Assignments, including multiple drafts and revisions for each assignment (see full descriptions under Major Assignments)
- 7 Mini-Assignments that accompany the major assignments
- 3 Moodle Posts and 8 QQCs that respond to the readings
- 2 conferences with me (see weekly schedule for dates).
- Thoughtful, active, and responsible engagement in class discussion, whether face-to-face or online; preparation for class; and in-class informal writing and mapping.

Course Assessment

The evaluation of your work in this course is based not only on the products you compose but also on the processes in which you engage in that composing. Your work will receive detailed responses in the form of descriptive comments on drafts, suggestions to guide your revision of that work, individual conferences focused on particular aspects of your composing, opportunities in class to collaboratively generate ideas and receive feedback with both me and your classmates, and extensive evaluative responses on your final submissions. **Active participation in class discussion, QQCs/Posts, conferences, workshops, and preparedness for class all factor into the final course grade and will be an integral part of the work for each of the four major assignments.** Your grade for the course will be based on 575 possible points. See the breakdown below:

- Project 1: Auto-Ethnographic Writing Study (25 pts)
 - Time Use Diary (25 pts)
- Project 2: Investigative Field Essay (100 pts)
 - Interview Proposal (25 pts)
- Project 3: Genre Analysis Essay (75pts)

- Proposal (25 pts)
- Project 3: The Composition in Three Genres (50 pts)
 - Project Proposal (25 pts)
 - Statement of Goals and Choices (25 pts)
- Project 4: ePortfolio (50 pts)
 - Course Reflection (50 pts)
 - Paper Reflections (50 pts)
- QQCs and Moodle Posts (25pts)
- Your Participation in Class (25 pts)

Short Descriptions of Major Assignments

Auto-Ethnographic Writing Study (Essay, 3 pgs; Time Use Diary, ?; Reflection, 1.5 pgs)

This assignment is designed to help you understand how you use writing in your daily life. To do so, you'll keep a time use diary that catalogs the writing you do over the course of a week. You'll then write a short essay that discusses what your writing habits look like and what you learned about your writing from the time use diary. There will be 2 total drafts of this assignment, a time use diary, and a reflection.

Investigative Field Essay (Essay, 6 pgs; Interview Proposal, 2 pg; reflection 1.5 pgs)

This written essay is designed to help you understand how writing is used in the field you hope to go into either at Trinity or after you graduate. This written essay will combine primary research—in the form of interviews and observations—and secondary research—in the form of articles in scholarly journals and professional resources—to present to your audience an overview of the discourse community of your field of study, job opportunities in your field, and/or what your life will look like in the major while at Trinity. It should be presented in a research-paper format and should be documented in the documentation style of your field. There will be 3 drafts of this essay. You will also write a proposal (that explains what your field is and who you're going to interview) and a reflection.

Genre Analysis Essay (Essay, 5 pgs, Proposal, 1 pgs)

This written essay asks you to compare the rhetorical appeals and strategies used for two different artifacts from your field: one that is for the field (a journal article, a professional publication, etc.) and one that is for the public (a magazine, a documentary, a TV segment, etc.). This rhetorical analysis will also compare the functions of the genres of the two artifacts and how they function differently for their intended audiences. There will be 3 drafts of this essay. You will also write a reflection.

Composition in Two Genres (Proposal 2 pgs; Project ?; SGC 2 pgs)

This assignment requires you to investigate a debate that is taking place within your field and then take a stance on that topic. There will be writing-to-learn elements of this project, but the final version will be presented across two genres and for two different audiences. You get to choose the audience, situation, and genre (though PowerPoint presentations and flyers need my approval). Examples of genres include websites, videos, blogs, and advertisements. The drafts of this project will include a written proposal and a statement of goals and choices.

ePortfolio (collects your four major assignments; Course Reflection 3 pgs)

Throughout the course of the semester, you will be constructing and compiling an online portfolio that houses the work you've done for this class. The portfolio should be a personal, but professional, presentation of your growth as a writer. At the end of each paper, you'll write a short reflection about what you did, why you did, and what you liked/disliked about your composition. At the end of the semester, you will write a reflection letter that covers how you

met the goals of this course, and you will use examples of your own writing to create an argument for how you successfully reached those goals.

QQCs (150 words)

Under some of the readings on the course schedule, you'll see QQC, which stands for Question, Question, Comment. On these days, you will be required to provide two questions and a comment based on the readings for that class. These questions and comments will be used in our class discussions about the readings. Questions should be more thought out than "What is this person talking about?" And comments should be more than "I dis/liked this reading"? We'll talk about these a little more before you do your first one.

Your QQCs will be posted on our course page using the forum feature. Each new batch of QQCs will have their own post on the forum, which you will then reply to. Be sure to put the page number you're referring to with each question/comment so that we know which questions/comments go to which readings. You are encouraged to point to specific passages that inform your questions/comments; if you do so, please make sure to cite the pages so that we can find it easily in class.

QQCs will be due by 10am before the day's class, so that I can incorporate your questions into that day's discussion. **These will not be graded if you email them to me, and extensions will not be given nor will late QQCs be accepted.** The entirety of your QQC, that is all three components, should be around 150 words.

Moodle Posts (250 words)

Three times during the semester, you will be asked to write a slightly longer response to a set of readings. The prompts for these responses are included on the weekly schedule. Each response should be around 250 words and should go beyond just a surface level response to the prompt. We'll discuss this in more detail before you do your first one.

These will be due by 10am before the day's class, so that I can incorporate your questions into that day's discussion. **These will not be graded if you email them to me, and extensions will not be given nor will late responses be accepted.**

Drafting

- **Draft 1:** This draft is in the early stages of writing. It is where your ideas come from and the plan for your text begins to emerge. It will include everything you produce as you struggle and wrestle with developing a topic. Use this draft to get everything down, and do not let your writing challenges frustrate you. In comparison to other drafts, this one is relatively informal; much of it will simply be free-writing and your first attempt (even if fragmented) at getting your ideas on the page. Although this material is informal, it must reflect your engagement in the process and show an effort at beginning to tie all these parts together in a paper. It must meet the page requirement.
- **Draft 2:** This draft works toward a more solid and structured communication and should meet the word-count of the final project. Here you will reflect upon the input offered to you by me and your classmates on the first draft and develop a coherent—not perfect—paper.
- **Draft 3:** This draft should be ready to turn in, but we will still go through one final revision to make sure that the intro/thesis, organization, presentation of evidence, conclusion, and so on are the best they can be.

- **Final Draft:** While this course really emphasizes writing as a *process*, the ability to create *effective* texts is our goal. In these drafts, I will value authoritative style and presentation, originality of thought, strong structure and development, organization, source usage, polished grammar and mechanics, etc. These "final" drafts will be given an as-is grade, but you will revise the paper one more time for your ePortfolio. Your revision will be accompanied by a 1 page revision memo that explains what you changed and why you changed. A higher grade is not guaranteed in the revision.

Composing so many drafts of the same paper can seem tedious and annoying, especially since we do not often spend this much time drafting outside of this class. It can also seem demoralizing to get so much feedback that seems to indicate what you are doing wrong. But this process is closer to how writing looks outside of school. This drafting process helps us see how all writing is iterative, in that it improves sequentially, and that our writing can always be improved if we collaborate with others and continue to work on it.

Late Work

Unless a change is discussed in class, all work must be submitted by the due date specified on the syllabus. Drafts need to be completed by the due date in order for you to receive feedback, both from your peers and from me, so that you can progress to the next draft. Drafts that are late are not guaranteed to receive timely, detailed feedback and are subjected to losing points for being late. Five points will be deducted from the final grade for each day a final draft is turned in late.

If you think that you need an extension on an assignment, just ask me, but **you must ask me at least 24 hours before an assignment is due**. While I will always discuss the possibility of an extension with you, the discussion is not a guarantee that you will be granted one.

Attendance

Regular attendance is a requirement for this course. You are required to be an active member of the classroom, and if you do not attend class regularly, you cannot fulfill that requirement. **That being said, you are allowed three free absences this semester before your grade is affected.** Beyond this number of unexcused absences, your final grade will be lowered by 5 points for absence (i.e. a 100 becomes a 95; a 95 becomes a 90; and so on.) If you have 8 or more absences, you will fail the class. Regular tardiness will be counted towards your unexcused absences (3 tardies = 1 absence), and missing a conference with me counts as two absences. Ultimately, you are responsible for managing your own attendance: if there is a day that you don't want to come to class then don't, but know that you only have three to work with for the entire semester.

That being said, I do understand that there are some extenuating circumstances—like illnesses, religious holidays, and unforeseen events—that might cause you to miss class. These days are considered excused absences, as long as you provide official documentation (i.e. a doctor's note, consultation with the Dean of Students, etc.) that indicate the necessity of your absence. It is your responsibility to keep me informed and up-to-date in these cases. Even if you are granted an excused absence, you are still responsible for meeting assignment deadlines and completing your course work during your absence (unless otherwise negotiated, as per the extension policy mentioned above). Please see me if you have any questions. I will keep a record of your attendance, but, again, it is your responsibility to keep track of your absences and late arrivals.

Civility Policy

This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). While each of you have a right to your own opinions, inflammatory language founded in ignorance or hate is unacceptable and will be dealt with immediately. Disruptive behavior includes the use of cell phones, pagers or any other form of electronic communication during the class session (email, web-browsing). Disruptive behavior also includes whispering or talking when another member of the class is speaking or engaged in relevant conversation (remember that I am a member of this class as well). This classroom functions on the premise of respect, and you will be asked to leave the classroom if you violate any part of this statement on civility.

Intellectual Honesty

In accordance with the Trinity College Student Integrity Contract, students are expected to abide by the highest standards of intellectual honesty in all academic exercises. Intellectual honesty assumes that students do their own work and that they credit properly those upon whose work and thought they draw. It is the responsibility of each student to make sure that he or she is fully aware of what constitutes intellectually honest work in every examination, quiz, paper, laboratory report, homework assignment, or other academic exercise submitted for evaluation in a course at Trinity College. (Trinity College Student Handbook, p. 13)

Writing Center

If you would like assistance at any point during your writing process, I would highly suggest visiting the Writing Center, which is located on the first floor of the English House at 115 Vernon Street (our classroom). Trinity's Writing Associates can offer feedback and guidance while you are brainstorming, drafting, and/or revising your papers. If you are interested in learning more about the Writing Center, you can visit their website at <http://www.trincoll.edu/Academics/centers/Writing/WritingCenter/Pages/default.aspx> or come talk to me.

Student Accessibility Resource Center

If you have a documented disability and have been approved for academic accommodations, please present your accommodations letter privately during my office hours over the first two weeks of the semester. If you do not have a letter, but have a disability requiring academic accommodations, or have questions about applying for accommodations, please contact Lori Clapis, Coordinator of Accommodation Resources at 860-297-4025 or at Lori.Clapis@trincoll.edu

Dean of Students Office

If you need any other personal and/or academic support, the Dean of Students Office can help you discover the resources you need to be successful at Trinity. You can visit their website at <http://www.trincoll.edu/StudentLife/Help/DeanOfStudents/Pages/default.aspx>

This weekly schedule is subject to change. If there are changes, you will be made aware of them. For the most current schedule, please refer to the course Moodle.

Week#	Monday	Wednesday	Major Due Dates & Extracurricular Things
Week 1 1/21-1/26	***MLK Day, No Class 1) Make Sure to get the book	<u>Before Class</u> 1) Look at the syllabus <u>In Class</u> 1) Course Introduction 2) Introduce Project 1 and Time Use Diary 3) What is Writing? (post answers on Moodle by Monday Morning)	Start Filling out Time Use Diary
Week 2 1/28-2/2	<u>Before Class</u> 1) Read <i>UR</i> , "Introduction" 2) Read Pendergast "What Makes College Writing Different?" PDF 3) Continue Filling Out Time Use Diary 4) Post What Is Writing Answers on Moodle <u>In Class</u> 1) Discuss Reading 2) Discuss your Writing Habits (so far) 3) Discuss College Writing 4) Questions about Project 1	<u>Before Class</u> 1) Read Pendergast "How Do I Write a Strong Thesis Statement?" and "How Do I Write an Introduction?" PDFs 2) Continue Filling Out/ Finish Filling Out Time Use Diary. <u>In Class</u> 1) Discuss Readings 2) Intro and Thesis Workshop	Time Use Diary Due Friday (2/1) on Moodle Start Drafting Auto-Ethnography Essay
Week 3 2/3-2/9	<u>Before Class</u> 1) Start/Continue Drafting Auto-Ethnography Essay. Bring Draft to Class 2) Read "Discussion of a Writer" PDF 3) Post QQC <u>In Class</u> 1) Discuss Reading 2) Auto-Ethnography Essay Workshop	<u>Before Class</u> 1) Continue Revising/ Drafting Auto-Ethnography Essay 2) Read <i>UR</i> , "Issue 1: Why Rhetoric" 3) Post QQC <u>In Class</u> 1) Discuss Reading: Why Rhetoric? 2) Ethos, Pathos, Logos, and Kairos, in the real world	Auto-Ethnography Essay Due Sunday 2/9 on Moodle

Week#	Monday	Wednesday	Major Due Dates & Extracurricular Things
Week 4 2/10-2/16	<u>Before Class</u> 1) Look at ePortfolio Examples (on Moodle) A. Look for Similarities/Differences B. Think about what you like/dislike and why? B. Post your thoughts about the portfolios (and A, B) on Moodle (~250 Words). <u>In Class</u> 1) Introduce Investigative Field Essay Assignment 2) Discuss ePortfolios and Purpose 3) Create a Trincoll Domain and WordPress Site 4) Begin Designing Site	<u>Before Class</u> 1) Read IFE Examples on Moodle A. Look for Similarities/Differences B. Think about what you like/dislike and why? B. Post your thoughts about the IFEs (and A, B above) on Moodle (~250 Words). <u>In Class</u> 1) Discuss IFE Papers and what they should look like 2) Discuss your IFE Ideas and places to look for information/interviewees 3) Begin Drafting Your Proposal	Begin Researching Your Field/Major and start thinking about possible interviewees (Professor and Student) IFE Proposals Due by Sunday
Week 5 2/17-2/23	<u>Before Class</u> 1) Read <i>UR</i> , "Issue 7: Research: More Than Just Detective Work" 2) QQC <u>In Class</u> 1) Discuss Reading: What is research? What Kind of Research do you do in/out of school? 2) Citation Activity	<u>Before Class</u> 1) Continue Drafting your IFE Proposal 2) Read Interview PDFs <u>In Class</u> 1) Discuss PDFs 2) Discuss Required Questions for IFE 3) Mock Interviews	Begin Drafting IFE and Send out Interview Requests sometime this week
Week 6 2/24-3/2	<u>Before Class</u> 1) Read <i>UR</i> , Issue 3: Writing Identities 2) QQC 3) Begin Drafting IFE <u>In Class</u> 1) Discuss Reading 2) Writing Identities Activity	<u>Before Class</u> 1) Work on IFE Draft 1 <u>In Class</u> 1) IFE Draft 1 Workshop	Finish Conducting Interviews this week
Week 7 3/3-3/9	***No Class, Conferences, Bring IFE Draft 2*** 1) Revise essay based on conference feedback		

Week#	Monday	Wednesday	Major Due Dates & Extracurricular Things
Week 8 3/10-3/16	<u>Before Class</u> 1) Read <i>UR</i> , "Issue 7: Rethinking Revision" 2) Work on IFE, Draft 3 <u>In Class</u> 1) Discuss Reading: Why is revision important? 2) Overarching Suggestions 3) IFE Draft 3 Workshop 4) Introduce Project 3, Genre Analysis	***Online Class*** 1) Finish Writing/Revising Your IFE and turn in on Moodle 2) Once finished, add your IFE to your ePortfolio.	Turn in IFE by Sunday (3/16)
Week 9 3/17-3/23	****No Class, Spring Break****		Over break, select 2 Texts You're Going to Analyze for Project 3 and draft a 1 page proposal
Week 10 3/24-3/30	<u>Before Class</u> 1) Read <i>UR</i> , "Issue 2: Strategic Reading" 2) Rhetorical Analysis Examples (on Moodle) 3) QQC <u>In Class</u> 1) ePortfolio Questions? 2) Discuss Reading: How is strategic reading help in the real world? 3) Strategic Reading and Analysis Activity	<u>Before Class</u> 1) Work on Analysis Paper, draft 1 <u>In Class</u> 1) Analysis Paper Draft 1 Workshop	
Week 11 3/31-4/6	***No Class, Conferences, Bring Analysis Essay Draft 2*** 1) Revise essay based on conference feedback		
Week 12 4/7-4/13	<u>Before Class</u> 1) Work on Analysis Paper Draft 3 <u>In Class</u> 1) Analysis Paper Draft 3 Workshop	<u>Before Class</u> 1) Continue Drafting/Revising Analysis Paper 2) Read <i>UR</i> , "Issue 8: Going Public" 3) Look at Multimodal Project Examples on Moodle 4) QQC <u>In Class</u> 1) Introduce Project 4, Comp in 2 Genres 2) Discuss Reading: What kind of public writing are you doing? What kind of public writing exists in your field? 3) Multimodal Composing Activity	Analysis Paper due by Sunday (4/13), once finished add to your ePortfolio

Week#	Monday	Wednesday	Major Due Dates & Extracurricular Things
Week 13 4/14-4/20	<u>Before Class</u> 1) Read Shipka PDF 2) QQC 3) Begin drafting your Comp in 2 Genres proposal <u>In Class</u> 1) Discuss Reading: SGCs, what they do and why they're important. 2) Mini-Conferences for your proposal	<u>Before Class</u> 1) Non-Designers Design Book, Intro and skim other chapters (on Moodle). 2) QQC <u>In Class</u> 1) Discuss Reading: Why are these concepts important for this project? For real life? 2) Design Activity	Comp in 2 Genres Proposal Due by Wednesday, start drafting once you've gotten feedback
Week 14 4/21-4/27	<u>Before Class</u> 1) Reading TBD 2) Continue Drafting Multimodal Projects <u>In Class</u> 1) In-Class Work Day	<u>Before Class</u> 1) Continue Drafting Multimodal Projects 2) Read Sample SGCs (on Moodle) 3) Begin Drafting SGC for at least on of your multimodal texts <u>In Class</u> 1) SGC workshop	
Week 15 4/28-5/4	<u>Before Class</u> 1) Continue Drafting Multimodal Projects <u>In Class</u> 1) Multimodal Projects Workshop and Work Day 2) Discuss Final Reflection	<u>Before Class</u> 1) Continue Working on Comp in 2 Genres, ePortfolio, Reflection, and Revisions <u>In Class</u> 1) ePortfolio work day and workshop	Comp in 2 Genres and SGC due by Friday 5/3
<u>Final Portfolio and Revisions due on Thursday 5/9</u>			