

ENG 210: INTRO TO RHETORIC AND WRITING

Spring 2017

M/W/F 11:00-11:50

RB 284

Instructor

Dr. Jennifer Grouling (jgrouling@bsu.edu)

RB 280, Office hours M & W afternoons, and by appointment

Text (emergencies only): 765-717-9219

Course Description

This class is designed to give you an introduction to the field of Rhetoric and Writing studies, laying the context for this major within English studies as a whole. This course provides Rhetoric and Writing majors, professional writing minors, and other interested parties the theoretical and methodological background needed to pursue other major coursework in Rhetoric and Writing. This particular section of ENG 210 will focus most heavily on Writing Studies, stressing four threshold concepts:

1. Writing is a Social and Rhetorical Activity
2. Writing Speaks to Situations through Recognizable Forms
3. Writing Enacts and Creates Identities and Ideologies
4. All Writers Have More to Learn

We will explore these concepts in four units, each with a distinct unit project. Unit 1 will teach the basis of rhetoric, ending with a “rhetorical role-play” and speech. Unit 2 will explore the notion of genre and culminate in an analysis of written genres in a profession of your choice. Unit 3 takes us into the community to experience the ways that writing works in the lives of Muncie residents and how it reflects certain identities. Finally, Unit 4 asks you to analyze your own writing process and what more you have to learn as you continue as a writer.

What is Rhetoric and Writing?

You may be wondering what “Rhetoric and Writing” is when you start this course. In short, it is a prominent field within English studies that looks at the way that writing functions in the world. This

may involve anything from looking rhetorically at writing to see how it appeals to an audience to talking about how people develop writing skills in school or the workplace. Know that this class just touches the surface on what is a broad and vibrant field of study. (Note: You may also have heard this field called Rhetoric and Composition, Rhet/Comp, Writing Studies, or the like.)

Course Goals

At the end of this course, you should be able to:

- Identify key terms and threshold concepts within Rhetoric & Writing
- Discuss key issues in Rhetoric & Writing
- Articulate the relationship between Rhetoric/Writing and other areas of English studies
- Apply Rhetoric & Writing to the world outside academia
- Relate Rhetoric & Writing to the workplace
- Work with community members on a writing project
- Evaluate and Analyze your own writing process
- Learn and apply research methods from Rhetoric and Writing

Requirements

Required Books and Materials

Adler-Kassner, Linda & Elizabeth Wardle. *Naming What We Know*. (Classroom Edition)

Wardle, Elizabeth & Doug Downs. *Writing About Writing*. 2nd edition. Bedford St. Martins.

Selected Readings available on Blackboard/Dropbox

What I Expect From You

I expect that you enter this course with an open mind, ready to learn. Maybe you are a rhetoric and writing major, maybe you have never heard of it (maybe even both!). That's okay. Do the readings, do the assignments, ask questions. Be thoughtful in your work. We are studying writing; therefore, I will ask that you be particularly aware of the choices you make in your own writing. As such, there will be a great deal of reflective writing in this course. I expect you to take these opportunities as serious intellectual work that will help you grow as a writer.

I also expect that this course will take you outside your comfort zone—the best learning often does. We'll be interviewing people, doing presentations, and writing collaboratively. We will also discuss issues of diversity in class. Being successful in these projects means being respectful and engaging in meaningful dialog with others. I expect that you will honor your community and the diversity within and genuinely listen to others.

What You Should Expect from Me

I am happy to consult on any assignment or course material. I'll be available by appointment and during office hours. I will answer emails during regular business hours. I'll also give you feedback promptly (within a week) on any pieces of a project that are still being developed and need quick feedback. (Projects that are final may take slightly longer to be returned.) In addition, we will be dealing with some emotional topics in the course, and while I can't take the place of a professional counselor, I am here to listen.

I am your guide through this course and material. That does not mean that I have all the “right” answers or expect you to always regurgitate material. Rather this class is about thinking for yourself and applying the concepts we've learned in a variety of contexts. Class periods may involve a combination lecture, discussion, or workshop. I believe that good teaching involves hands-on learning, so designing these activities to be productive and interesting is a part of my job. If you have feedback throughout the course or wonder why we are doing something, do not hesitate to talk to me.

Content Warning

We have an amazing opportunity in this class to work with a project called Facing Teen Dating Violence. We will be listening to, writing, and reading stories of dating violence. This project will begin on March 20th and continue through the end of the semester. If you expect this project to trigger trauma related to your own experiences with dating violence, please talk to me as soon as possible about how we can work together to be sure that you feel safe. You may also want to schedule appointments during this time with a counseling professional.

Assignments and Grading

Daily Work (DW) 20%

There will be small daily work assignments throughout the semester as well as occasional reading quizzes. These assignments will be worth between 5-10 points each. Some daily work will be done outside of class and turned in on Blackboard or the next day. Other daily work will occur during a class period and be collected at the end. In-class work may not always show up directly on the schedule. *Daily work may not be made up unless you have a documented excused absence.*

Rhetorical Role-Play 15%

To apply the rhetorical elements we learn in Unit One, the class will engage in a short role-playing game. You'll be given a particular position to defend and be asked to prepare a classical argument on the topic, which you will both deliver and turn in. This will be an interactive and collaborative assignment, so make sure not to miss class this week!

Workplace Genre Analysis 25%

For this project, you will research the genre sets that are a part of a particular profession by interviewing and collecting documents from someone who works in a career that interests you. You will use rhetorical genre theory to explore the way that writing functions for this particular job.

"Facing" Service Project 25%

We will be working with the Facing Teen Dating Project to collect, write, and edit stories for publication. This project will involve multiple steps, many of which will be collaborative. You will be assessed on both your product and the overall process.

Reflective Essay 15%

You will track and reflect on the process of writing your story for the Facing Project.

Course Policies

Attendance/Participation

It is particularly important that you attend class and interact with your classmates. If you have an emergency, you are expected to inform me in advance and make up the material you have missed. Participation includes attending class as well as events related to the service project. You will be expected to participate in class discussion of readings and course concepts and to thoroughly engage in class activities. Lack of attendance will affect your daily work grade: *Daily work cannot be made up except for a documented absence* (doctor's note, court summons, etc). However, for group projects it may affect project grades as well.

Non-Discrimination Statement

Ball State University is committed to fostering and promoting a healthy learning community. All students will be treated with respect, tolerance, and equality regardless of race, religion, ethnicity, national origin, disability, sexual orientation, gender identity, age, or economic status. If for any reason a student feels discriminated against in the classroom based on these differences, they should contact the professor or the department chair. The Office of University Compliance or the Office of Student Rights and Community Standards may be contacted if the student is not satisfied with the results of meeting with the professor or department chair. The Ball State University community believes in the strength of diversity and recognizes the importance of appreciating equality.

Academic Dishonesty

Don't cheat and don't plagiarize. Remember that any direct quotes need to be in quotation marks, and all information from outside sources needs to be cited. Remember to cite images as well. Include a Works Cited page for any assignments that require working with sources. If you have questions about plagiarism or academic dishonesty, please see me. Violations may result in a failing grade and a visit to the Honor Court.

Late Assignments

All assignments are due by 11:00 am unless otherwise designated in the syllabus. Daily work that is not turned in on time results in a zero. If you have an emergency or hit a snag with a larger project and need additional time, please let me know in advance. Otherwise, late projects will result in the reduction of a full letter grade per class day late. No late work will be accepted after an assignment has been returned to the class (usually 1-2 weeks after it is due).

Grading Scale

Daily Work will be given between 5-10 points.

Some projects will have grading rubrics attached. Otherwise, I grade holistically and assign each project a letter grade. Each letter grade equates to the percentage below. I do NOT round.

A+ 99%, A 96%, A- 93%

B+ 89%, B 86%, B- 83%

C+ 79%, C 76%, C- 73%

D+ 69%, D 66%, D- 63%

F 50%

Resources

Disability Services

If you need course adaptations or accommodations because of a disability or you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment to discuss these issues with me as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at [765-285-5293](tel:765-285-5293) or dsd@bsu.edu.

Writing Center

The Writing Center gives one-on-one feedback on any projects, even those that don't involve traditional prose. Visit them for help brainstorming, drafting, or polishing your work. The Writing Center is a comfortable, supportive environment for writers from all communities and backgrounds. In addition to helping with papers, the writing center can help you will finding and documenting sources, getting started with brainstorming, and even visual design.

It is located in Robert Bell 295. They have both online and face-to-face appointments. To make an appointment go to ballstate.mywconline.com.

Counseling Center

Every year, hundreds of students, faculty, and staff members use the services of the Counseling Center. This comprehensive services office provides free and confidential psychological and career resources to students. The primary mission of the agency is to assist students in reaching their educational goals, as well as to improve their quality of life. The staff is diverse, professional, warm, and receptive to students who seek services. To make your first appointment with the Counseling Center, call our office at (765) 285-1736 or stop in to **Lucina Hall, Room 320**. We're going to be dealing with some hard emotional material and the counseling center can fill up fast, please plan ahead and take care of your mental health needs.

BSU English

The English Department maintains [a blog](#), [Facebook](#) page, and [Twitter](#) account. We use these channels to relay information about jobs, internships, immersive learning opportunities, alumni success stories, career ideas, cool events, great books, and literary happenings. If you're thinking about the next step after college, you should definitely follow us.

Blog: <http://bsuenglish.wordpress.com/>.

Facebook: <https://www.facebook.com/bsuenglishdepartment>

Twitter: @bsuenglish

Schedule

Please check Blackboard for frequent updates.

DW=Daily Work Assignment
 BB=Reading is available in readings folder on Blackboard
 WAW=Writing About Writing Textbook
 Naming=Naming What We Know Textbook

Date	Theme	To Prepare	In-Class
Course Introduction			
1/9	What is Rhetoric? What is Writing? What is Rhetoric	None	Course Introduction, History of Rhetoric & Writing

	and Writing?		
1/11	Why Study Writing? What is Writing?	WAW: Intro p. 1-11 Naming: p. 15-16 BB: Yancey “Writing in the 21 st Century”	Course Intro
1/13	What is Rhetoric?	WAW: Covino & Jolliffe “What is Rhetoric?” p. 325-346 DW: Write a 1-page definition of either “rhetoric” or “writing”	Course Intro
1/6 No Class, MLK Holiday			
Unit 1: Writing is Rhetorical			
1/18	Introduction to Concept 1	Naming: p. 17-34	Work on concepts in small groups, present to class
1/20	Rhetorical Situation & Audience	TX: Grant-Davie “Rhetorical Situations and Their Constituents” p. 347-364	Groups look at examples of situations
1/23	Branches of Rhetoric, Rhetorical Canons, Classical Arrangement	Read Branches of Oratory & Canons of Rhetoric, Arrangement, and Persuasive Appeals on (http://rhetoric.byu.edu/): (Click on relevant links!)	Analyze sample speeches for the classical rhetorical elements
1/25	Rhetorical Appeals & Figures/Style	Read about Style, Delivery, and assigned figure or trope on http://rhetoric.byu.edu/ . (Click on relevant links!) WAW: Post p. 469-477 DW: Find two examples of your trope to share with class	Share examples, Discuss Analysis
1/27	Intro to Rhetorical	Wikipedia “Peloponnesian	History lesson, guest

	Role-Play	War ” & Wikipedia “The Thirty Tyrants” DW: Analysis of Movie Speech	speaker?
1/30	Role-Play Planning	Read assigned group materials and prepare to discuss Day 1	Group Meeting, Proposal Posted in Discussion Group
2/1	Role-Play Planning	Read assigned group materials and prepare to discuss Day 2	Group Meeting, Proposal Posted in Discussion Group
2/3	Role-Play	Be prepared with your group proposal and presentation. Read discussion board forum on reconciliation agreements.	Presentations
2/6	Role-Play	Be prepared with your group proposal and presentation. Read discussion board forum on reconciliation agreements.	Presentations
2/8	Role-Play	Be prepared with your group proposal and presentation.	Presentations, Debrief
Unit 2: Writing Takes Recognizable Forms			
2/10	Intro to Concept 2	Reflection Due Naming: p. 35-47	Discuss concepts in groups, present to class
2/13	Writing & Disciplinarity	WAW: McCarthy p. 230-261 Bring to class three examples of writing assignments you’ve had (only 1 from ENG!)	Discuss writing across college
2/15	Genre Theory	WAW: Bazerman p. 365-394	Lecture on Genre, Intro to Unit 2

			Project
2/17	Writing in the Workplace	WAW: Wardle p. 284-301 DW: Submit a list of three people you could contact for this project.	Discussion of professional writing/email. Write email.
2/20	Interviewing	Send your recruitment email Read "Interviewing" on BB	Types of Interviews, Writing Questions, Sample Interview
2/22	Genre Analysis	DW: Interview Questions Due Read "Food Service Workers" on BB WAW: Branick p. 262-272	Look at examples of genre analysis
2/24	Working with Data	Work on interviews	Practice Transcribing Interviews
2/27	Writing Genre Analysis	Read "Todd Example" on BB	Discussion of Example
3/1	Writing Workshop	WAW: Swales p. 12-15	Writing Workshop
3/3	Writing Workshop	DW: All Data Due for Project. Have met with person and have documents collected, bring to class, also bring signed consent form.	Writing Workshop
SPRING BREAK			
3/13	Peer Review Workshop	WAW: Straub "Responding—Really Responding" p. 16-26	Sample Peer Review
3/15	Peer Review	Draft of Genre Analysis Due	Peer Review
3/17	Revision	Spend the day revising!	No Class
Unit 3: Writing Enacts Identity			

3/20	Intro to Facing Project	Final Genre Analysis Due	Guest from Facing Project
3/22	Concept 3	Naming: Concept 3 p. 48-58	Discuss concepts in groups, present to class
3/24	Training for Project	Read Examples of Facing Project on BB	Training for Project
3/27	Training for Project	Readings on Consent/Dating Violence on BB	Training for Project
3/29	Training for Project	Readings TBA	Training for Project
3/31	Identity and Learning to Write	WAW: Villanueva p. 107-118	Discussion of Readings
4/3	Identity and Writing	Read Mahiri & Sablo, p. 133-156	Discussion of Reading
4/5	Identity & Writing	Read "Facing Racism"	Discussion of Identity & Facing Project
4/7	Identity and Our Project	Readings on BB TBA	Representing others in writing
4/10	Collaborative Writing	BB: Collaborative Writing & "Eyeball to Eyeball"	Writing Workshop w/Partner
4/12	Writing Workshop	DW: Draft Due of Facing Project, to me and community partners	Writing Workshop w/Partner
Unit 4: All Writers Have More to Learn			
4/14	Concept 4	Naming: Concept 4 p. 59-70	Discuss Concept in groups, present to class
4/17	Tracing Process	WAW: Prior p. 492-528	Discussion of Reading

4/19	Facing Process	DW: Initial Reflection on Facing Process	Publishing/Presenting
4/21	Revision Strategies	WAW: Elbow p. 547-565, Murray p. 610-614	Writing/Reflection Workshop
4/24	Editing Strategies	Bring your Draft (approved by storyteller) to class	Editing Strategies
4/26	Facing Project	Facing Project Due	Plans for Sharing
4/28	Reflections	WAW: Berkenkotter & Murray p. 590-609	Reflection
5/1	Wrap Up	TBA	
<p>FINAL 5/4: 9:45-11:45</p> <p>Presentation of Facing Project, Reflection Due</p>			

Unit 1 Project: Rhetorical Role-Play

1/30-2/1: Group Planning

2/3-2/8: Role-Play in Class

2/10: Reflection Due

Overview

The setting is Ancient Greece, just after the Peloponnesian War and the Reign of Thirty Tyrants. It's a time for democracy and for rhetoric. For this role-play, you'll be assigned a group at random: Oligarchs, Moderate Democrats, Socratic, Indeterminate. In addition, two students will have the opportunity to take the role of "president," and will write a slightly different kind of speech. The presidents will still belong to a faction for collaboration purposes, but will be neutral participants on the days of speeches. (Handouts on your role will be distributed in class.)

There are two questions that we'll be dealing with in our role-play. The first day, we will look at what do with the Thirty Tyrants. The second day we will look at questions of how we should govern Greece now that they are gone. You will be asked to develop arguments for both of these days with the groups. On one of these days, you will be responsible for writing and delivering a formal speech in support of your group's position.

Applying what we've learned

This project asks you to apply what we've learned about classical rhetoric. You'll have to think about what will be persuasive for this **audience and rhetorical situation**. Although this should be fun, you should take the situation seriously as if you were an Athenian. A part of the challenge is being convincing in this different rhetorical situation.

You will use the classic **arrangement** including exordium, narration, partition, confirmation, refutation, and peroration. You'll also use the canon of **style** by including **figures** and **tropes** we covered in class. You'll be asked to reflect on your own use of these features in your speech.

Lastly, you'll need to think about your own role as part of the **audience** for these speeches. We'll be voting at the end of each session on proposals made by the speakers. You'll want to vote based on who you think made the more convincing argument.

Collaboration v. Individual Work

With your faction, you will come up with a list of arguments for your position. You'll draft a reconciliation agreement together and a proposal for governance. The presidents will contribute to a group for these purposes.

After gathering the arguments and discussing as a group, you will write your own individual speech. You are welcome to share this speech with your group to get feedback and to make sure you aren't repeating what your other group member is saying on the same day you're going. You will write and turn in an individual reflection about your speech (see below).

Your Speech

Your speech will follow the conventions of classical rhetoric we talked about and forward the arguments prepared by your faction. You'll have **3 minutes** for your speech. You will be cut off at three; but don't have a 1 minute speech either! **Delivery** is important, but don't worry we won't be testing *memory*. You can have notes or a script to read from. Just don't be too attached to it. If you are buried in your reading, you won't have strong delivery. **Two-Three** people from each faction, plus **one president** will speak on each day.

Turn your speech in on Blackboard before 11 am on the day you preform it.

Reflection/Analysis

You will write an individual analysis of your own speech. In the sense that you will be completing a personal reflection; however, it should involve a great deal of analysis on what you did and why. This is where you will demonstrate the topics covered in class: rhetorical situation, audience, the rhetorical appeals and the four of the five canons of rhetoric (invention, arrangement, style, and delivery). You'll explain how you applied these to your work. How did you respond to your audience and situation? Which rhetorical appeals did you use in your speech and why? Invention will talk about the way your group worked together and came up with ideas. Arrangement will explain how your speech fits with the

classical order. Style is about which tropes and figures you used and why. Finally, you will reflect on your own delivery and how your group did as a whole. This accompanying paper should be 3-4 additional pages beyond your speech.

Turn the reflection in as a second attempt on Blackboard by 11 am 2/10

Grading: This rubric is used holistically. I will give you a general range for each area on the assignment and then a grade for the entire assignment. There are no exact points but the areas on the rubric are listed from most important to least important.

	Distinguished (A range)	Well-Done (B range)	Satisfactory (C range)	Needs Improvement (lower than C)
Application of Learning	A distinguished project will show not only a strong knowledge of the concepts learned in class but also a complex one. Your reflection/analysis paper will go beyond just pointing out where you used what to meaningfully reflect on the concepts we have covered, including rhetorical situation, audience, the canons of rhetoric, the figures &	A well-done project will show a strong knowledge of the concepts learned in class. The reflection/analysis paper will go beyond just pointing out where you used what to reflect on the concepts we have covered, including rhetorical situation, audience, the canons of rhetoric, the figures & tropes, and the rhetorical appeals. It will connect these concepts	A satisfactory project will show adequate knowledge of the concepts learned in class, but may not show as detailed or nuanced understanding as higher level papers. The reflection/analysis paper will point out where you used what to reflect on the concepts we have covered, including rhetorical situation, audience, the canons of rhetoric, the	A project that still needs improvement may be incomplete or may demonstrate a lack of understanding of the concepts covered in class. The reflection/analysis paper will discuss some of the concepts we have covered, including rhetorical situation, audience, the canons of rhetoric, the figures & tropes, and the rhetorical appeals, but may not

	<p>tropes, and the rhetorical appeals. It will connect these concepts with the speech that was written to demonstrate a nuanced understanding of them.</p>	<p>with the speech that was written to demonstrate an solid understanding of them.</p>	<p>figures & tropes, and the rhetorical appeals. However, it may only define what was used where without engaging in the question of “why” it was used.</p>	<p>include them all. It also may not effectively connect these concepts to the work done on the speech or may include incorrect definitions or information.</p>
<p>Speech & Delivery</p>	<p>A distinguished speech will follow the classic format in a way that is elegant and persuasive. It is clear that the speech reached the audience by your proposal receiving a lot of votes (it doesn't have to win). The delivery is eloquent, articulate, and engages the audience. The speech support your faction and be no more than 3 min.</p>	<p>A well-done speech will follow the classical format in a way that is persuasive. The speech will reach at least a portion of the audience and receive at least a few votes. The delivery is solid, clearly articulated, and fairly engaging for the audience. The speech support your faction and be no more than 3 min.</p>	<p>A satisfactory speech will follow the basic classical format but may end up formulaic and dull. The delivery will be adequate without significant stumbling, but may lack persuasiveness. This may be reflected in the lack of votes the proposal receives. The speech will sort of support your faction and not be 3 min.</p>	<p>The speech may be persuasive but not follow the concepts learned in class, or it may follow the concepts but the delivery is completely unsuccessful due to lack of preparation, timing and/or engagement. The speech may not relate to the position of your faction.</p>

Collaboration	Distinguished collaboration means being prepared with arguments at the start of class, contributing significantly to the group writing exercise, and taking a leadership role in your group. You must attend all group meetings.	Well-Done collaboration means being prepared with arguments at the start of class, contributing to the group writing exercise, and taking a leadership role in your group. You must attend all group meetings.	Satisfactory collaboration means coming with a sense of some arguments for your group, but not being as prepared as higher levels of collaboration. It may mean not sharing your ideas or contributing much to the group writing exercise. You must all group meetings.	Collaboration that needs improvement is hardly collaboration at all. You may show up to meetings but not be actively involved, get the group off track, or do your own thing. You may not contribute to the shared writing exercise or may miss group meetings.
Overall Participation	Distinguished participation means actively listening to speeches, staying in your role and responding with appropriate questions and comments. It means talking to members of other groups as well as your own.	Well-Done participation means actively listening to speeches and responding to some with questions or comments.	Satisfactory participation means attending all speeches and listening, but not necessarily engaging with questions or comments.	Participation that needs improvement includes missing some speeches or being distracted with other things during the speeches. It means not really responding to your classmates or contributing.

Workplace Genre Analysis

See Blackboard schedule for daily work related to this project.

3/3: Have all data collected

3/15: Rough draft of paper

3/20: Final paper due

Overview

For this project, you will find someone in the workforce that has a job you are interested in either having or studying. You will meet with this person and collect documents they interact with over the course of a typical workday. The research questions you are working to answer are:

- What is the genre set for someone in this particular job?
- What are the features of key genres?
- How do the genres collected interact with the larger genre system of this workplace?
- What work do these genres do? How do they forward the goals of this workplace?

Details

This paper will be approximately 8 pages long (not including the works cited and appendix.) It will follow the genre of the academic research report (fieldwork report). As such it will have the following sections:

Introduction: What did you study? Introduce your participant and their work place.

Methods: How did you study it? Explain how you found your participant, how you interviewed and collected documents from them.

Results: What did you find? Show the genres and information you gathered without analyzing it yet

Discussion: What does it mean? Analyze what you found and answer the research questions.

Conclusion: What next? Sum up and mention other factors that might influence things that you were not able to account for.

Works Cited: Use MLA or APA to cite the documents you analyzed in the paper and the textbook for any definitions/information you included (such as a definition of a genre set).

Appendix: The documents you collected. Include the consent form.

Grading

First, I will look to see how well you have understood and applied the concepts from class. Is the content of your analysis solid? Do you just list the genres you found or do you actually analyze them to show the complexities of the genre system you worked with?

Second, I will look at how well you are able to write in the genre of the research report. Do you have the appropriate sections? Do they function correctly? Is your paper well written and understandable for an academic audience?

Finally, I will look at your process. Did you follow good research methods and complete all steps in the research process? Did you follow the writing process by getting feedback on your rough draft and revising based on that feedback?

The Facing Project

The General Process:

A *storyteller* is facing the issue discussed in the collection. A *writer* has a conversation with the *storyteller* to get the story. This is an “act of empathy.” The writer obtains a consent form (if under 17 a parent is also needed), records the story, and takes notes. The writer transcribes the audio recording and then drafts the story and shares it with the storyteller. The story is revised based on storyteller input and if permission is granted is then published in a collection and performed for the public.

Our Process/Timeline:

Depending on the number of participants we get, either you or you and a partner will be assigned a storyteller through Dr. Grouling or Kate at *A Better Way* based on times that will work for you. You will contact your storyteller and arrange a *safe* meeting place such as *A Better Way* or a study room in the library.

3/30-4/7: Conduct Interview

4/10: Interview Transcription Due

4/10-4/12: In-class writing workshops

4/14: Draft to Storyteller

4/19: Revision Plan

4/24: Editing Workshop

4/26: Final Story & Due

5/1: Finalize Event Plans by group

5/4: Final Event Presentation

Facing Project Grading Contract (25% or course grade):

This project will be graded on investment, labor, and reflection. This story is not yours; it is your storyteller's. However, you will have a chance to reflect in your own voice about this project, too.

Please note that you will receive points as we go but the total will not be assessed until the final exam.

Process (70 points)

Interview: 10 pts

- Initial Questions prepared in advance
- Conducted by end of day 4/7
- Audio recorded successfully
- Consent form collected

Transcript: 10 pts

- In transcription format
- Completed by 4/10
- Work distributed equally between partners (if applicable)
- Made anonymous

Workshop Days 4/10 & 4/12 10 pts

- Productive meeting with partner and/or instructor both days
- Transcript brought to class 4/10
- Outline developed for writing on 4/10
- Initial writing brought to class to share with partner and/or instructor on 4/12
- Productive writing takes place in the class period 4/12

Draft Due 10 pts

- Draft complete by 4/14
- Draft sent to storyteller
- Set up meeting with storyteller about draft

Revision/Editing 10 pts

- Revision plan based on storyteller and partner/instructor feedback 4/19
- Revisions completed to storyteller and partner/instructor satisfaction
- Edits complete to your story and another story (if applicable)

Group Work 10 pts

- Contributes equally if working with a partner
- Contributes to group for final event in a productive and equal way

Final Project Due 10 pts

- Final story is ready on time 4/24
- Final event products for your group (i.e. event planning, document design, promotion, and presentation) are completed on time and to your groups' satisfaction

Reflection (30 points)

Due 4/24

This may take **any form you want**: an essay, a blog post, a video, podcast, etc. It is personal to you and is your response to the project. While the story is in the voice of your storyteller, this piece should be in ***your voice***. Please note that your writing process is going to be discussed in the final project, so this project should focus primarily on **other issues**. In particular, this piece should focus on Concept 3: **Writing Enacts and Creates Identities**

and Ideologies. This piece will be evaluated on your understanding of and engagement with that idea. You may cite readings from class, but you do not need to. Some questions you might consider:

- How did your own identity and/or ideologies influence this project? How did those interact with the identity and/or ideologies of your partner and storyteller?
- What struggles did you encounter in portraying such a personal identity of someone else in writing? How did you negotiate those struggles?
- How did certain ideologies in our culture that privilege certain identities play out in this project?
- Did your own identity/ideologies shift through writing this project?

Tips from the Facing Project

(From Kesley Timmerman's visit to our class on 3/24)

The Interview

1. Allow 60-75 minutes for the interview.
2. Meet in a *comfortable* space that is public, but also fairly private.
3. Start with small talk. Make the comfortable. Save tougher questions for last.
4. Have initial questions, but primarily LISTEN. People aren't generally listened to. Show that you are *genuinely interested* in their experience.
5. Have more of a conversation than an interview. Give examples about yourself, but focus on them.
6. Record the interview.
7. Write down questions to ask later rather than interrupting when they are storytelling.
8. Try to get specific moments and descriptions using language such as "Take me to that.." or "In that moment... what did you see, hear, say..."
9. Transcribe the interview

The Story

1. Use as many of their words as possible.
2. Write in first-person as them. Channel their voice. Keep them anonymous.
3. Story can be around 1000 words, but really however much you need to tell it.
4. Focus on moments and scenes.

5. This is not a newspaper story or academic piece. Don't set up the topic with background information on the issue. You tell their story: that's all.

6. Think of this a monologue.

7. Don't embellish the story. Although your point of view is fictional, you are telling the truth.

8. Do not identify 3rd parties by name, job, etc. Protect their identity, too. This is not a trial of public opinion.

9. Don't express your personal views on the issue. This is not a soapbox. You can comment on those your storyteller expresses, but they should not be dominant.

10. Let your storyteller know they control the story. Ask what doesn't sound like them, what they want to change in your draft.